VISIT…

JAZZ PIANO LEGENDS PARTITURES COLLECTION

BY PICCHIODALPOZZO

Oscar Peterson

Art Tatum

Bud Powell

Thelonious Monk

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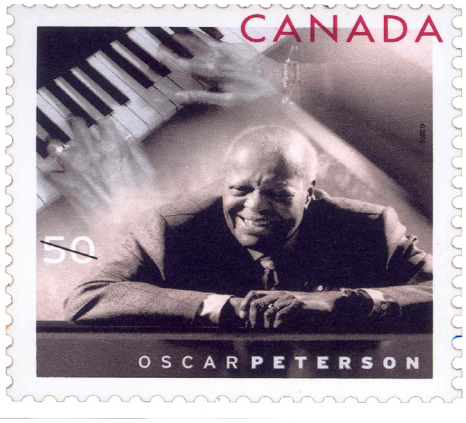
OSCAR PETERSON



Oscar Peterson grew up in the neighbourhood of Little Burgundy, Montreal which at the time was an area filled with drugs, violence and poverty. It was in this predominantly black neighbourhood that he found himself surrounded by the jazz culture that flourished in the early 20th century. At a time when racial tensions had their grip on America, Little Burgundy was known as a haven for many African-American artists.[citation needed] At five years old, Peterson began honing his skills with the trumpet and piano. However, by the age of seven, after a bout of tuberculosis, he directed all his attention to the piano. Some of the artists who influenced Peterson during the early years were Teddy Wilson, Nat "King" Cole, James P. Johnson and the legendary Art Tatum, to whom many have tried to compare Peterson in later years.[citation needed] One of his first exposures to the musical talents of Art Tatum came early in his teen years when his father played Art Tatum's Tiger Rag for him, and Peterson was so intimidated by what he heard that he allegedly restrained himself from touching the piano for nearly two months.

Peterson has also credited[citation needed] his sister Daisy Sweeney — a noted piano teacher in Montreal who also taught several other noted Canadian jazz musicians — with being an important teacher and influence on his career.

He soon developed a reputation as a technically brilliant and melodically inventive jazz pianist, and became a regular on Canadian radio. His United States introduction was at Carnegie Hall, New York City, New York, in 1949 by Norman Granz; owing to union restrictions his appearance could not be billed.[citation needed]

An important step in his career was joining impresario Norman Granz's labels (especially Verve records) and Granz's Jazz at the Philharmonic package. Granz discovered Peterson in a peculiar manner: as the impresario was being taken to the Montréal airport by cab, the radio was playing a live broadcast of Oscar Peterson at a local night club. He was so smitten by what he heard that he ordered the driver to take him to the club so he could meet the pianist. So was born a lasting relationship, and Granz remained Peterson's manager for much of the latter's career. Through Granz's Jazz at the Philharmonic he was able to play with the major jazz artists of the time: some of his musical associates have included Ray Brown, Coleman Hawkins, Ben Webster, Milt Jackson, Herb Ellis, Barney Kessel, Ed Thigpen, Niels-Henning Ørsted Pedersen, Louis Armstrong, Stéphane Grappelli, Ella Fitzgerald, Clark Terry, Joe Pass, Anita O'Day, Fred Astaire, Count Basie, Dizzy Gillespie, and Stan Getz.

In the early 1950s, Peterson began performing with Ray Brown and Charlie Smith as the Oscar Peterson Trio. Shortly afterward the drummer Smith was replaced by guitarist Irving Ashby, formerly of the Nat King Cole Trio. Ashby, who was a swing guitarist, was soon replaced by Barney Kessel.[4] Kessel tired of touring after a year, and was succeeded by Herb Ellis. As Ellis was white, Peterson's trios were racially integrated, a controversial move at the time that was fraught with difficulties with segregationist whites and blacks.

When Ellis left the group in 1958, Peterson and Brown believed they could not adequately replace Ellis, and the trio added a drummer — first Gene Gammage for a brief time, then Ed Thigpen. In this group Peterson became the dominant soloist. Later members of the group were Louis Hayes, Bobby Durham, Ray Price, Sam Jones, and George Mraz.[3]

Some cognoscenti assert[citation needed] that Peterson's best recordings were made for the MPS label in the late 1960s and early 1970s. For some years subsequently he recorded for Granz's Pablo Records after the label was founded in 1973 and in more recent years for the Telarc label. Probably his best-known composition is "Canadiana Suite".

In 1993, Peterson suffered a serious stroke that weakened his left side and sidelined him for two years. However he overcame this setback and continued to work on a limited basis. In 1997 he received a Grammy for Lifetime Achievement and an International Jazz Hall of Fame Award, proof that Peterson is still regarded as one of the greatest jazz musicians ever to play.

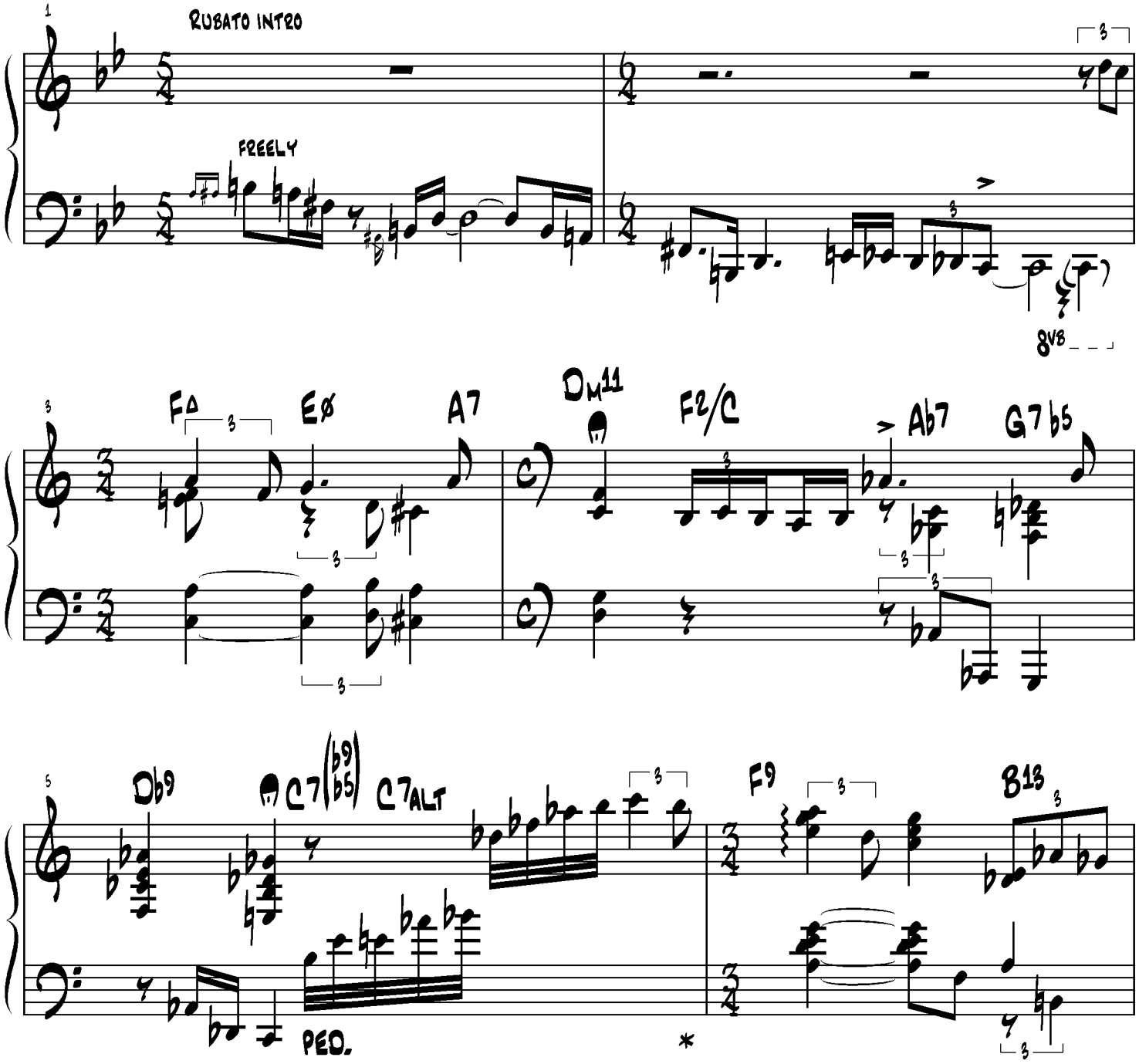
In 2003, Peterson recorded the DVD A Night in Vienna for the Verve label. He continued to tour the U.S. and Europe, though maximally one month a year, with a couple of days rest between concerts to recover his strength. His accompanists consisted of Ulf Wakenius (guitar), David Young[5] (bass) and Alvin Queen (drums), all leaders of their own groups.

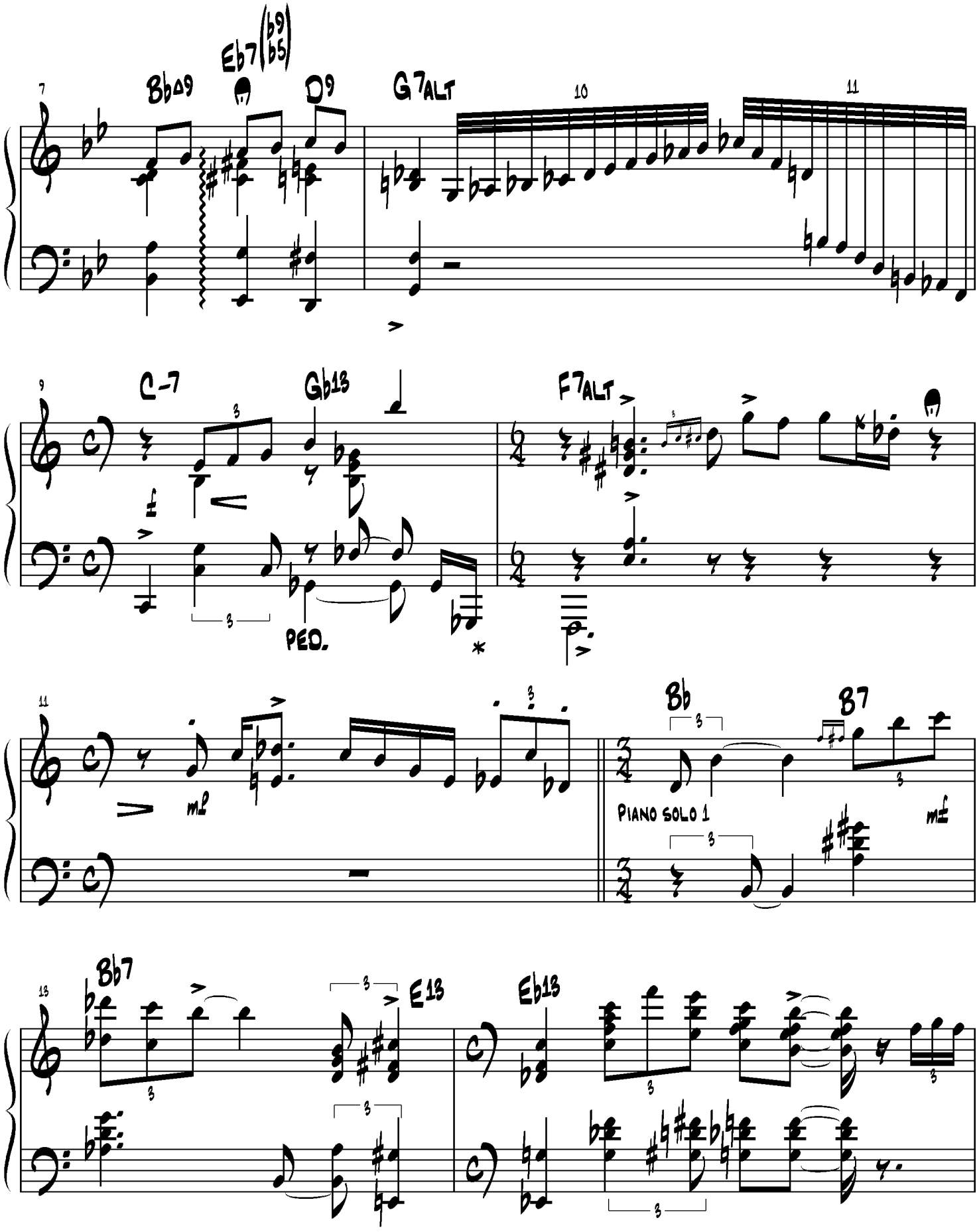
Peterson had to cancel his performance at the 2007 Toronto Jazz Festival, and attendance at a June 8 Carnegie Hall all-star performance in his honour, due to illness.

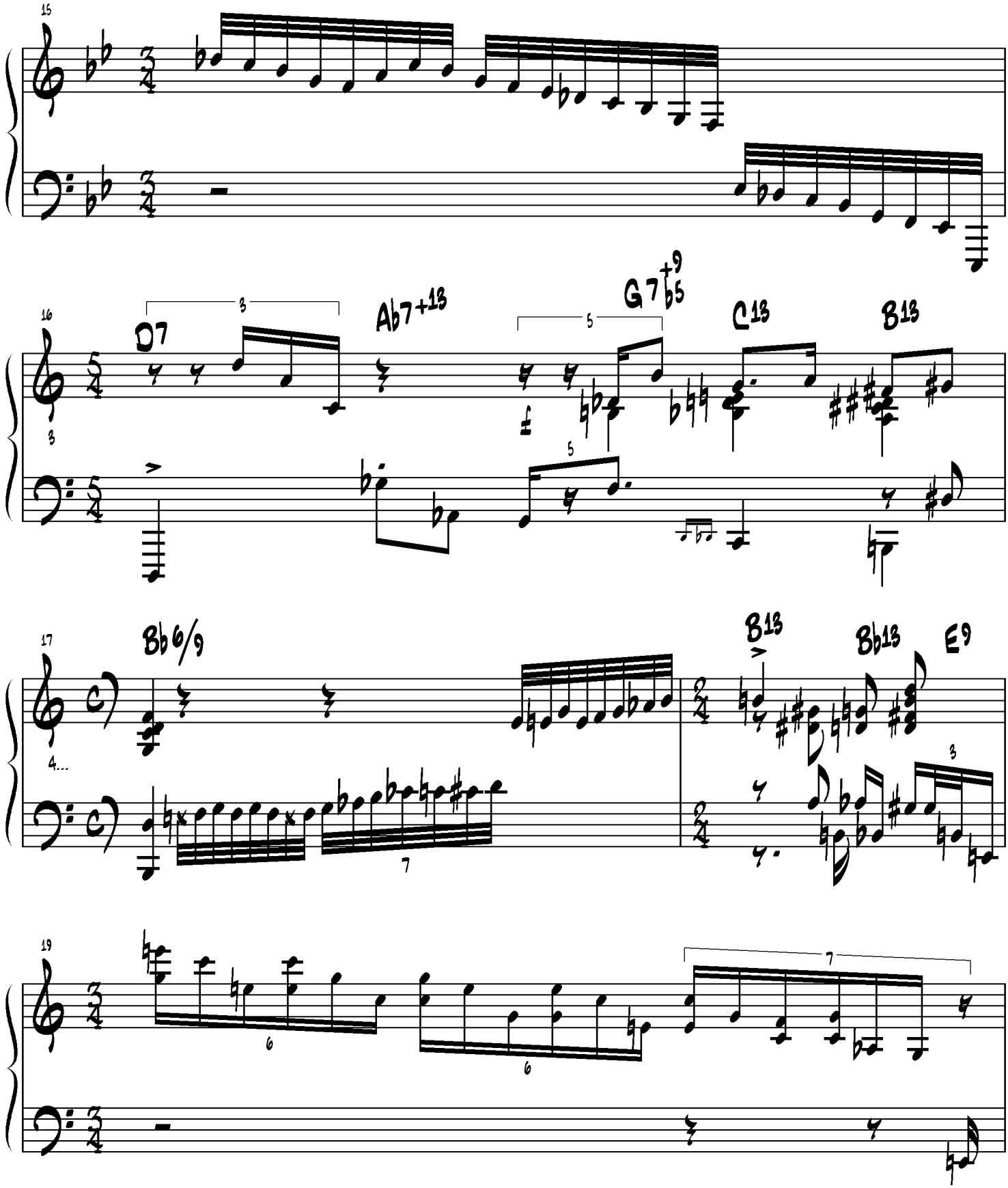
On December 23, 2007, he died of kidney failure at his home in Mississauga, a western suburb of Toronto.[1]

Chicago Blues

by Oscar Peterson
from "The Trio"
Chicago 1973
Pablo PACD-2310-701-2
May 16, 1973




7
Bb△9
Eb7(b9 b5)
D9
G7ALT
10
11
9
C-7
Gb13
F7ALT
PED.
11
mf
Bb
B7
PIANO SOLO 1
mf
13
Bb7
E13
Eb13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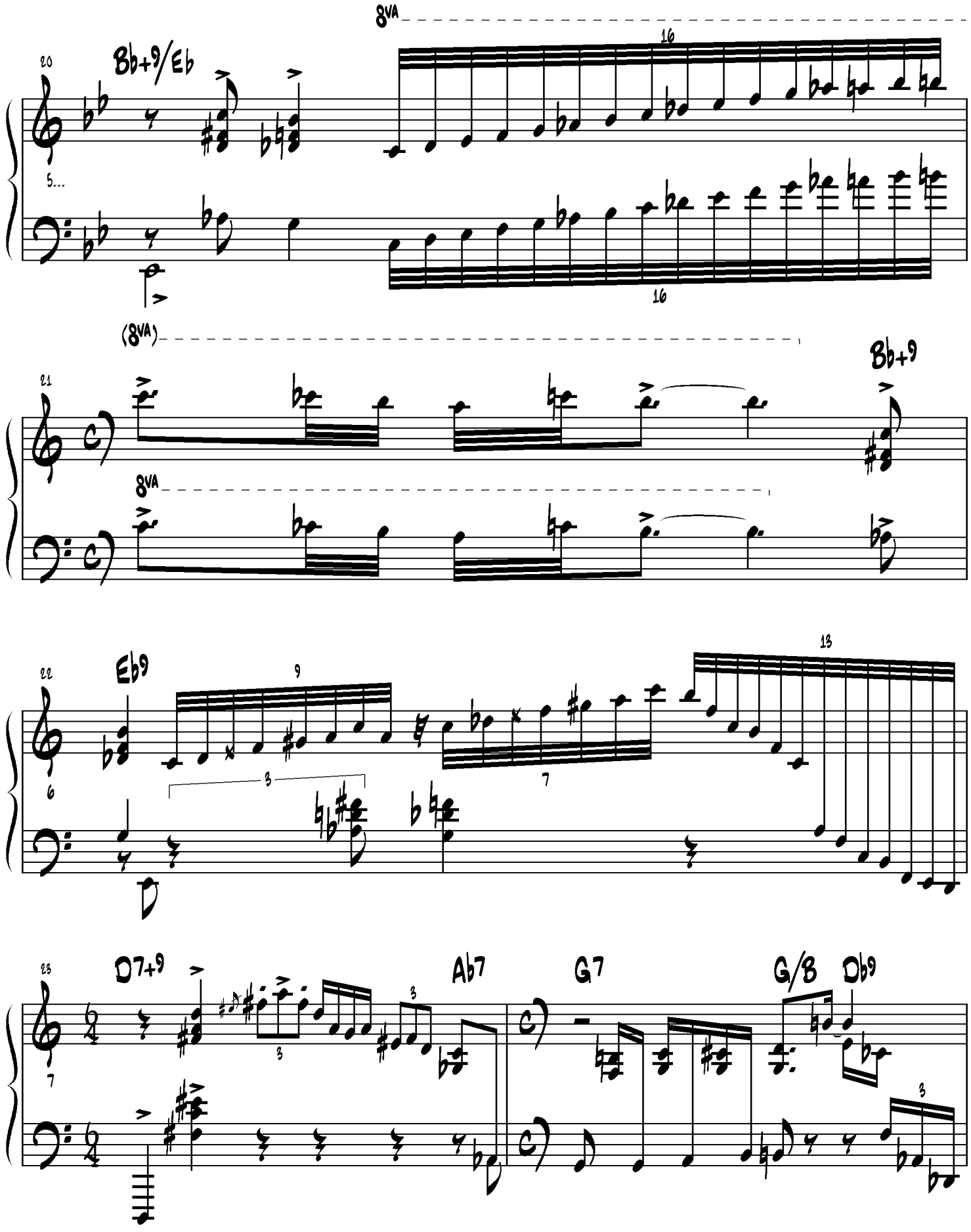
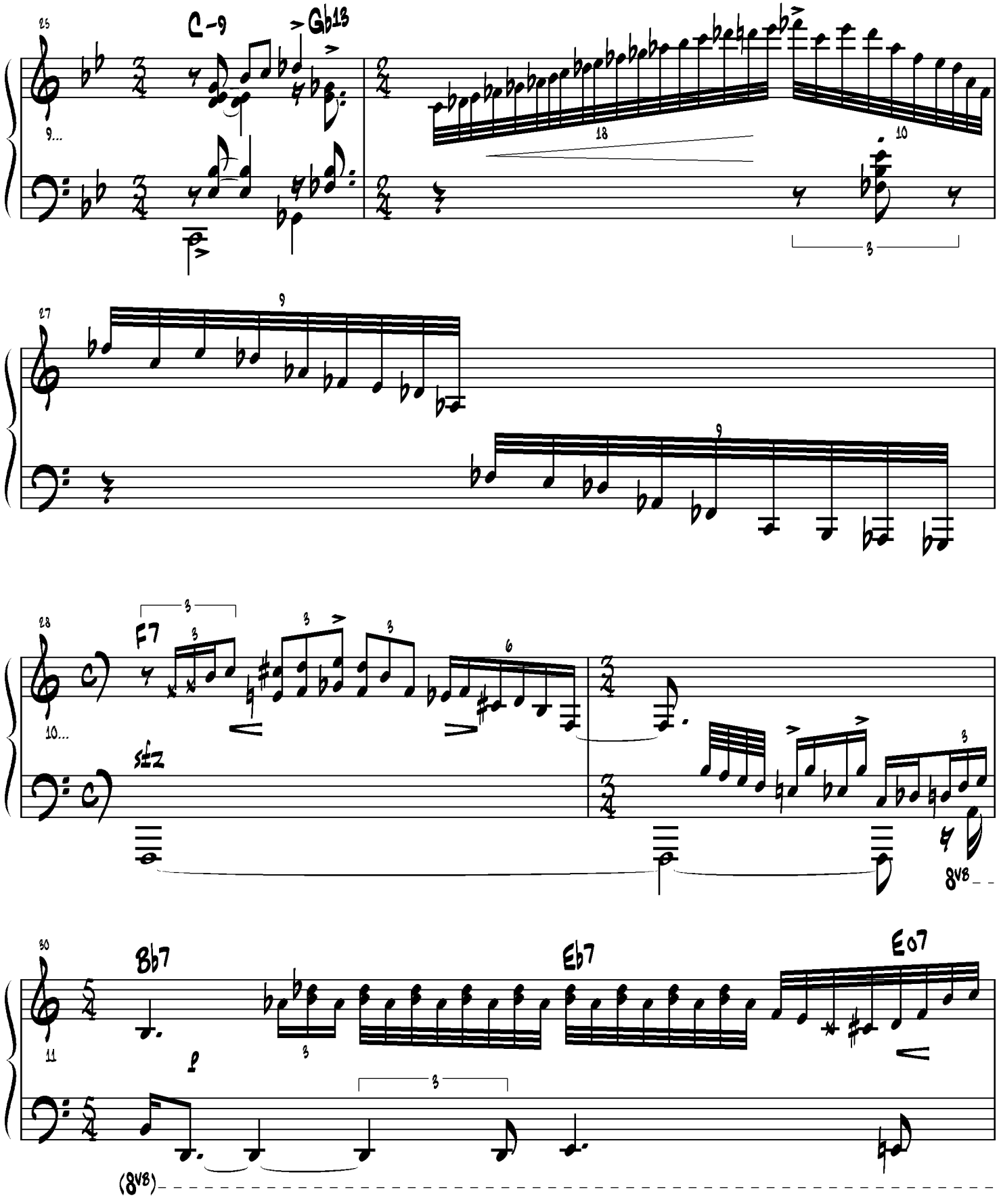
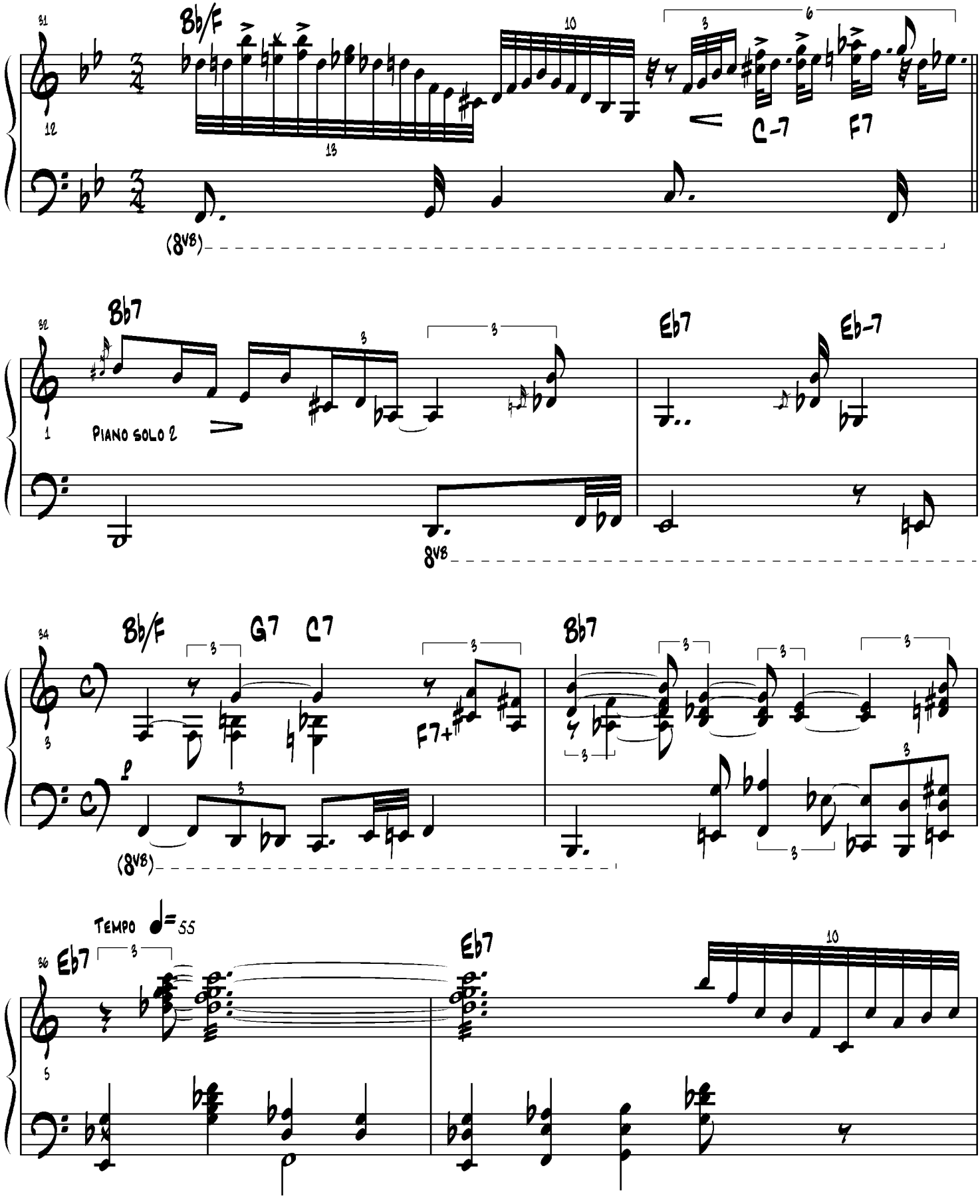
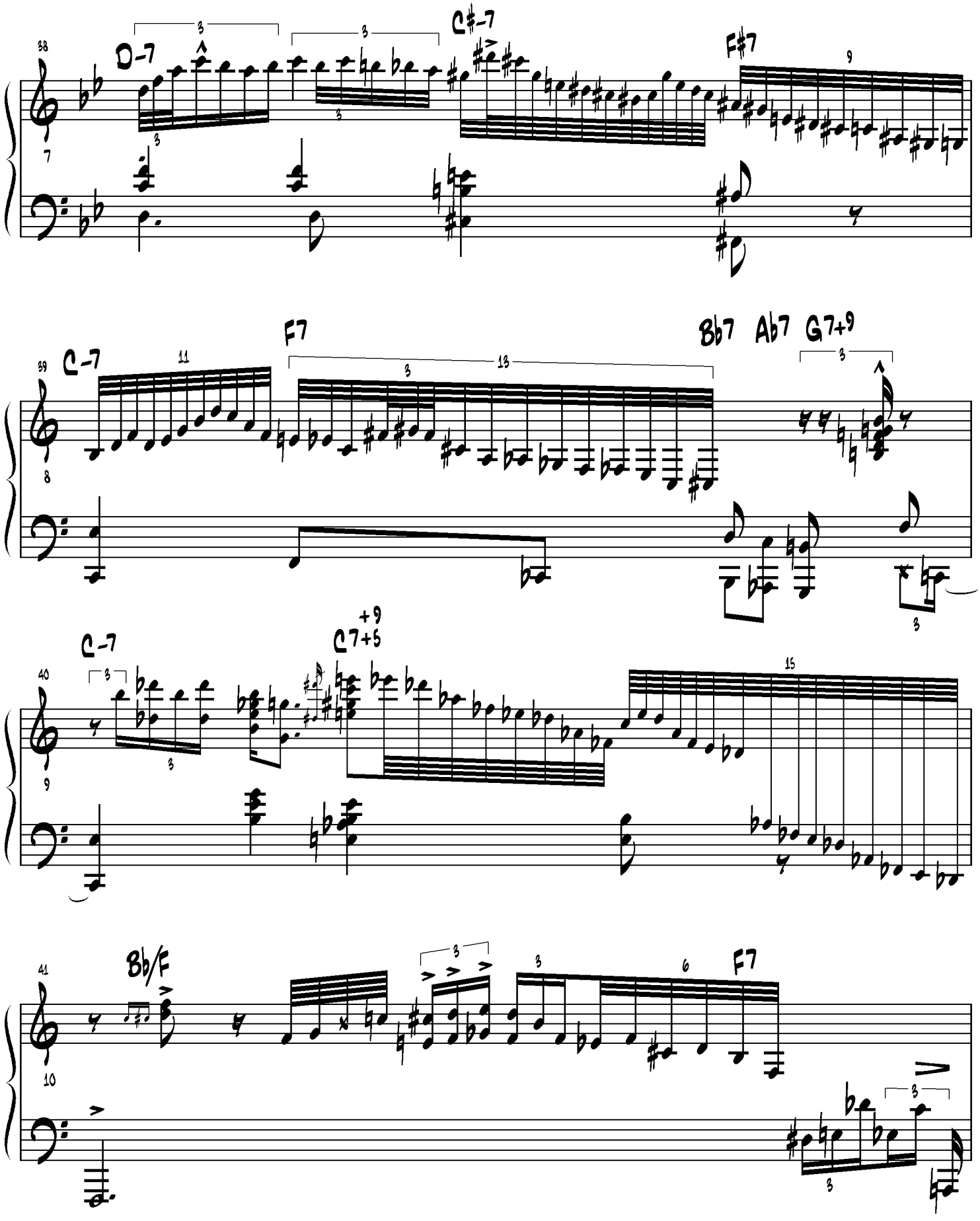
16
D7
Ab7+13
G7+9b5
C13
B13
17
Bb6/9
B13
Bb13
E9
19


8va
20
Bb+9/Eb
16
5...
16
(8va)
21
Bb+9
8va
22
Eb9
9
13
6
3
7
23
D7+9
Ab7
G7
G/B
Db9
7
3
3


25
C-9
Gb13
9...
18
10
3
27
9
9
28
F7
3
3
3
3
6
10...
sfz
8va
30
Bb7
Eb7
Eo7
11
p
3
(8va)


31
Bb/F
12
13
10
3
6
C-7
F7
(8VB)
32
Bb7
1
PIANO SOLO 2
Eb7
Eb-7
8VB
34
Bb/F
G7
C7
F7+
Bb7
(8VB)
TEMPO ♩=55
36
Eb7
Eb7
5
10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D-7
C#-7
F#7
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Bb7
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G7+9
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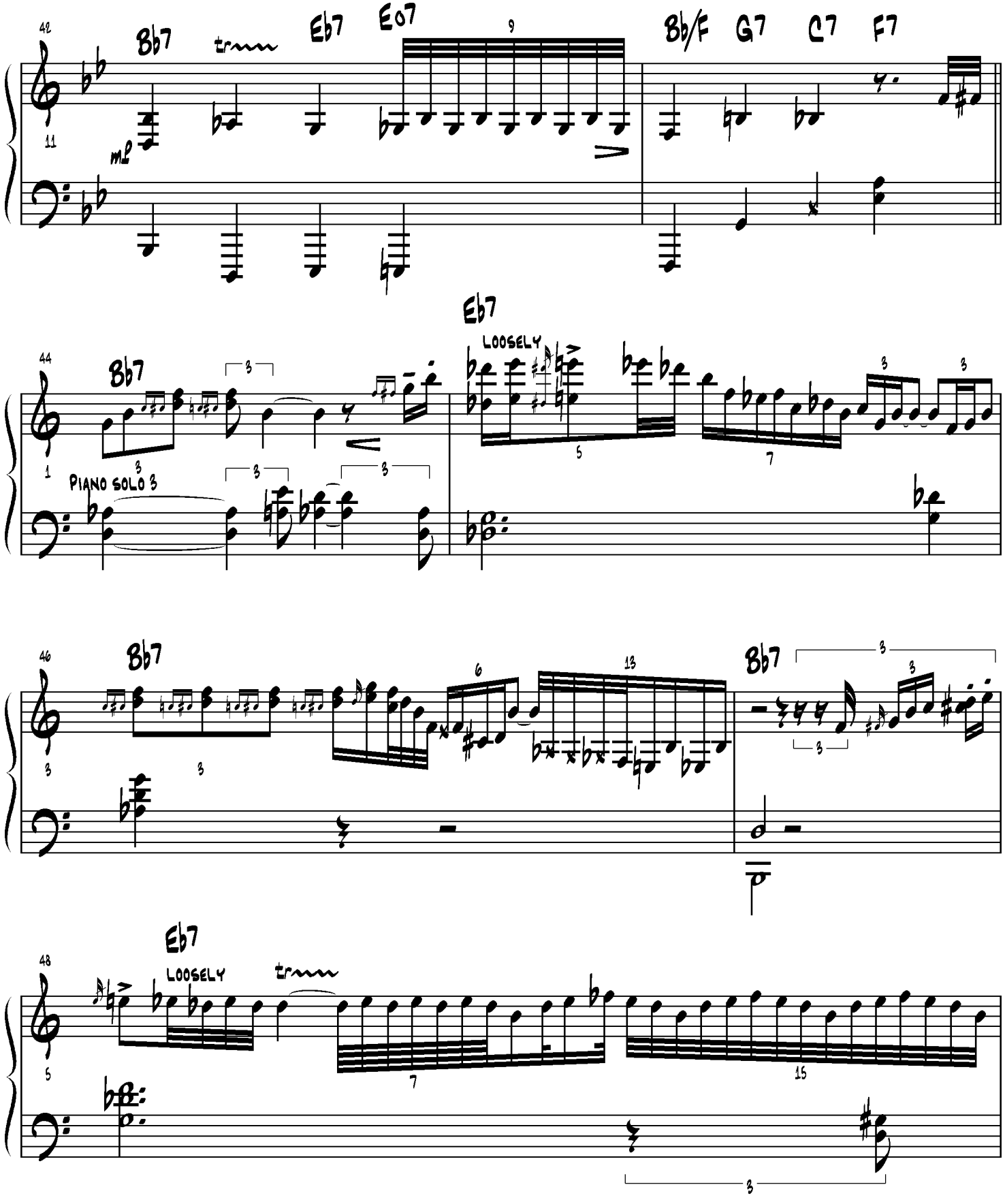
C-7
C7+5
+9
41
Bb/F
F7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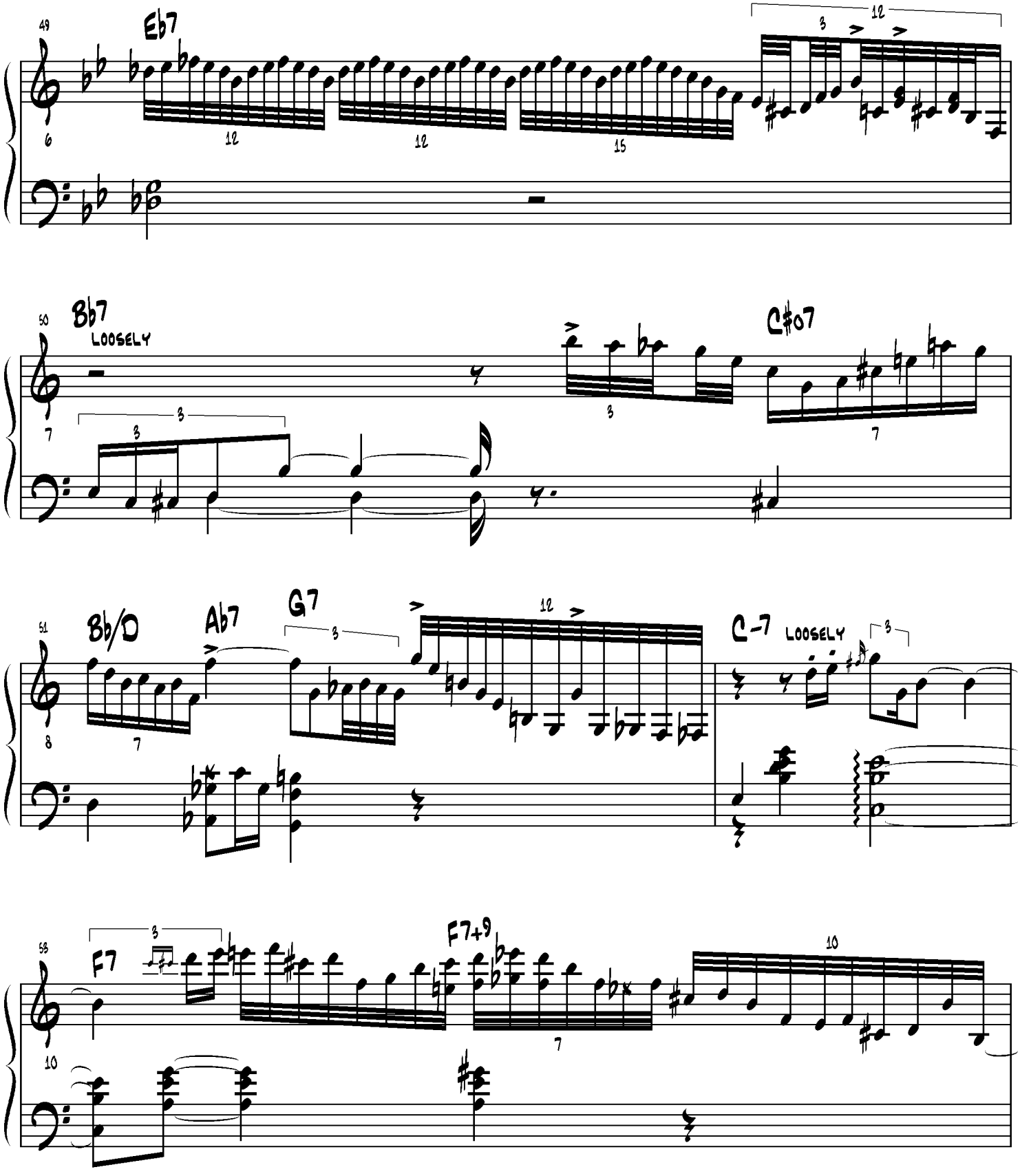
Bb7
Eb7
Eo7
Bb/F
G7
C7
F7
11
mp
44
Bb7
Eb7
LOOSELY
1
PIANO SOLO
46
Bb7
Bb7
3
48
Eb7
LOOSELY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6
12
12
15
3
12
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Bb7
LOOSELY
7
3
3
3
C#o7
7
51
Bb/D
Ab7
G7
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3
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C-7
LOOSELY
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F7
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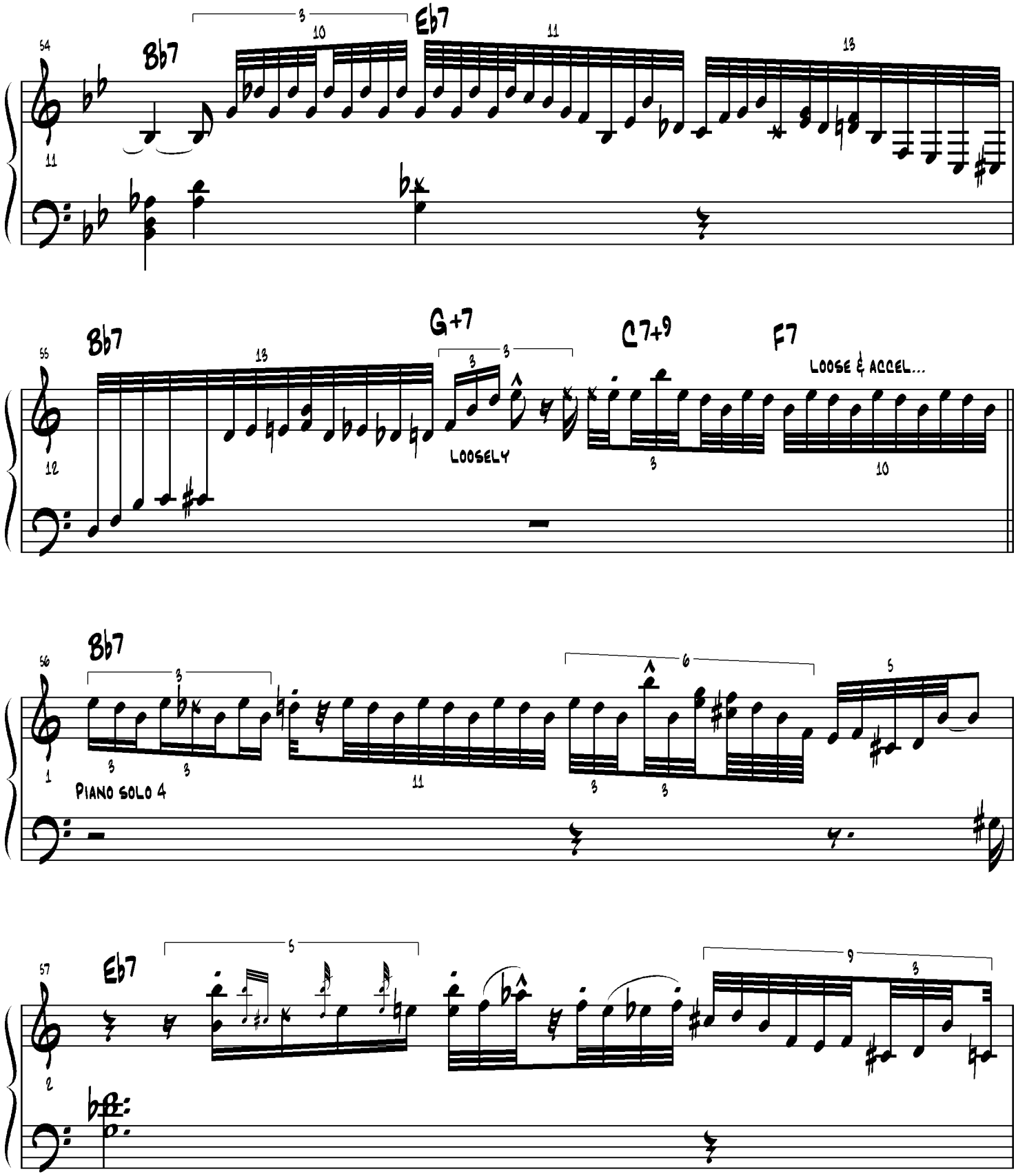
F7+9
10
7
10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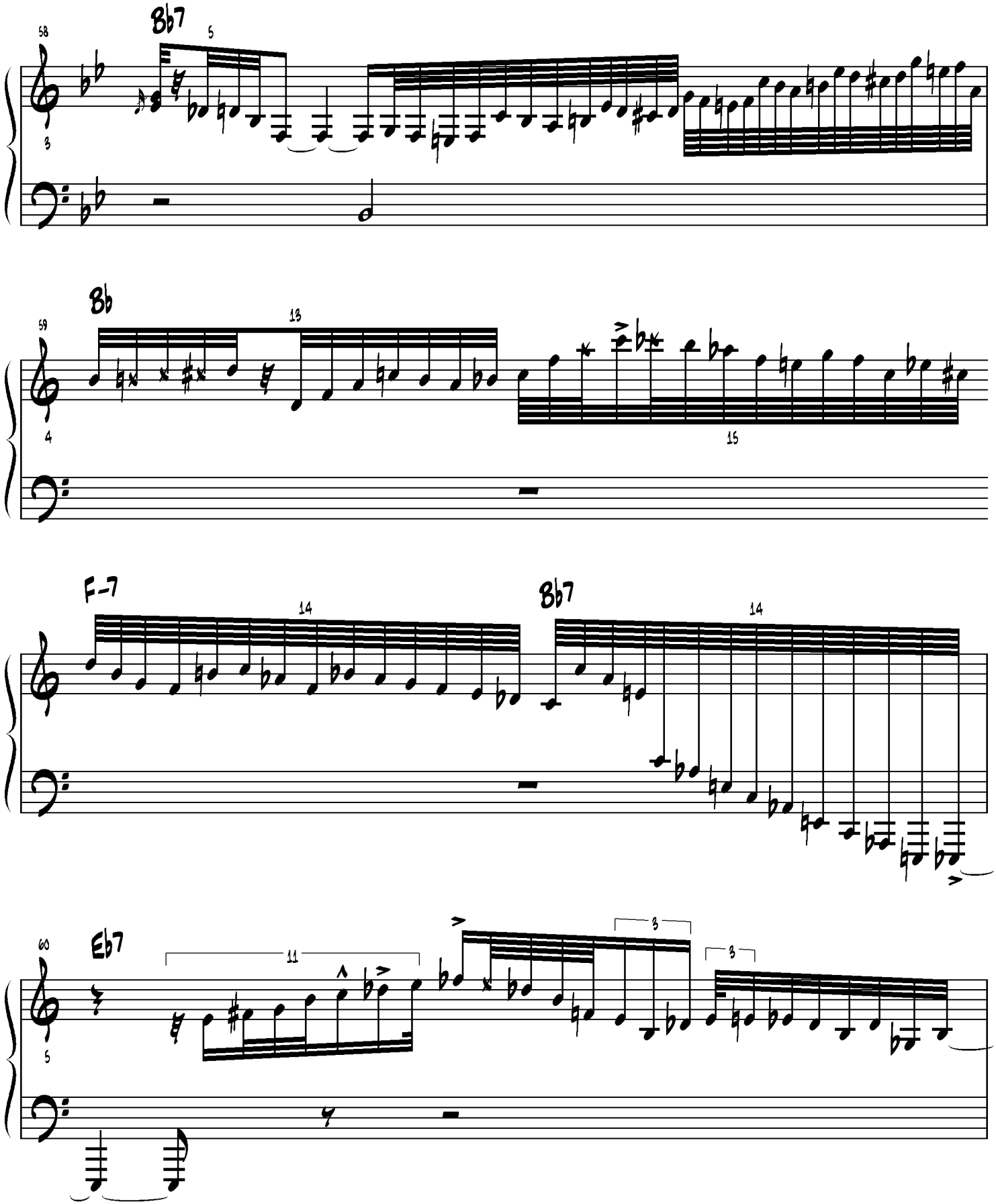
Bb7
Eb7
11
55
Bb7
G+7
C7+9
F7
LOOSE & ACCEL...
LOOSELY
12
56
Bb7
PIANO SOLO 4
1
57
Eb7
2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Bb7
5
3
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Bb
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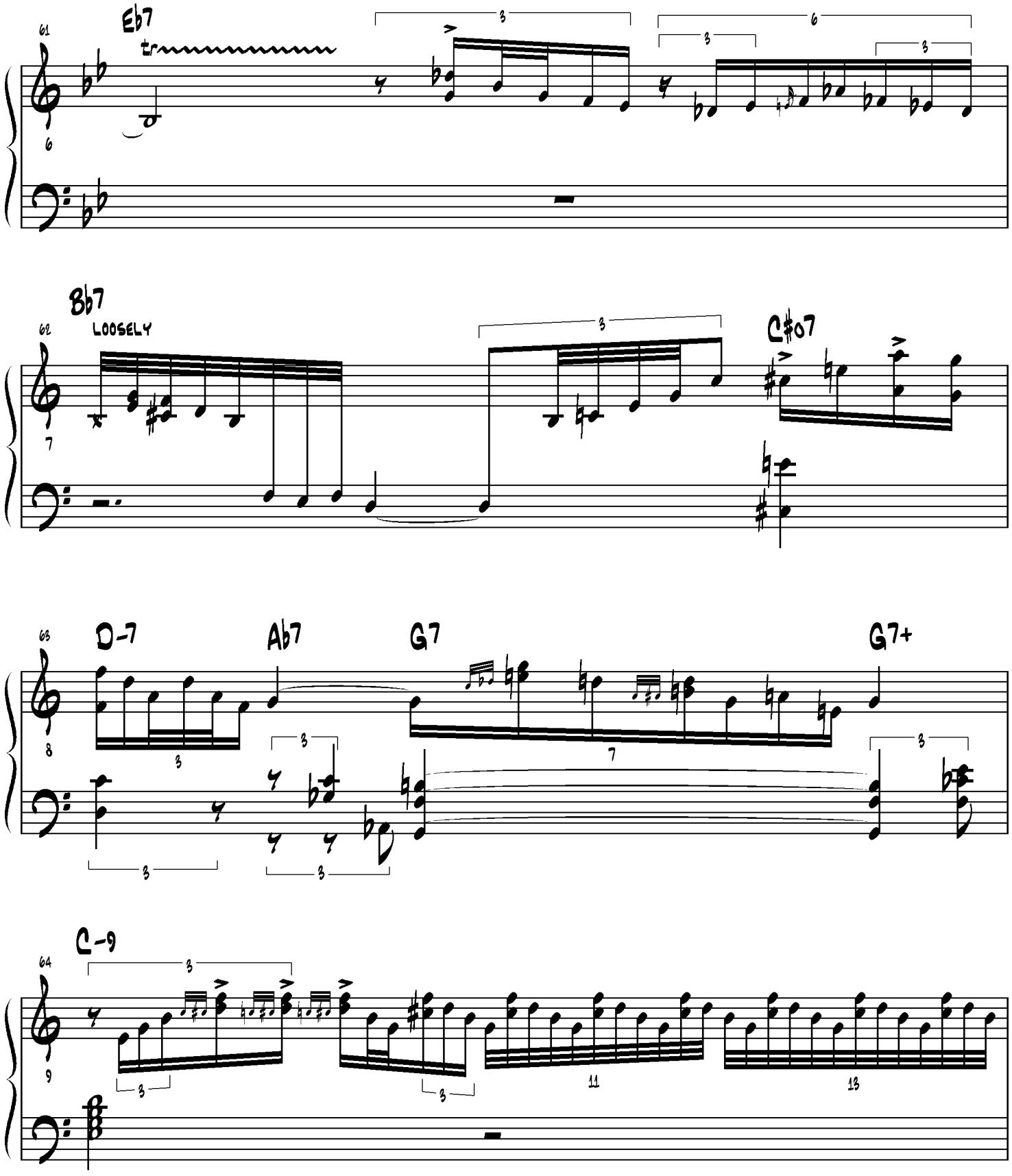
11
3
3
5
7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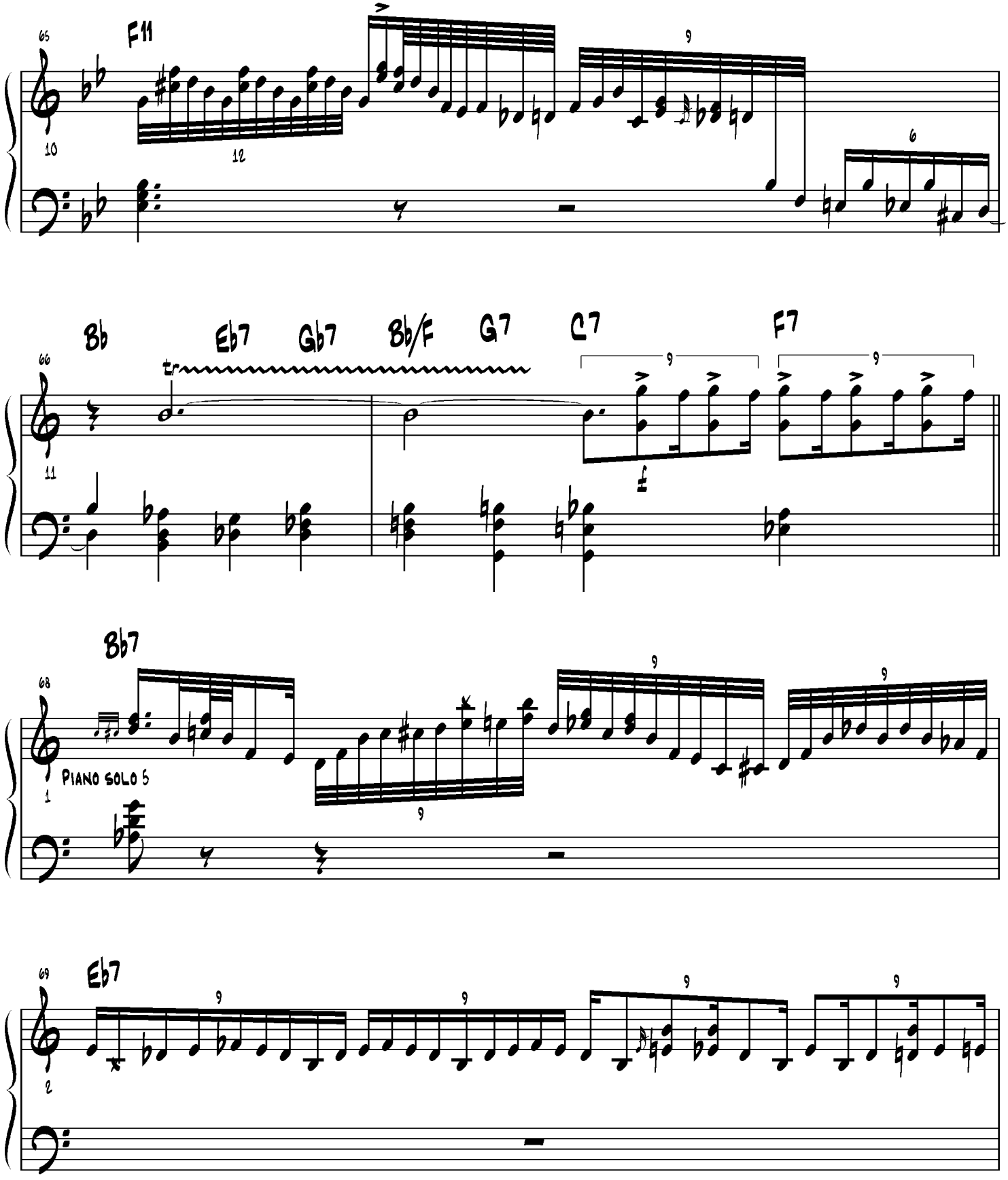
C#07
D-7
Ab7
G7
G7+
C-9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Gb7
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G7
C7
F7
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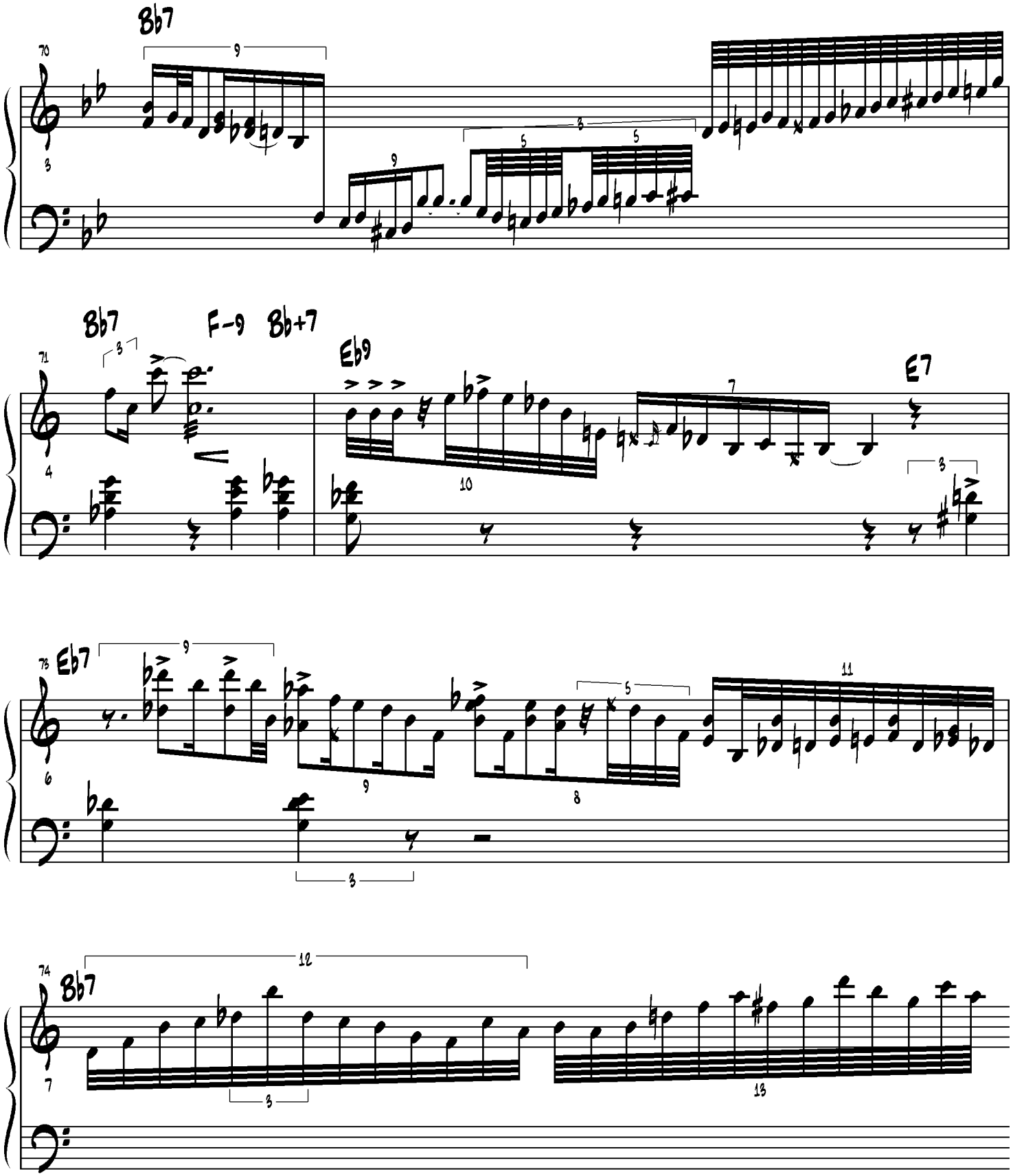
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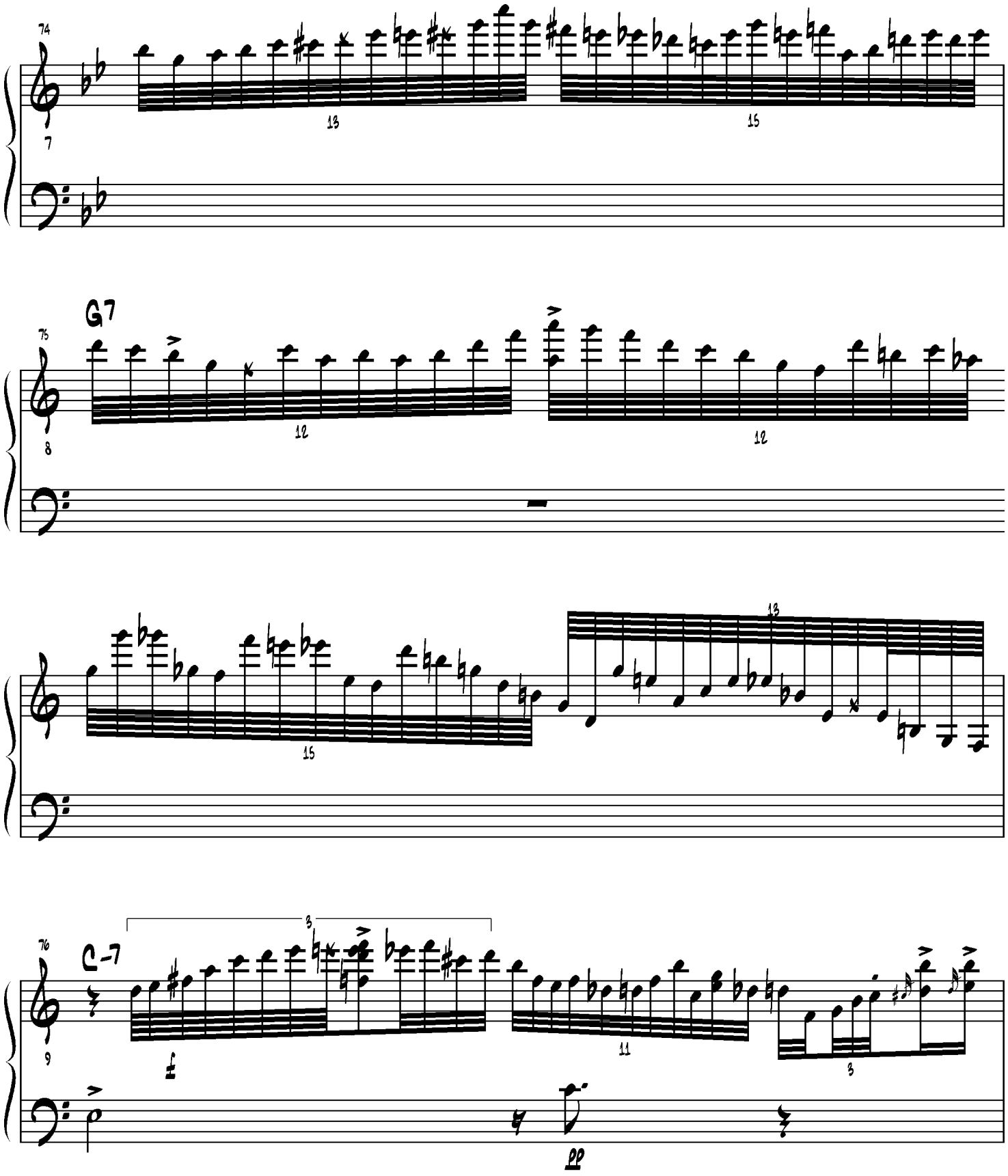
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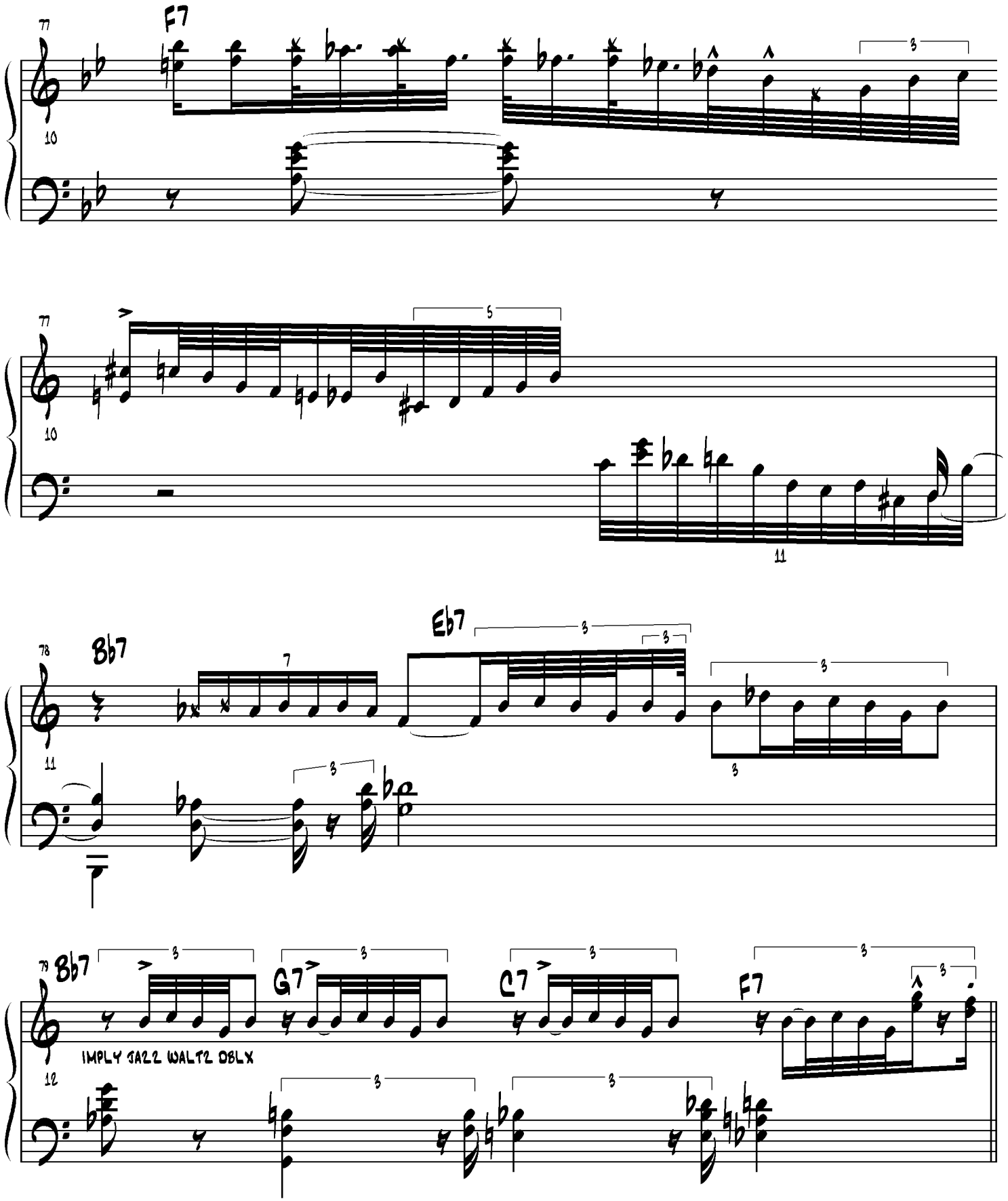
11
3
pp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C7
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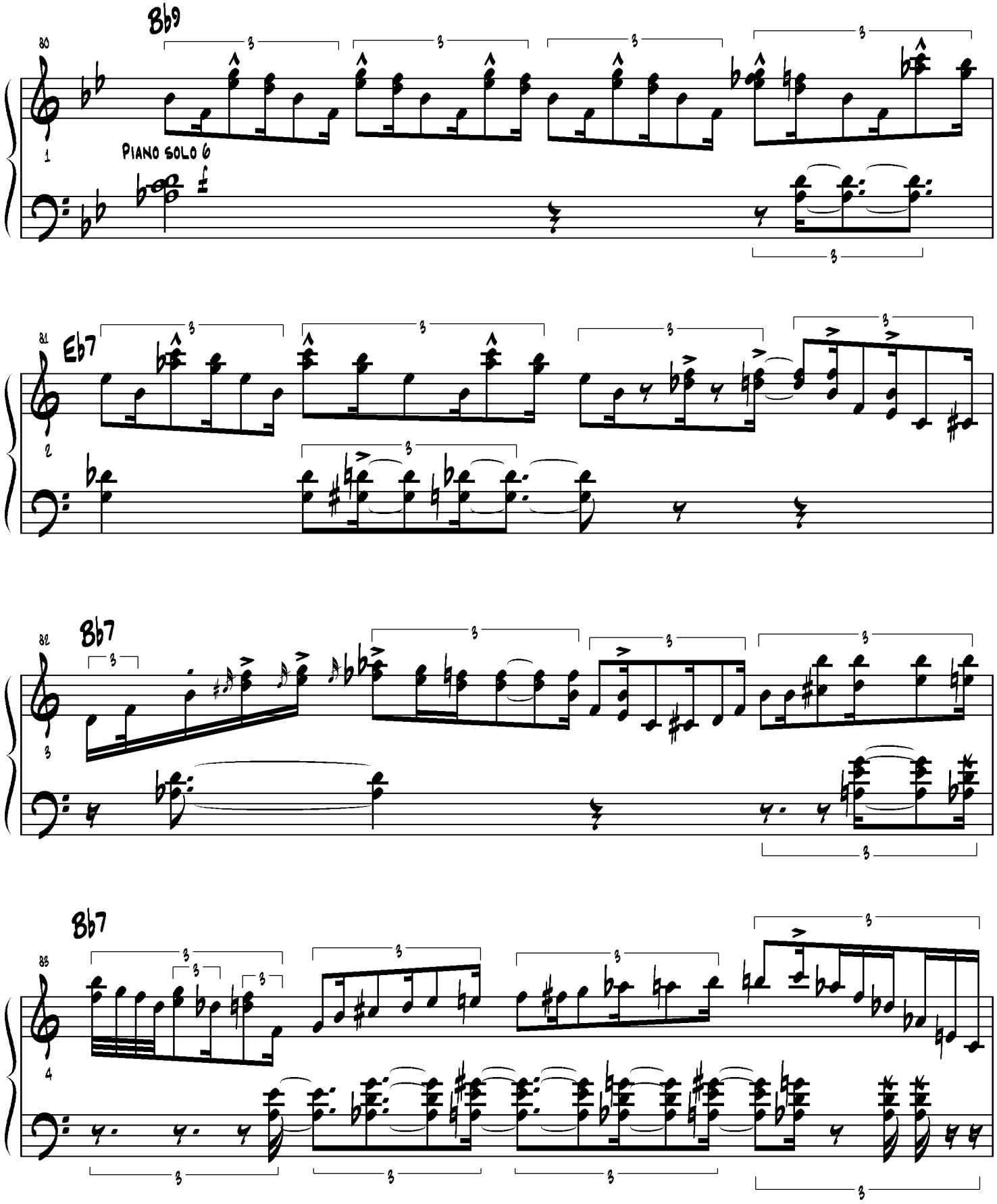
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Bb7
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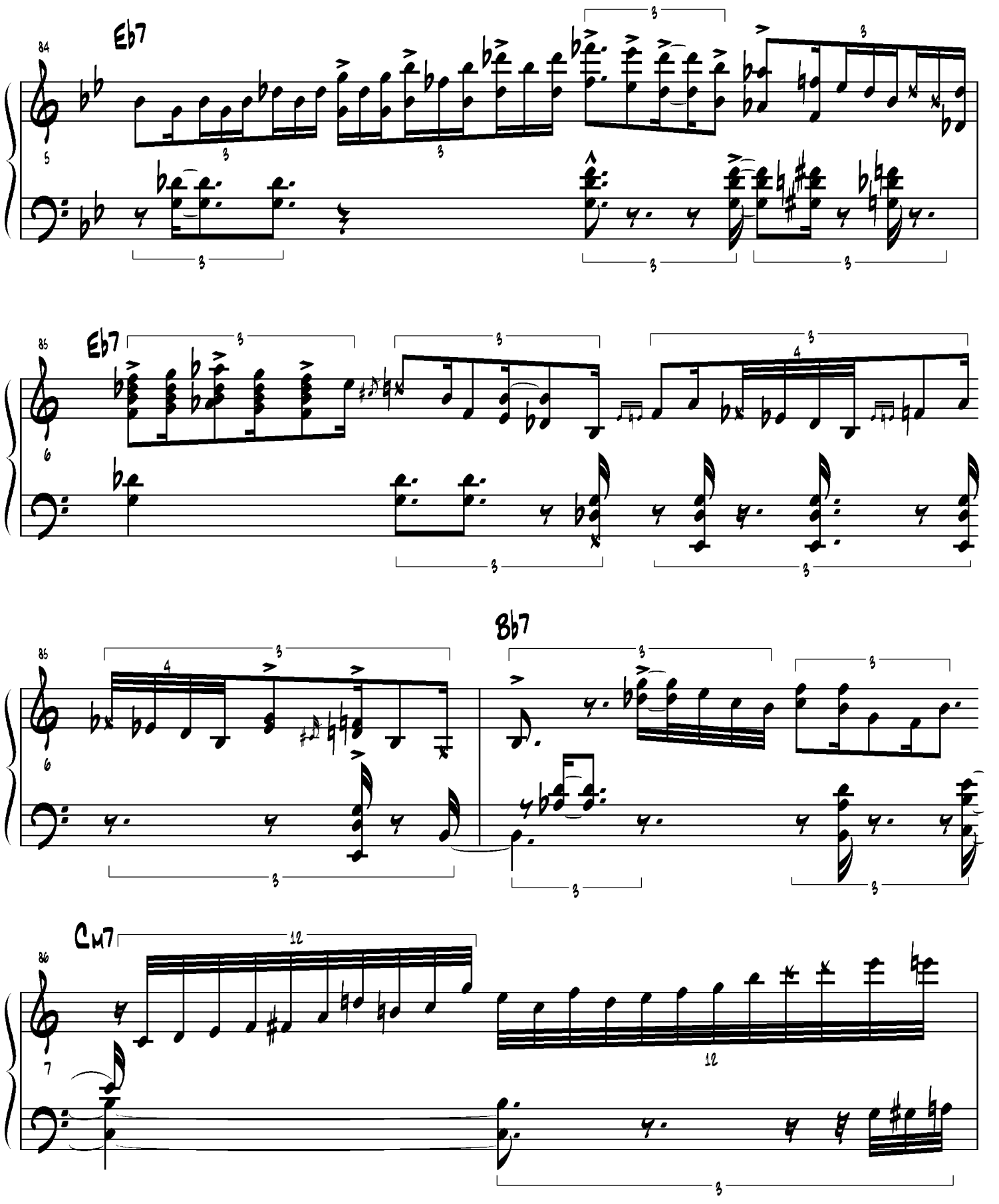
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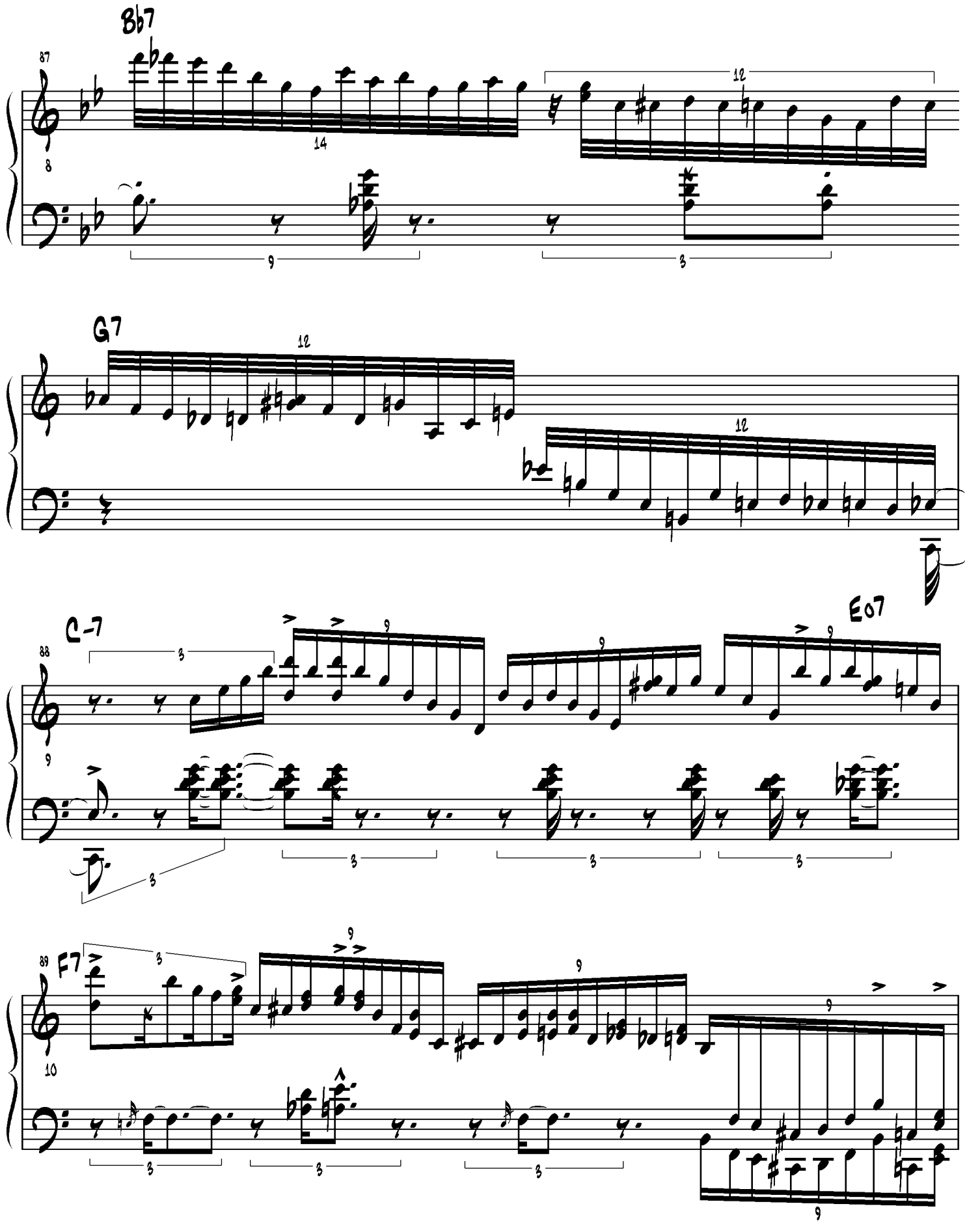
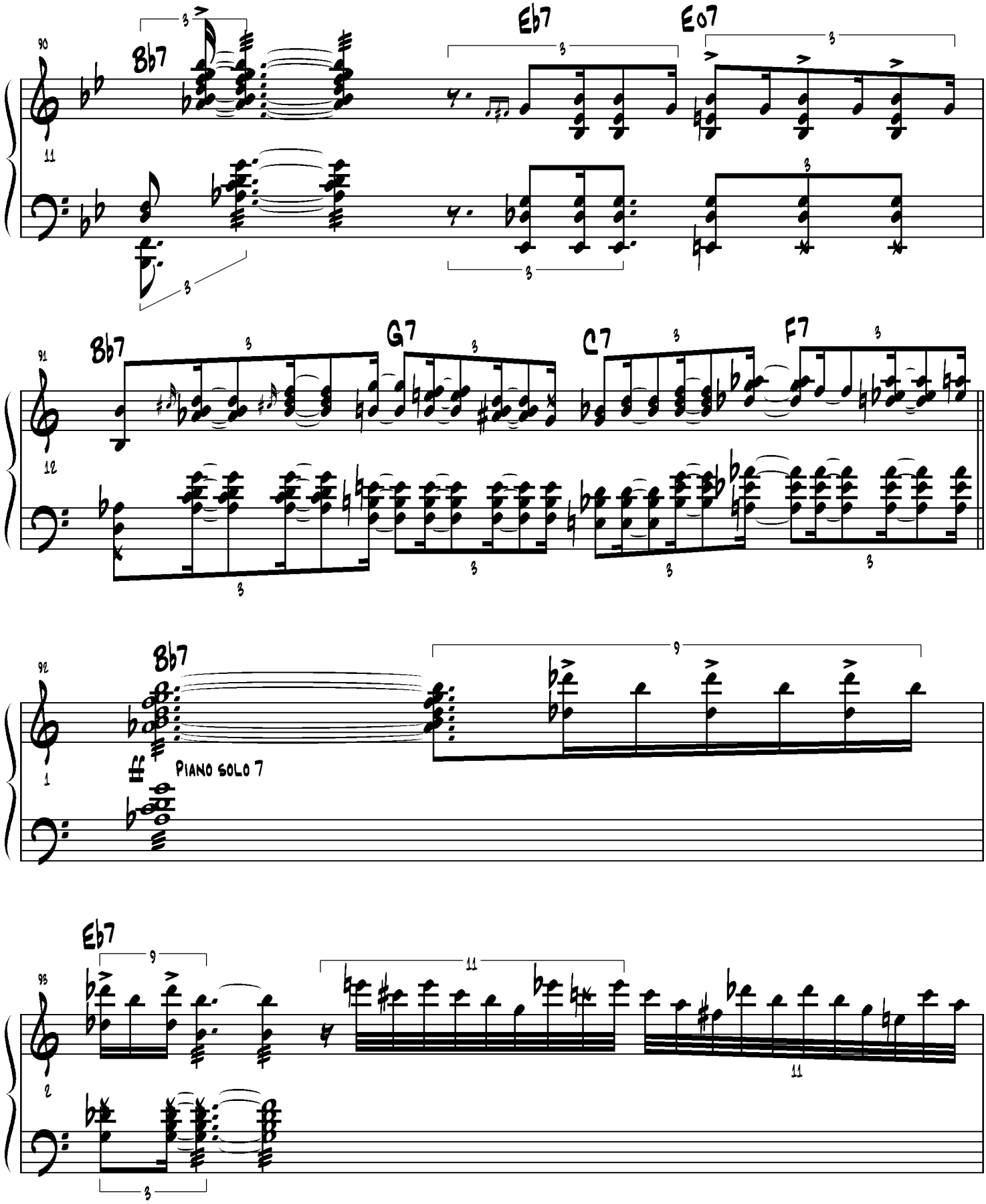
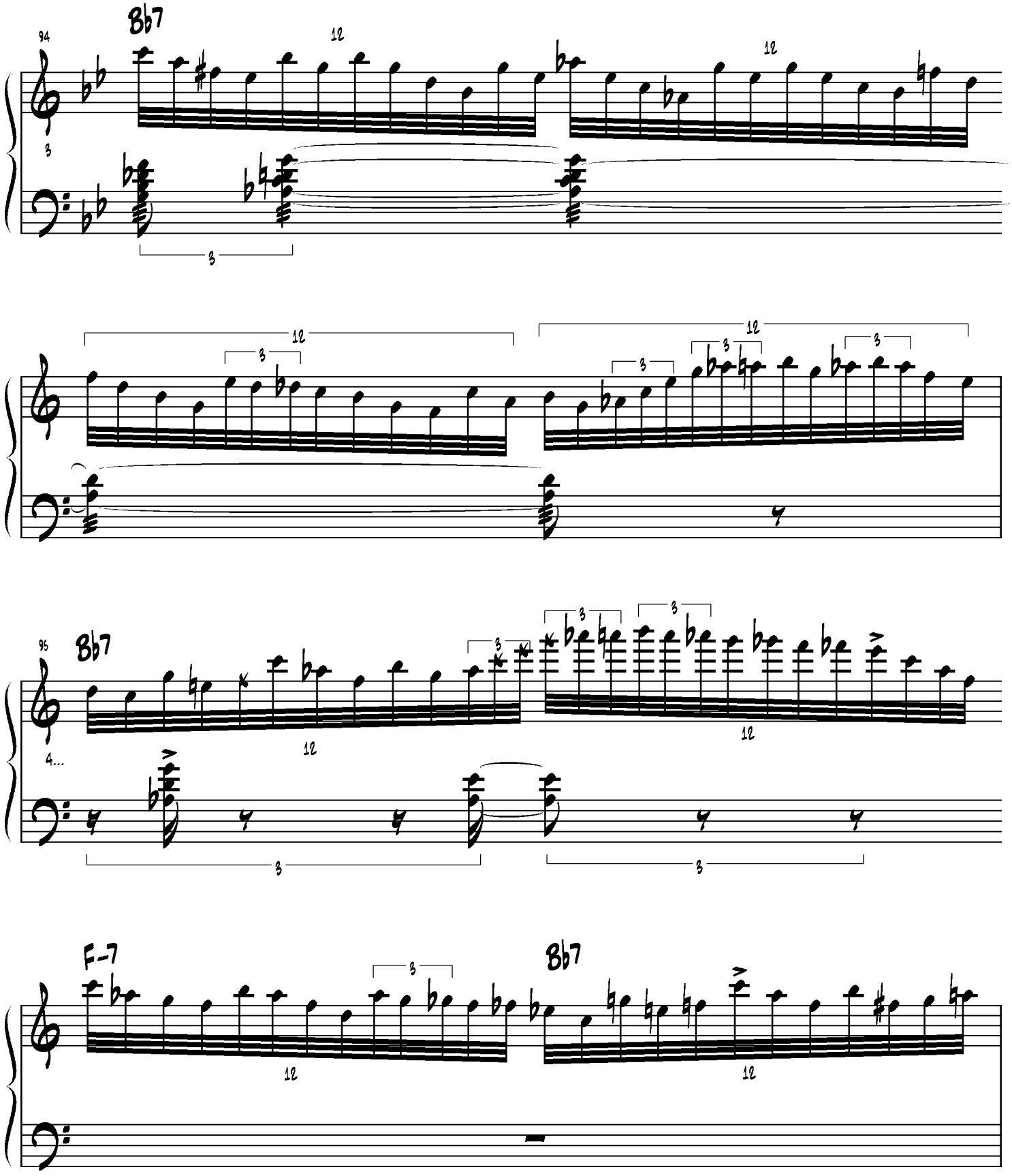
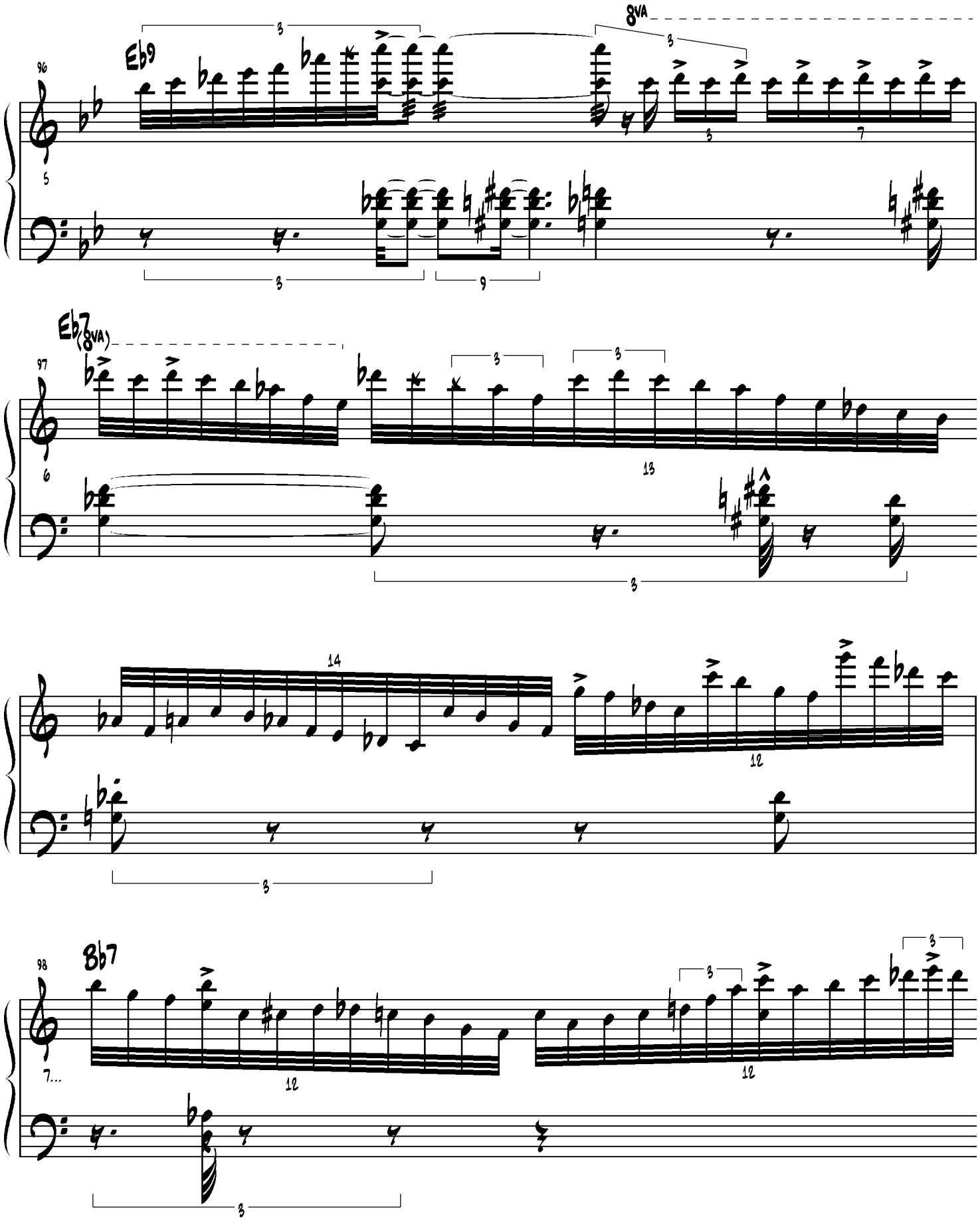
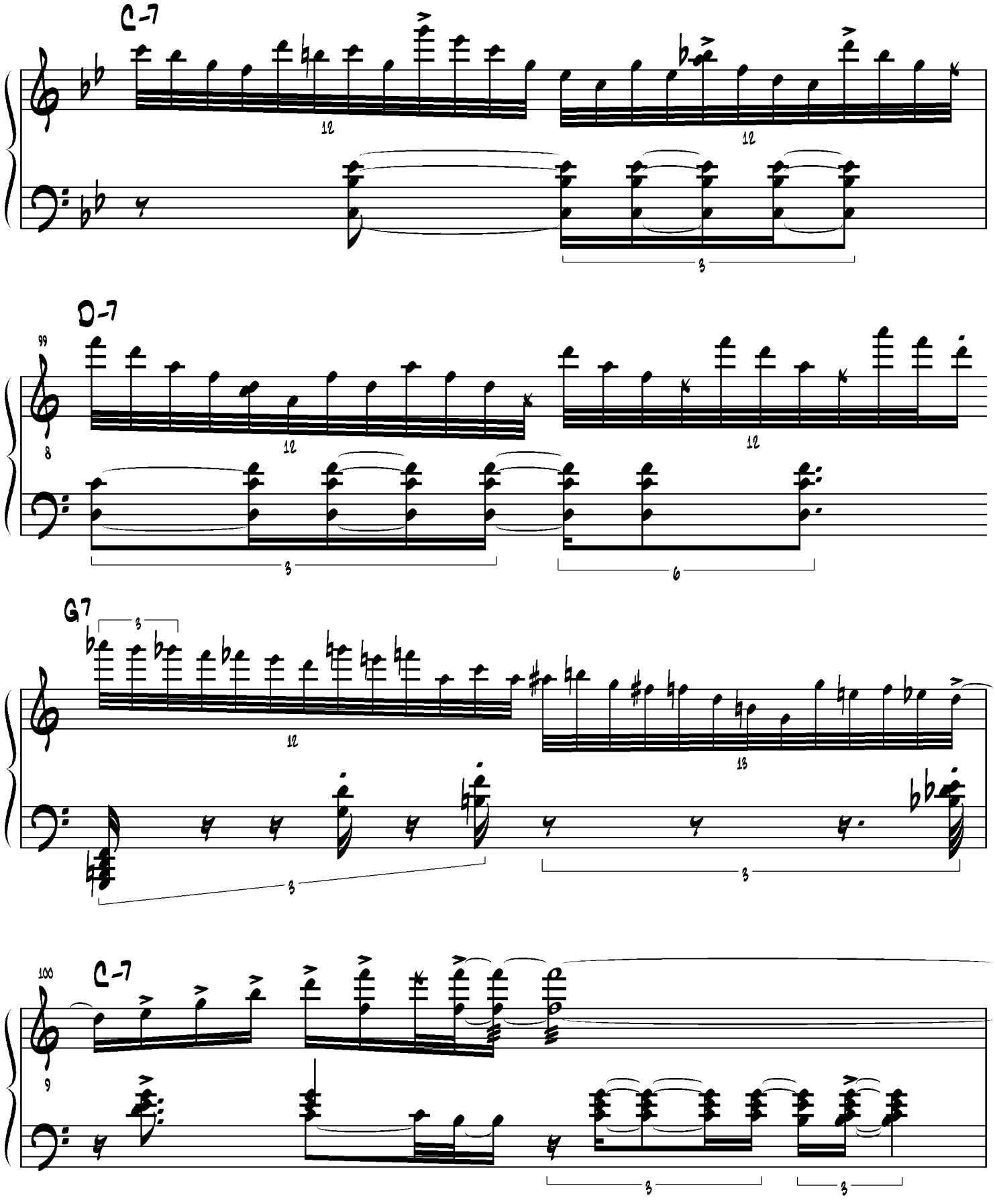
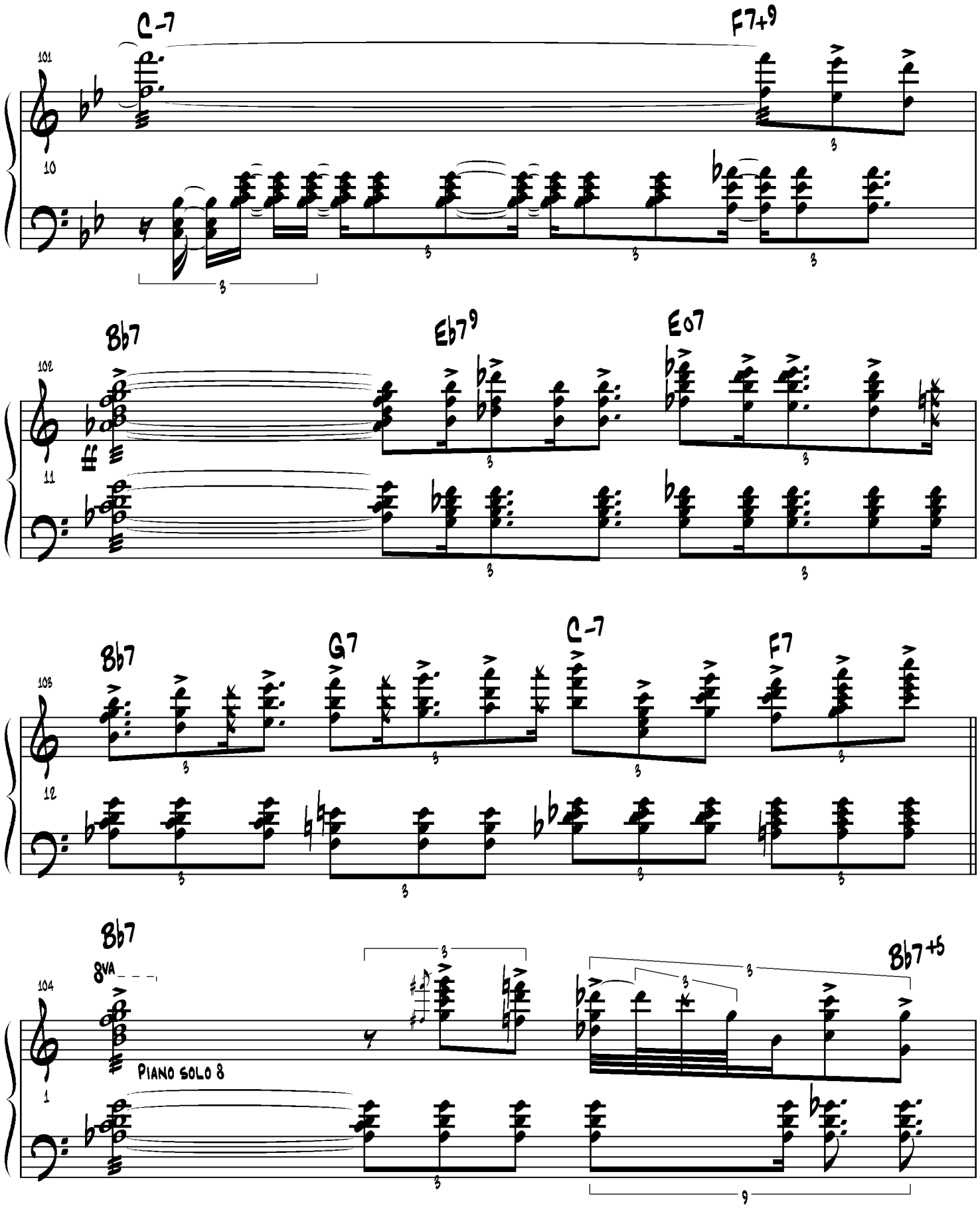

Bb7
G7
C-7
E07
F7

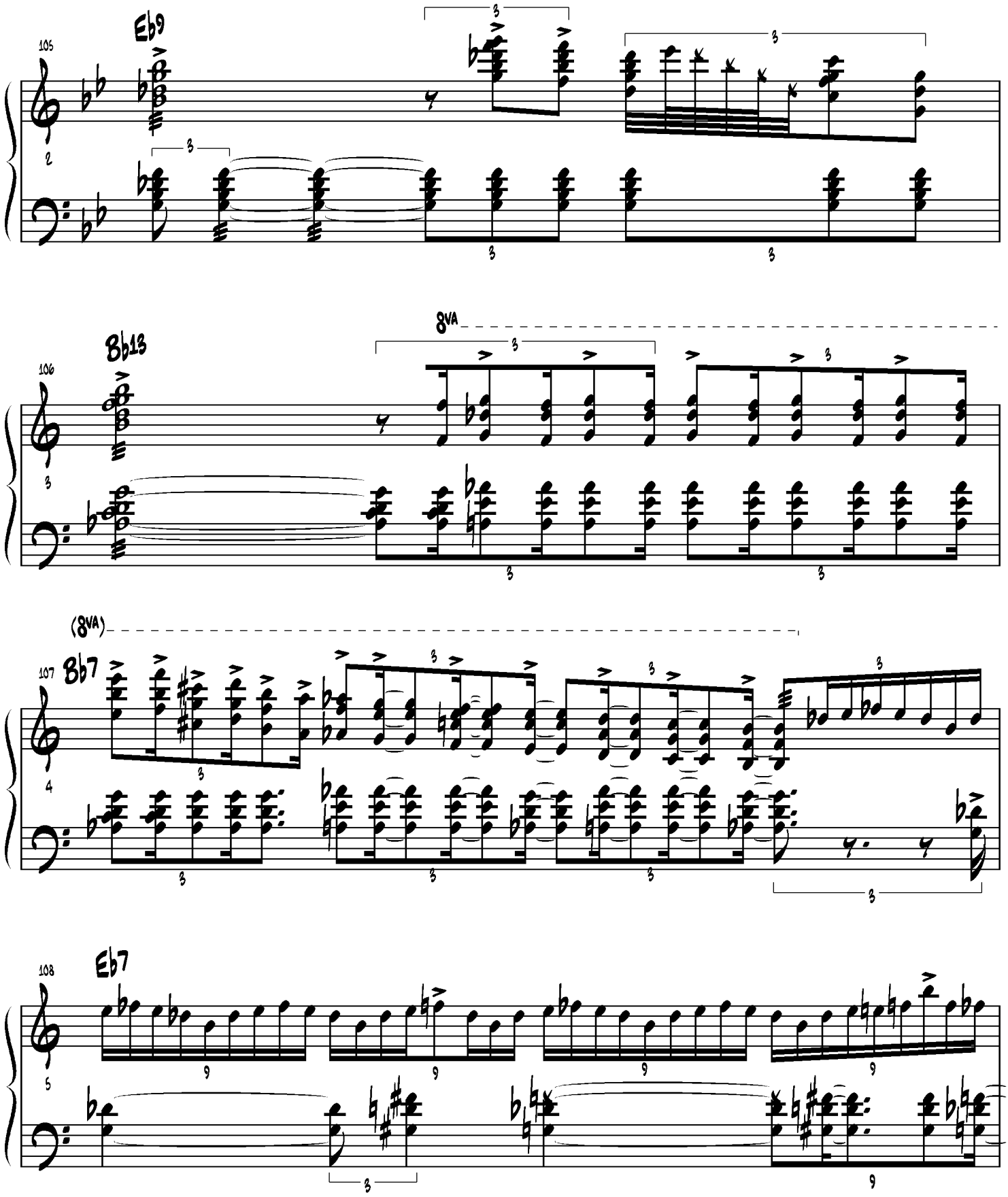

90
Bb7
Eb7
Eo7
11
91
Bb7
G7
C7
F7
12
92
Bb7
1
Piano solo 7
Eb7
93
2

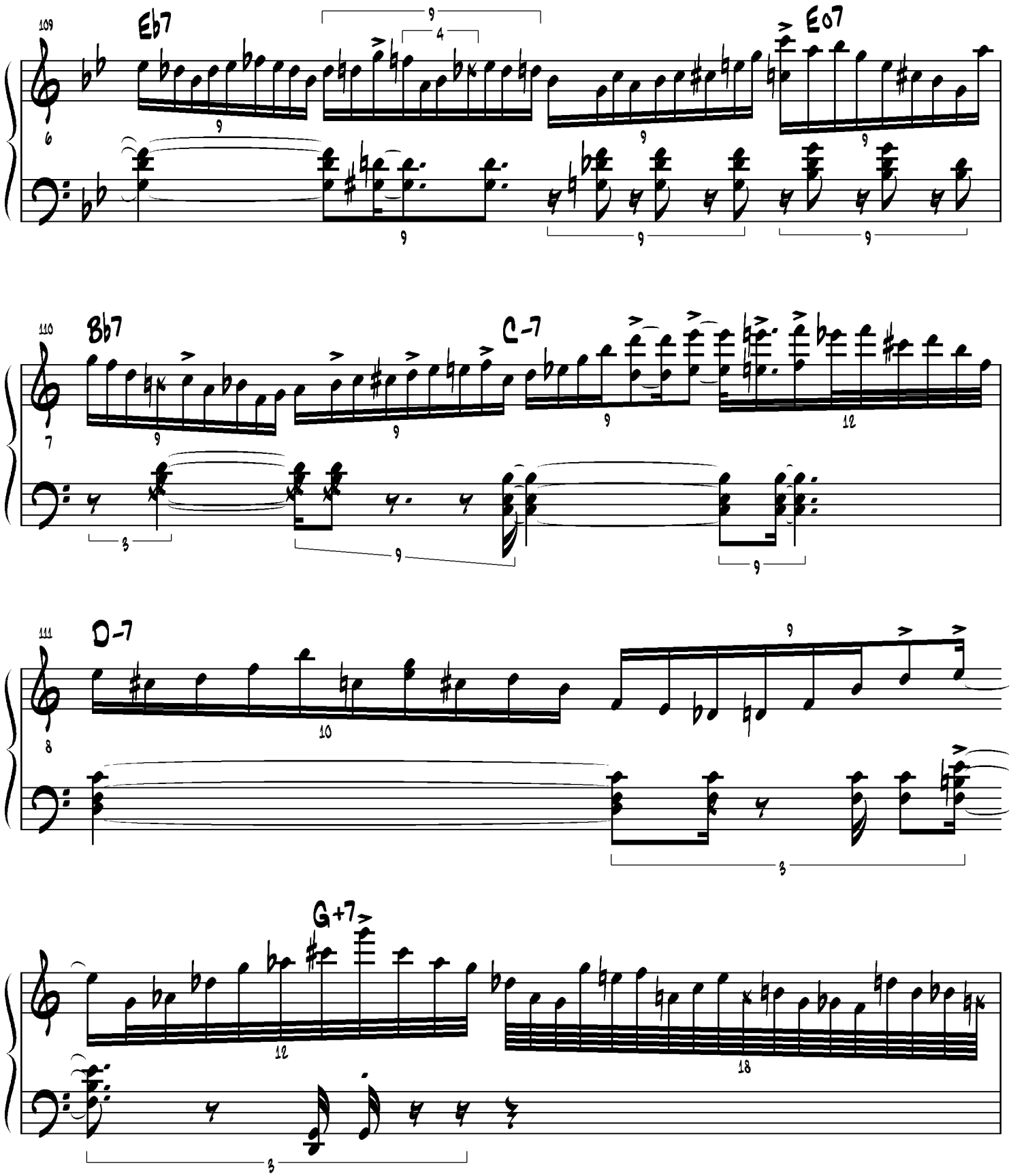

94
Bb7
95
Bb7
F-7
Bb7

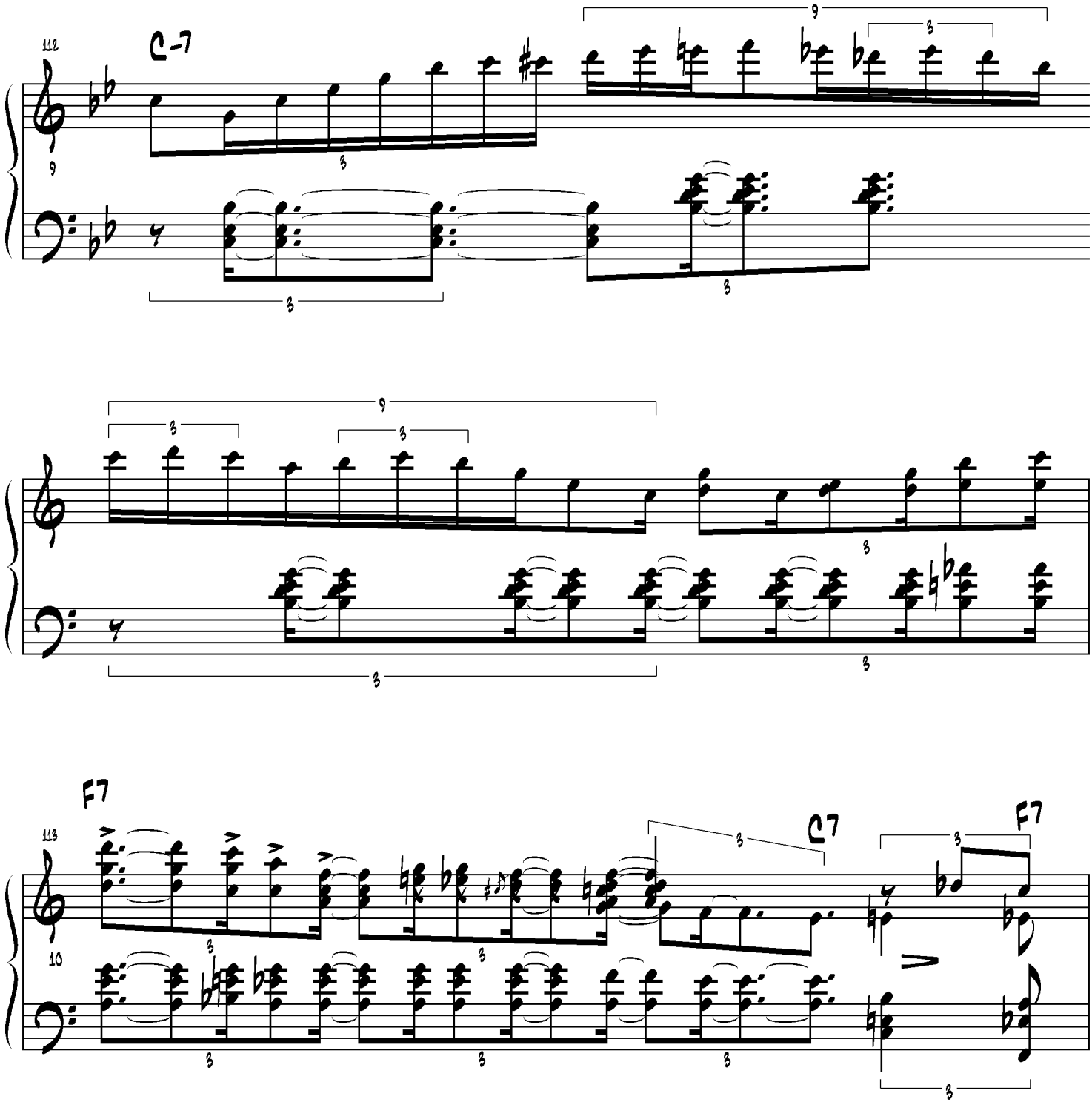

Eb9
8va
Eb7(8va)
Bb7

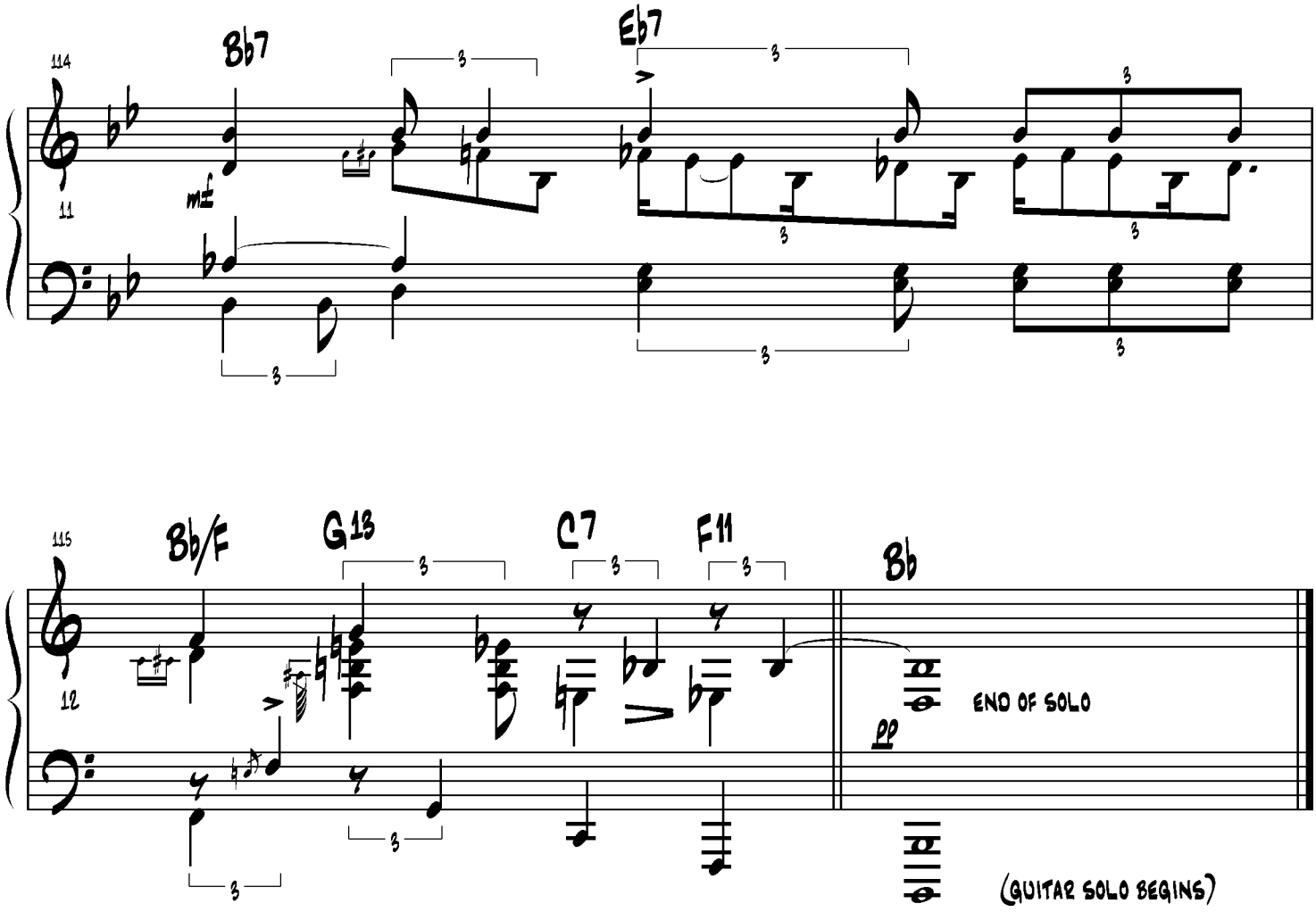

C-7
12
12
3
99
D-7
8
12
12
3
6
G7
3
12
13
3
3
100
C-7
9
3
3


C-7
F7+9
101
10
Bb7
Eb7⁹
E07
102
11
Bb7
G7
C-7
F7
103
12
Bb7
8va
Bb7+5
104
Piano solo 8
1


105
Eb9
106
Bb13
8va
107
Bb7
(8va)
108
Eb7


109
Eb7
E07
110
Bb7
C-7
111
D-7
G+7


112
C-7
113
F7
C7
F7


114
Bb7
Eb7
11
mf
3

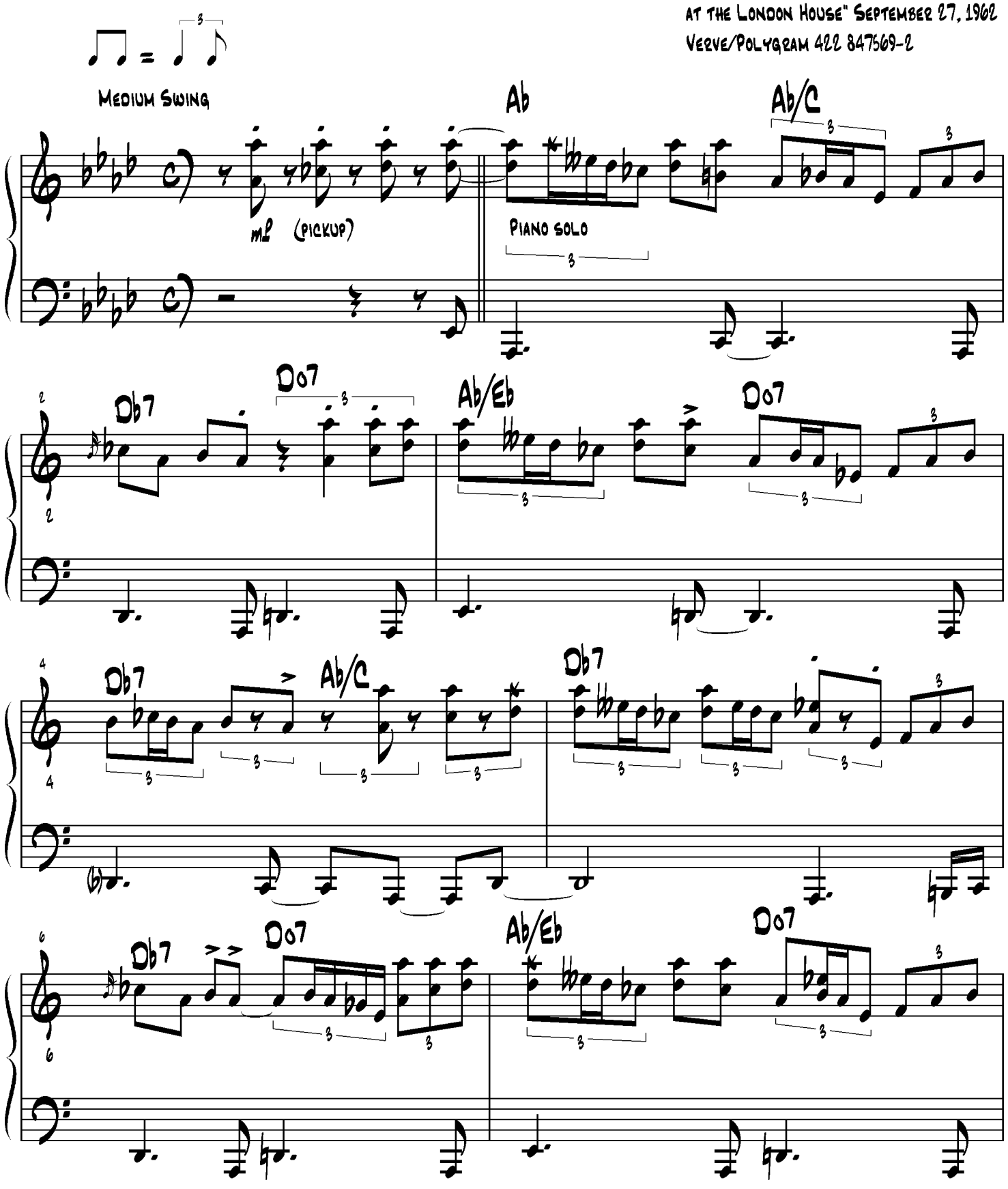
115
Bb/F
G13
C7
F11
Bb
12
pp
END OF SOLO
(GUITAR SOLO BEGINS)
3

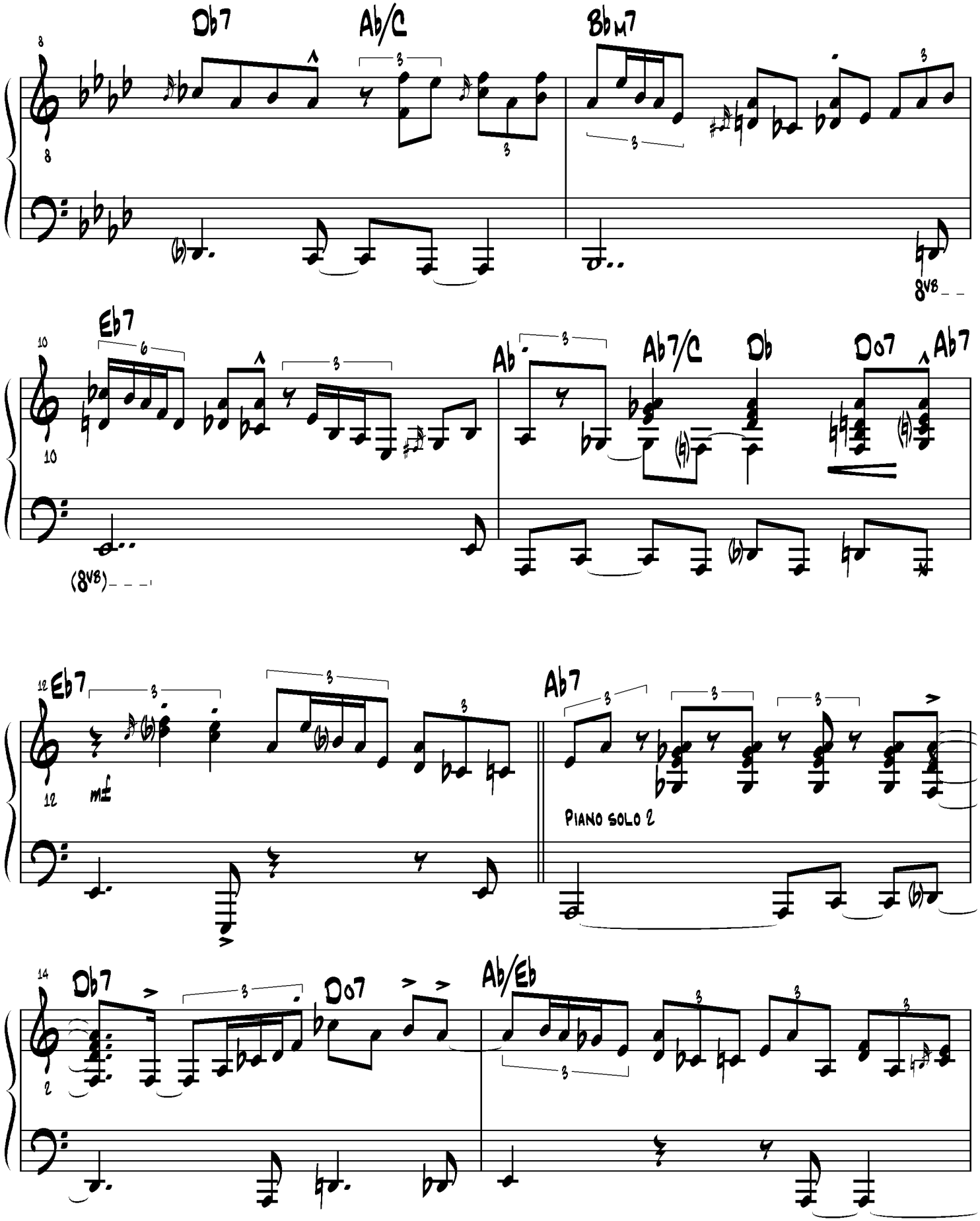
Blues for Big Scotia

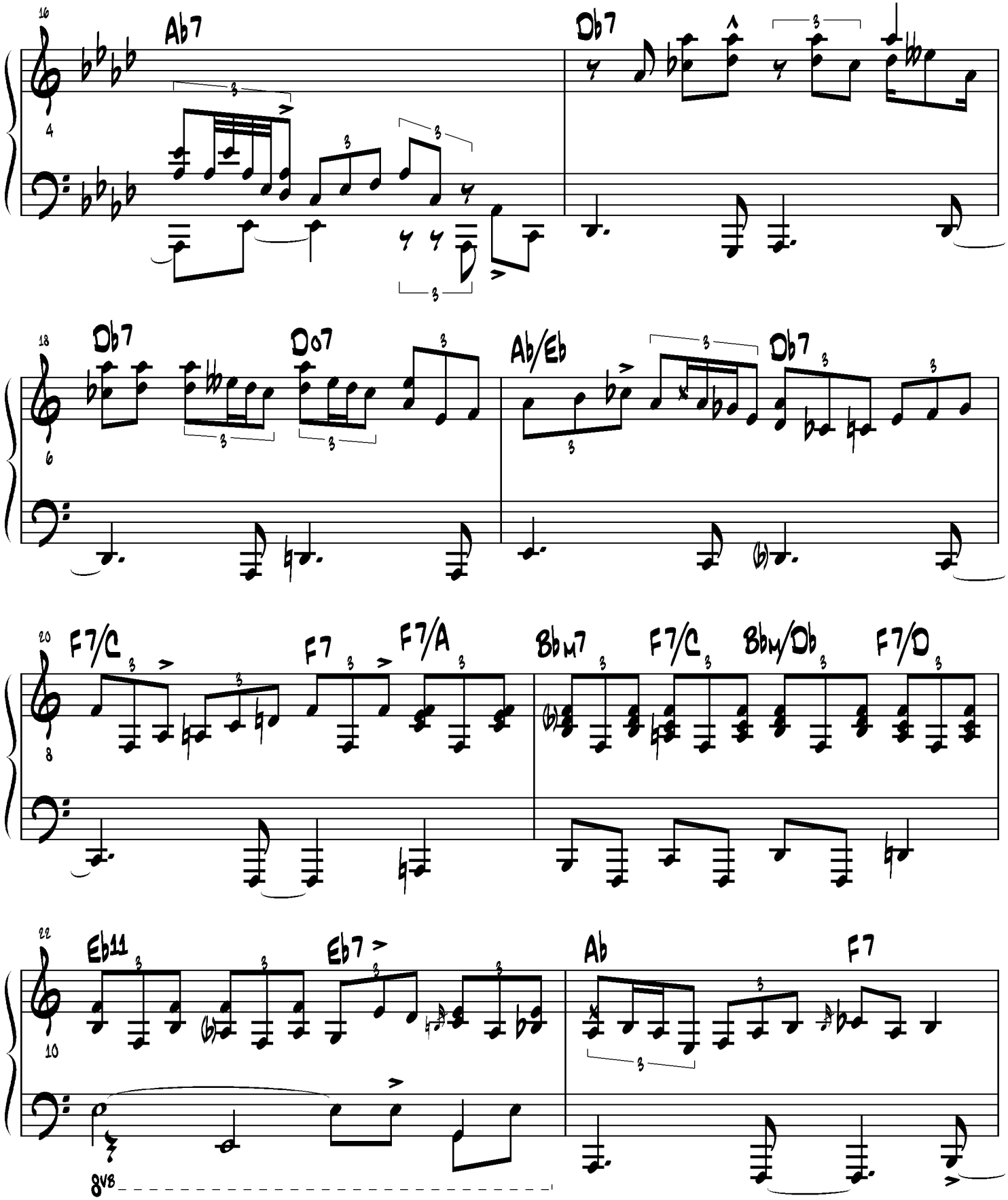
by Oscar Peterson

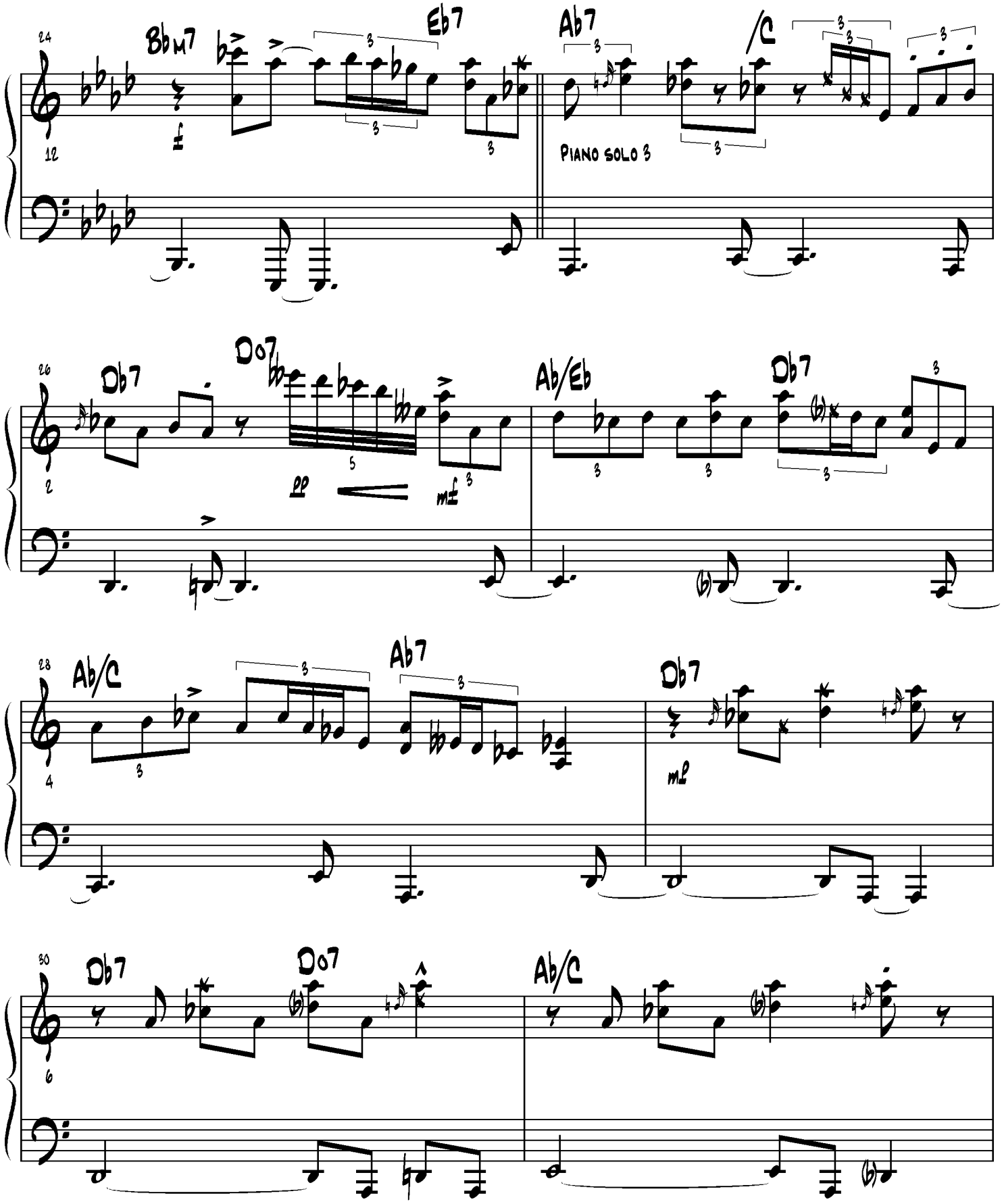
from "The Oscar Peterson Trio Live at the London House" September 27, 1962

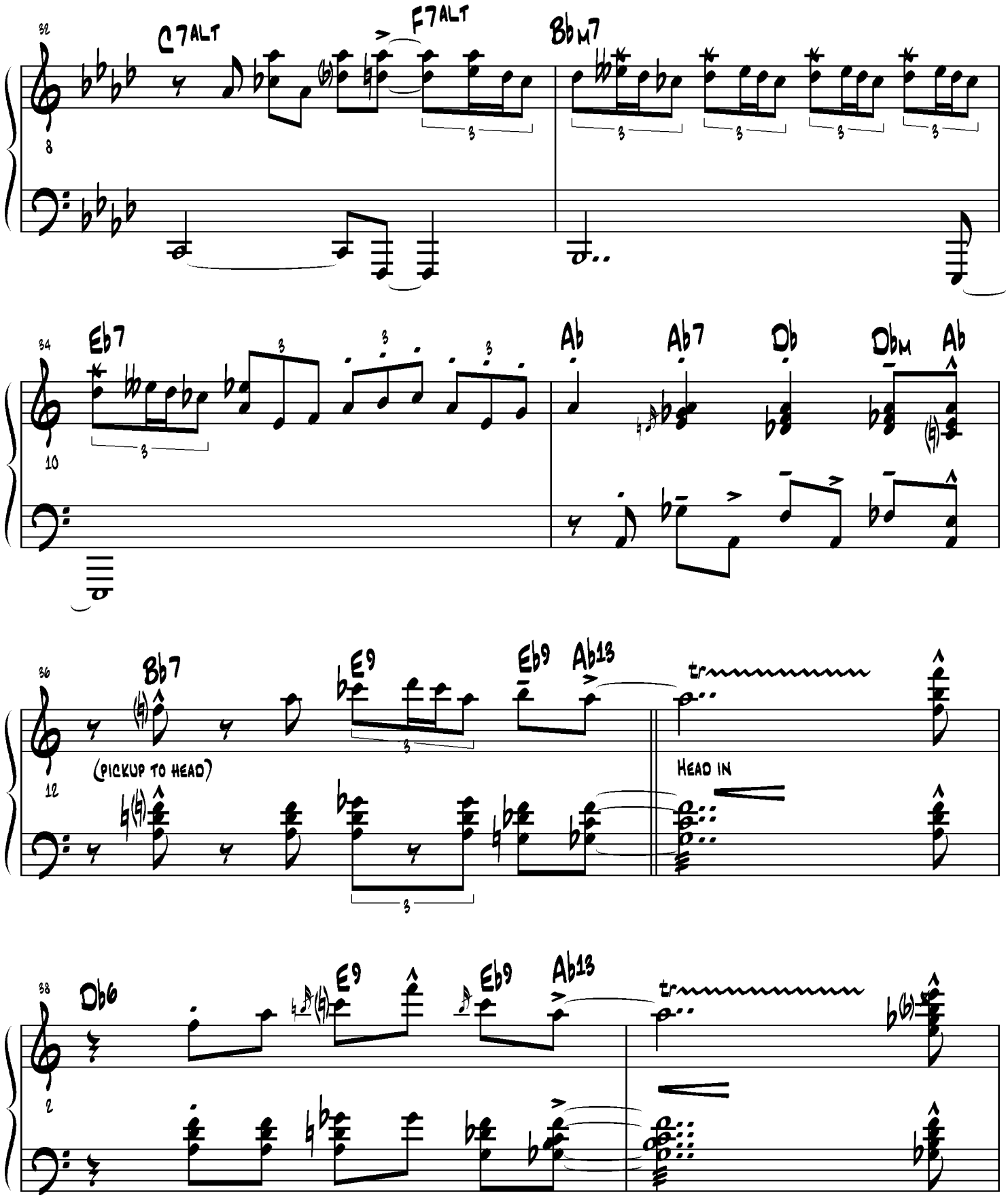
Verve/Polygram 422 847569-2

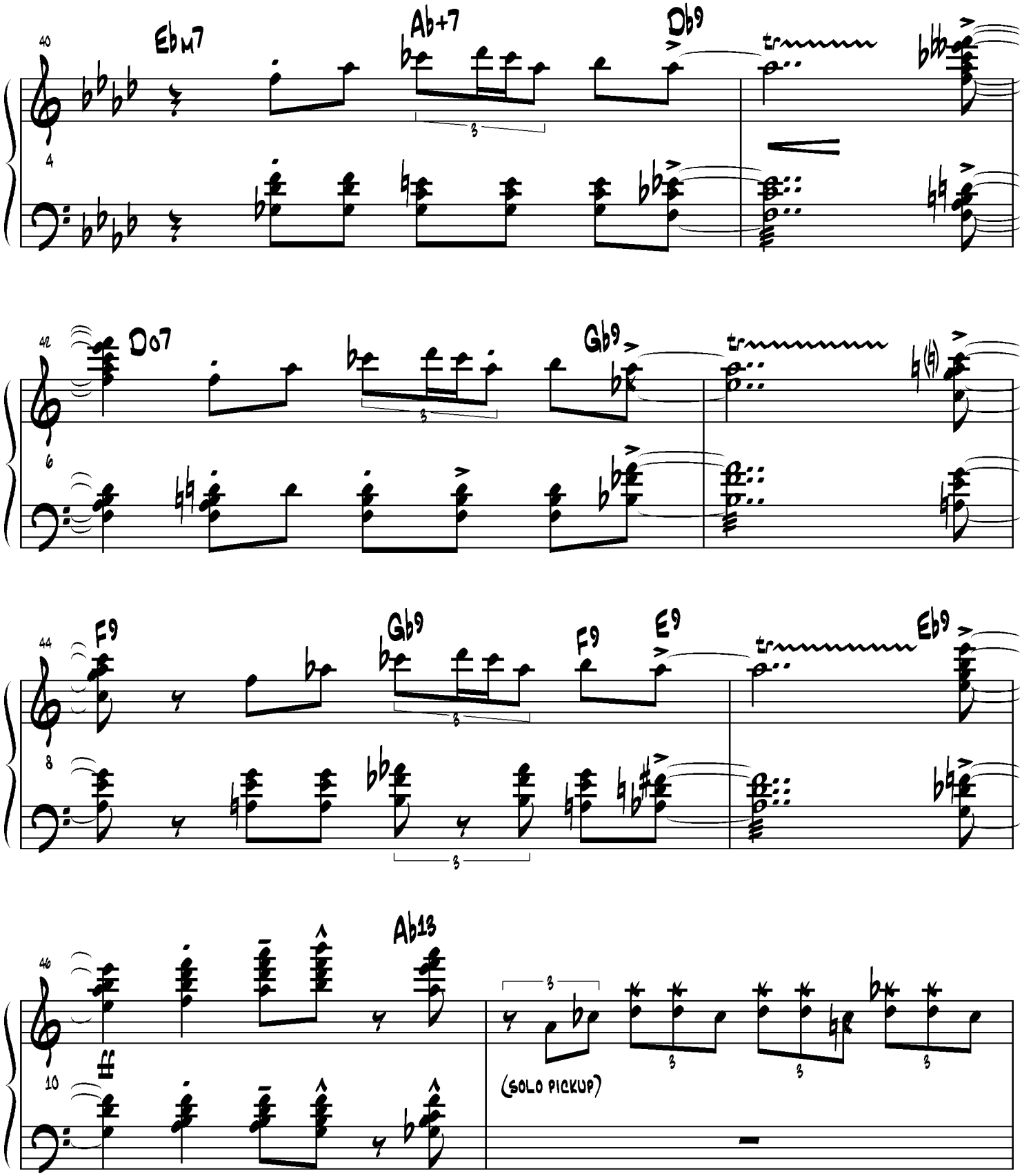


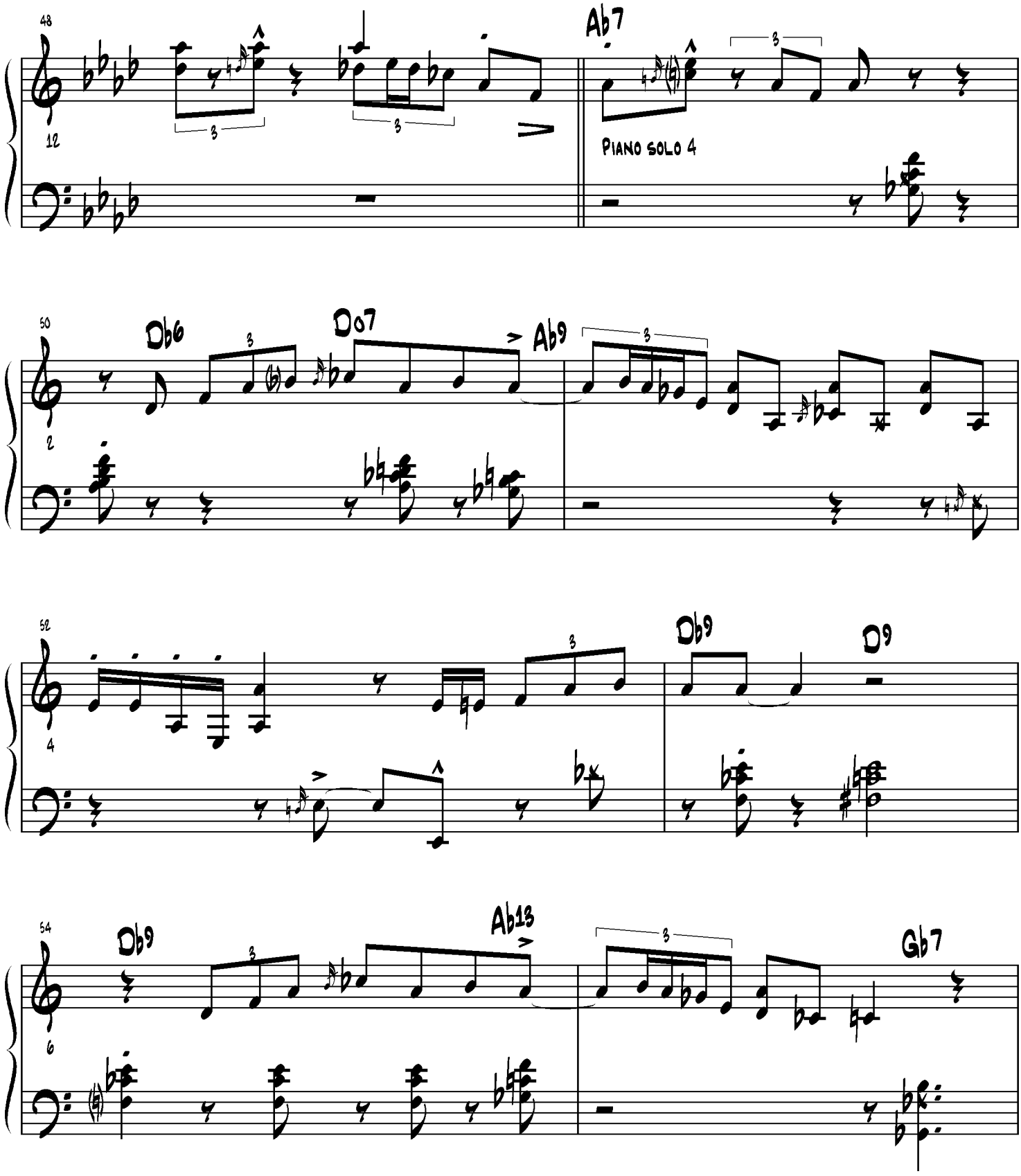

Db7
Ab/C
Bbm7
8va
Eb7
Ab
Ab7/C
Db
Dø7
Ab7
(8va)
Eb7
mf
Ab7
Piano solo 2
Db7
Dø7
Ab/Eb

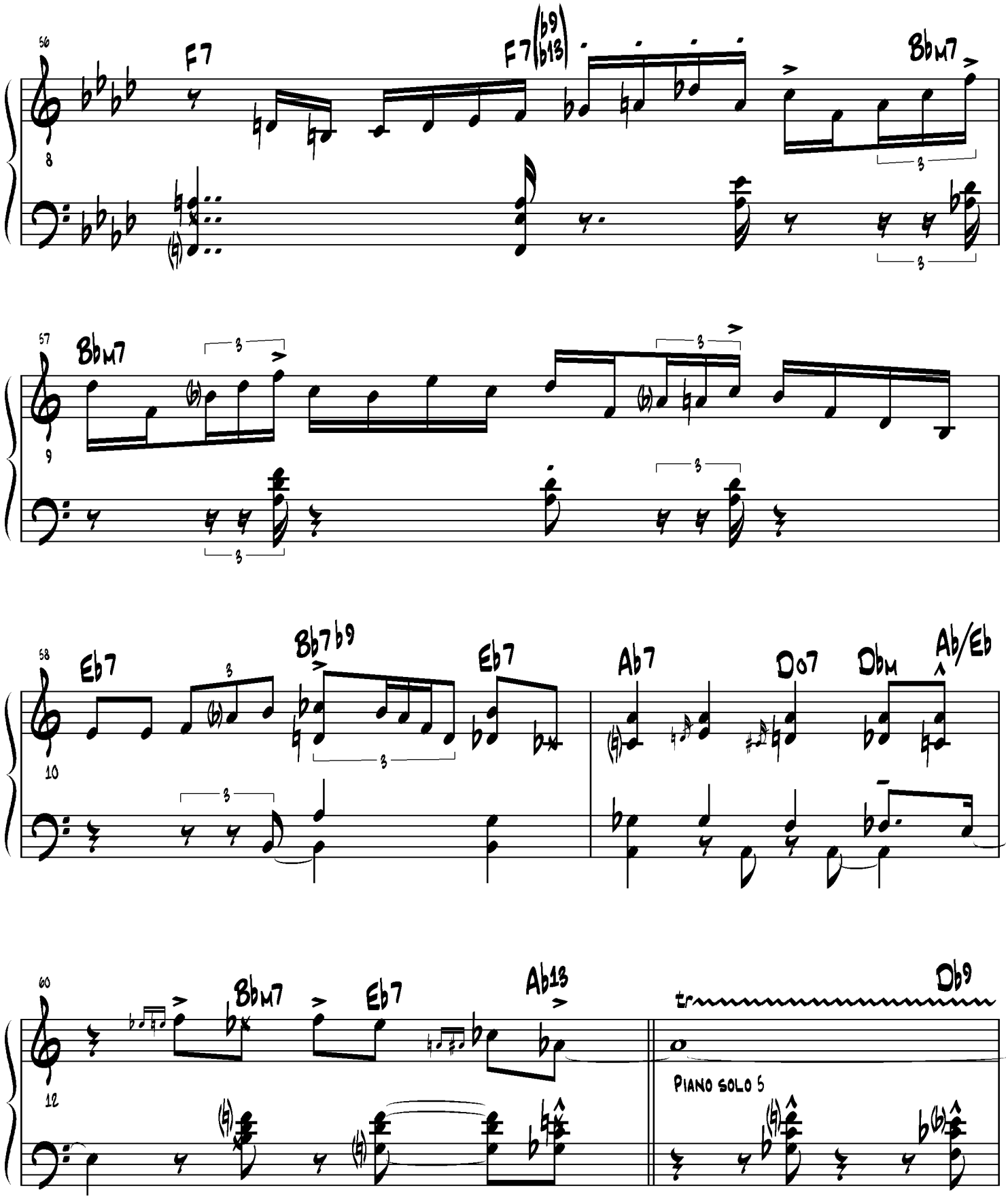

16
Ab7
Db7
4
18
Db7
Do7
Ab/Eb
Db7
6
20
F7/C
F7
F7/A
Bbm7
F7/C
Bbm/Db
F7/D
8
22
Eb11
Eb7
Ab
F7
10
8va

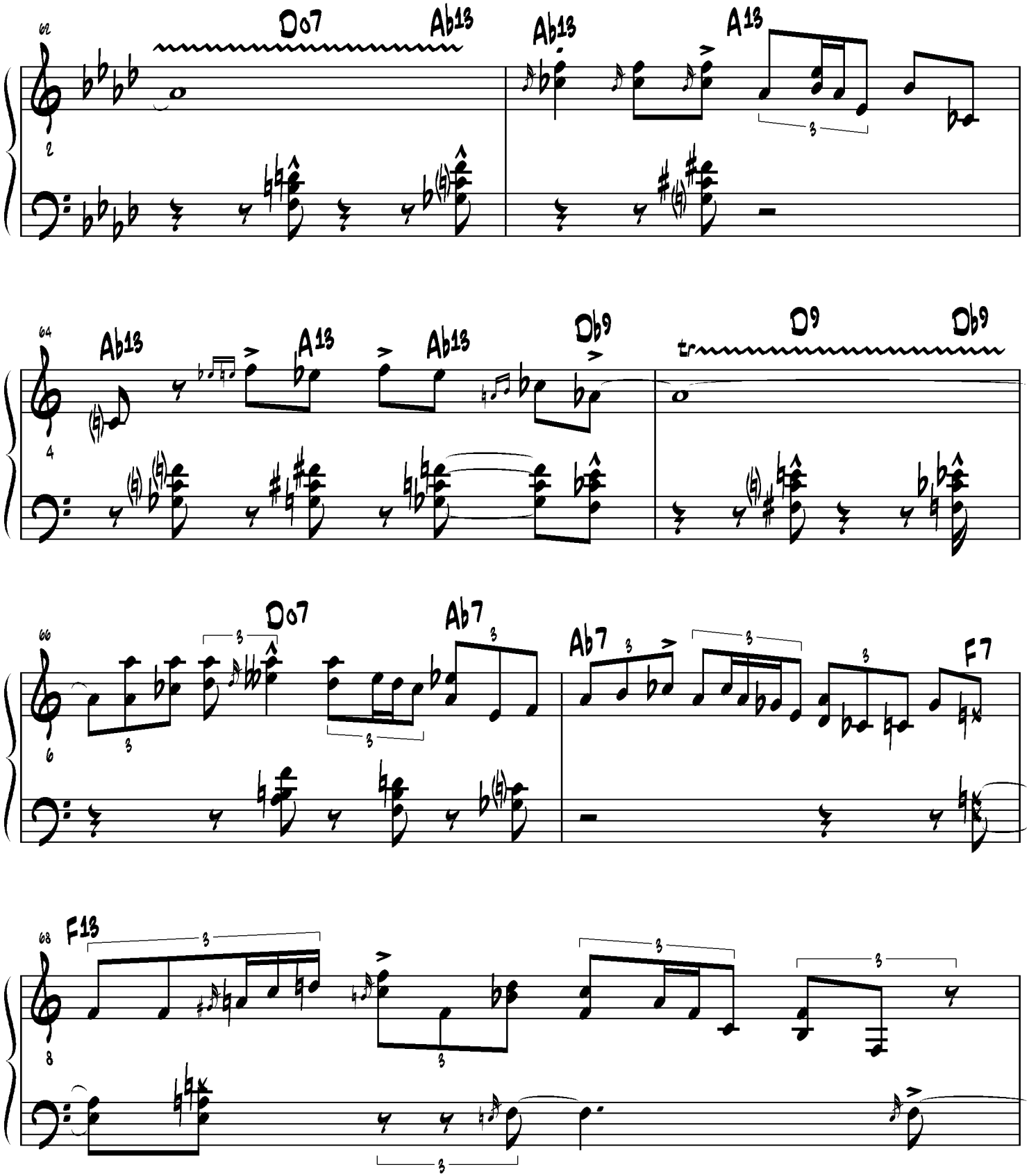

24
Bbm7
Eb7
Ab7
/C
12
PIANO SOLO 3
26
Db7
Do7
Ab/Eb
Db7
2
pp
mf
28
Ab/C
Ab7
Db7
4
mp
30
Db7
Do7
Ab/C
6

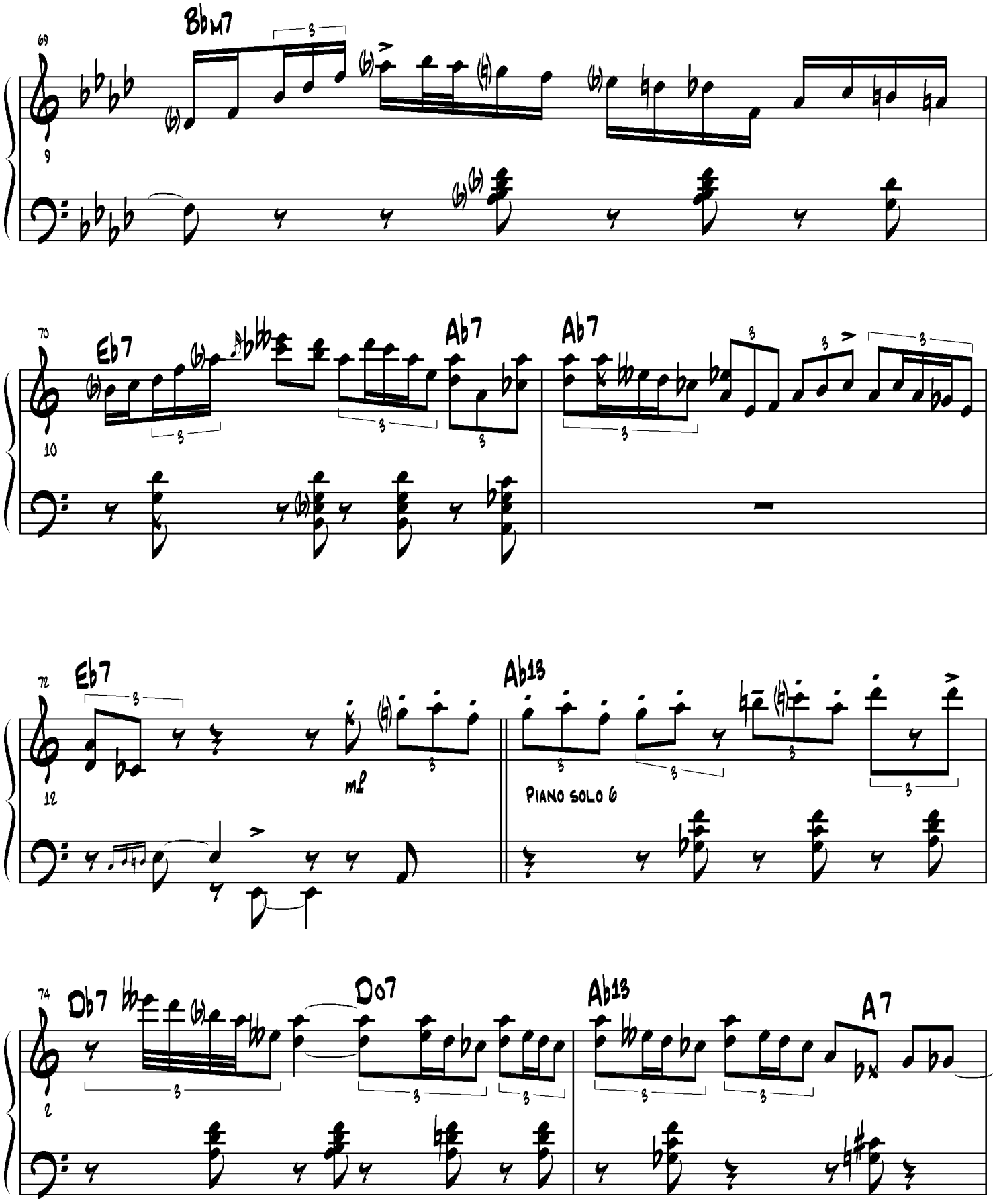

32
C7ALT
F7ALT
BbM7
34
Eb7
Ab
Ab7
Db
DbM
Ab
36
Bb7
E9
Eb9
Ab13
(PICKUP TO HEAD)
HEAD IN
38
Db6
E9
Eb9
Ab13

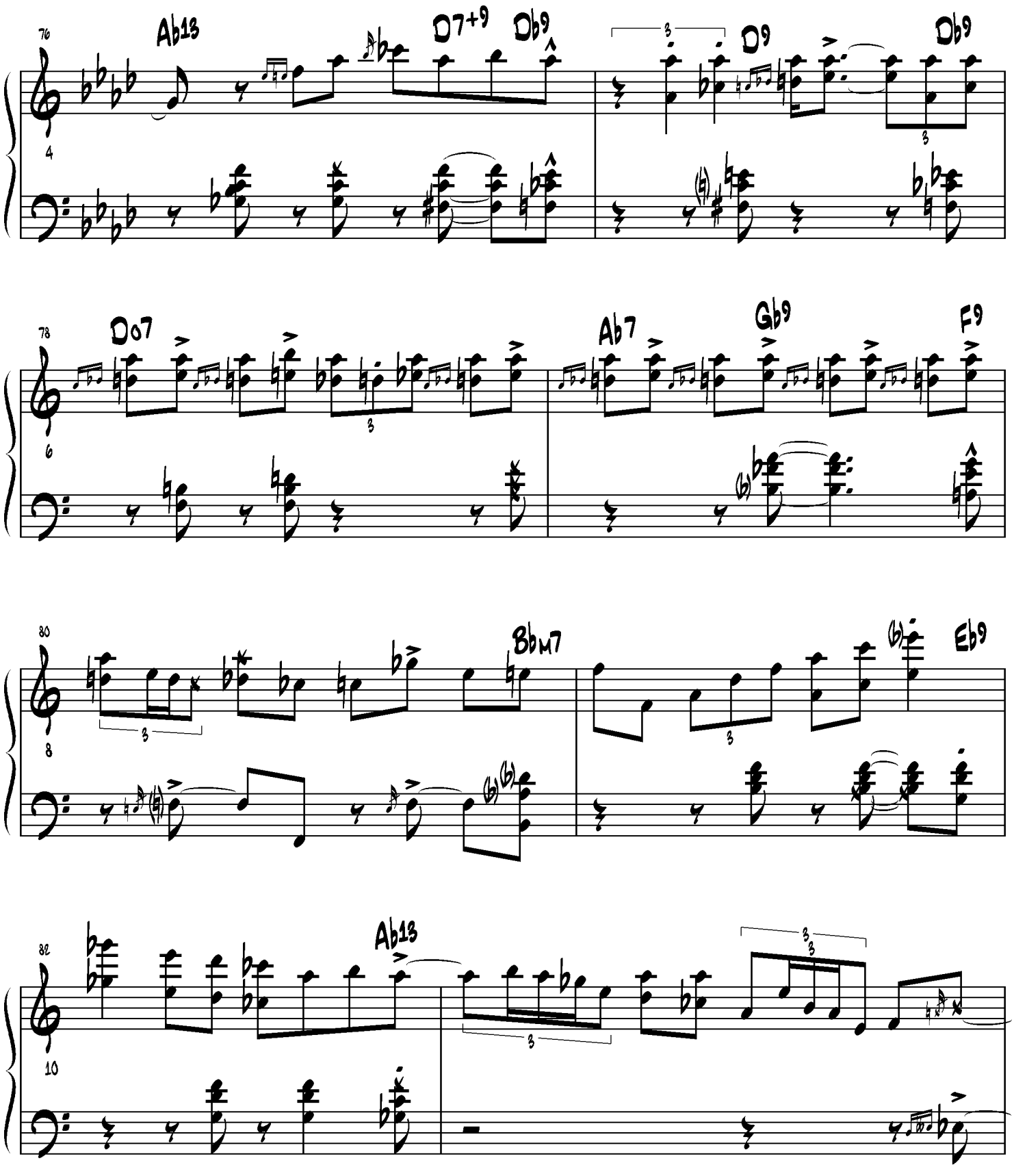

40
Eb M7
Ab+7
Db9
4
42
Do7
Gb9
6
44
F9
Gb9
F9
E9
Eb9
8
46
Ab13
10
(SOLO PICKUP)

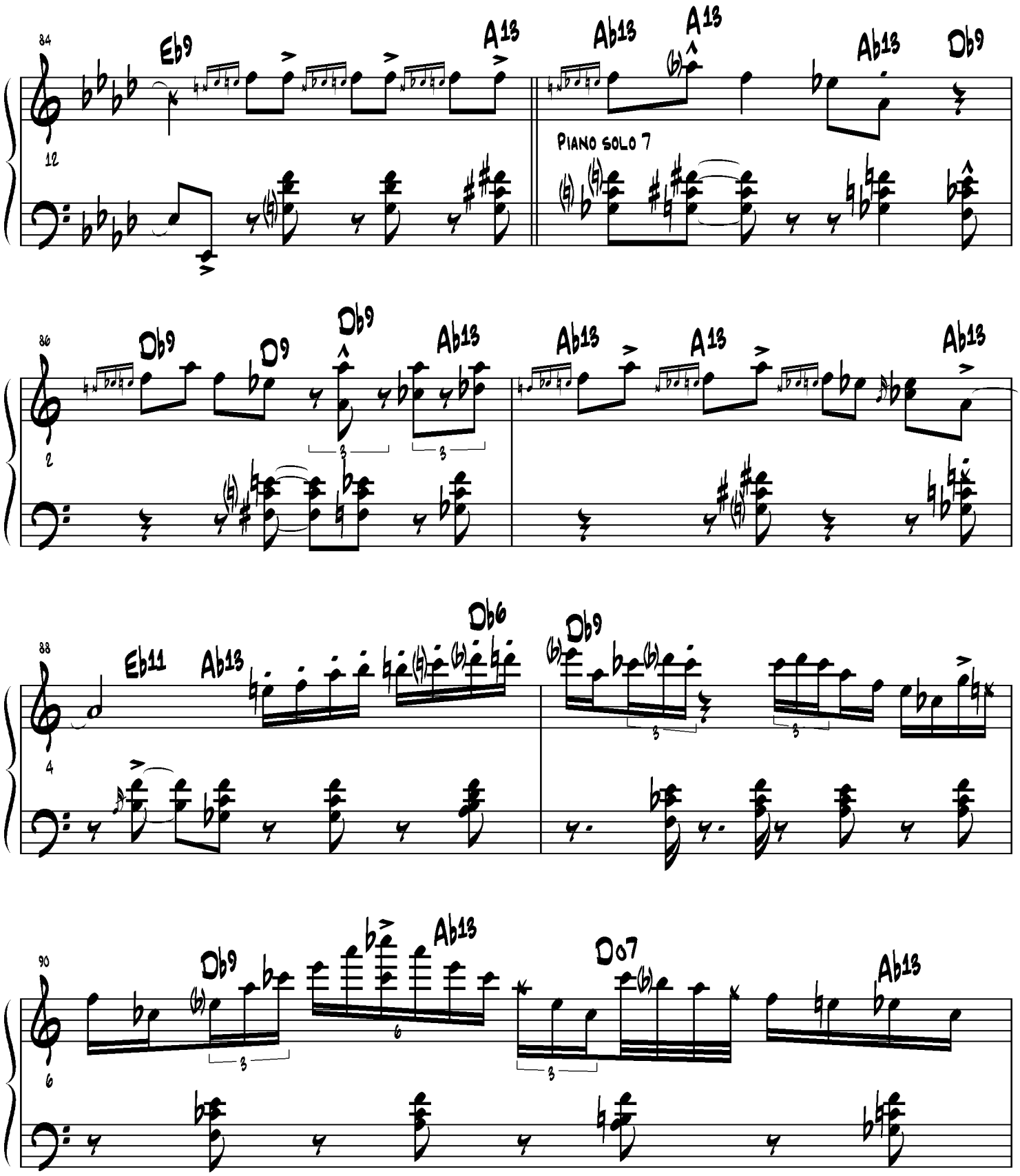

48
12
Ab7
Piano solo 4
50
2
Db6
Dº7
Ab9
52
4
Db9
D9
54
6
Db9
Ab13
Gb7

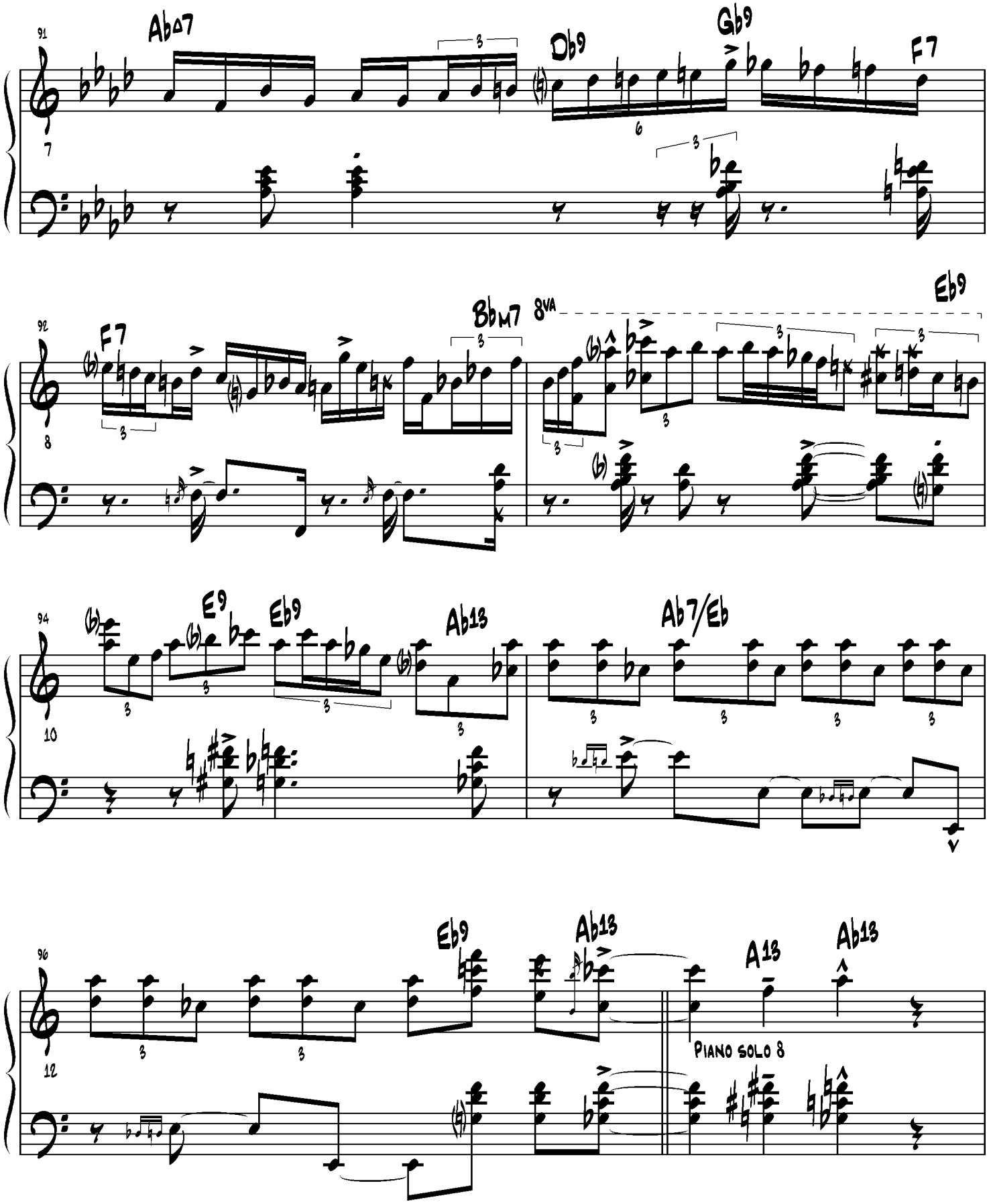

56
F7
F7 (b9 b13)
BbM7
8
57
BbM7
9
58
Eb7
Bb7b9
Eb7
Ab7
Do7
DbM
Ab/Eb
10
60
BbM7
Eb7
Ab13
Db9
tr
12
PIANO SOLO 5

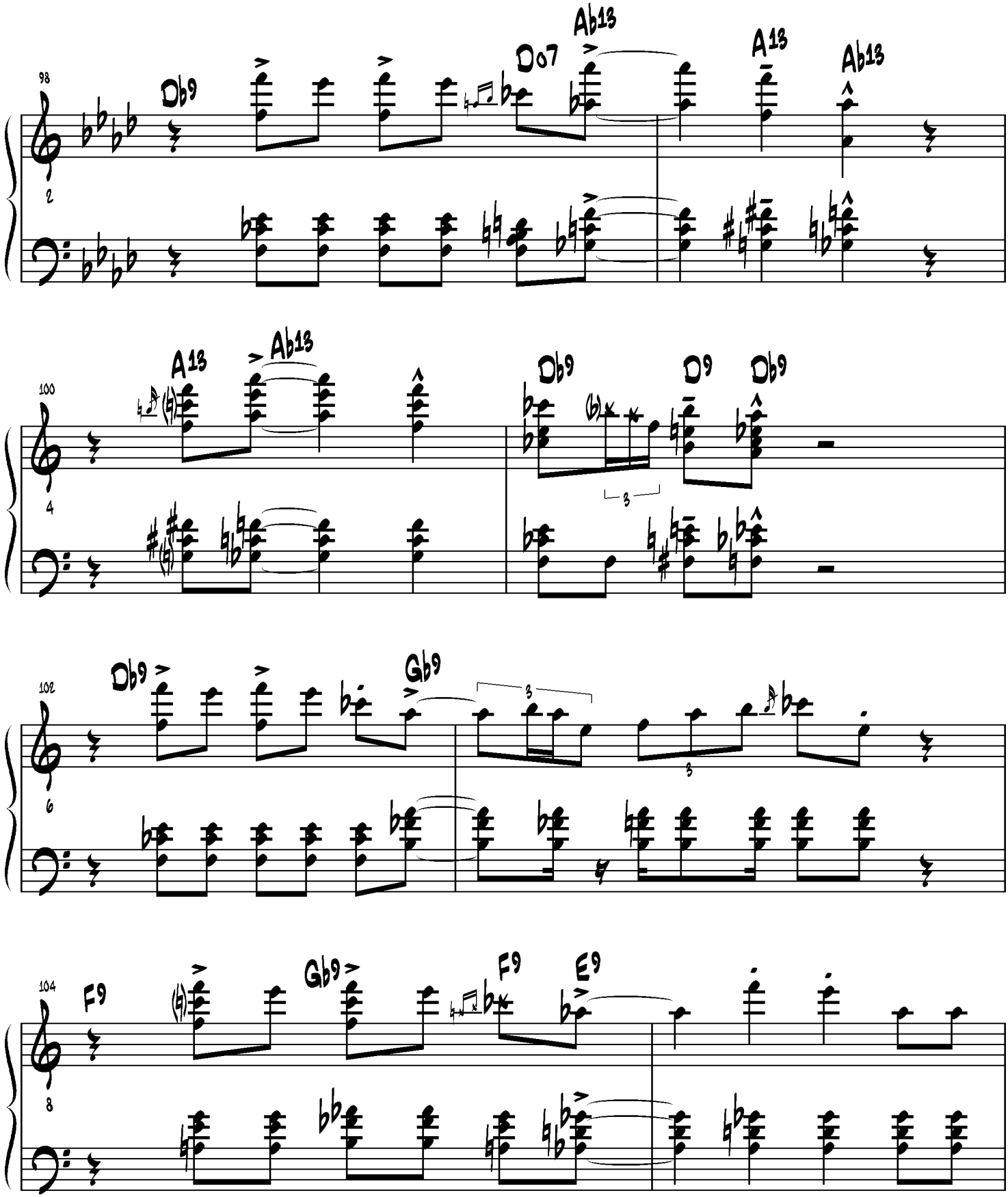

62
D07
Ab13
Ab13
A13
64
Ab13
A13
Ab13
Db9
D9
Db9
tr
66
D07
Ab7
Ab7
F7
68
F13

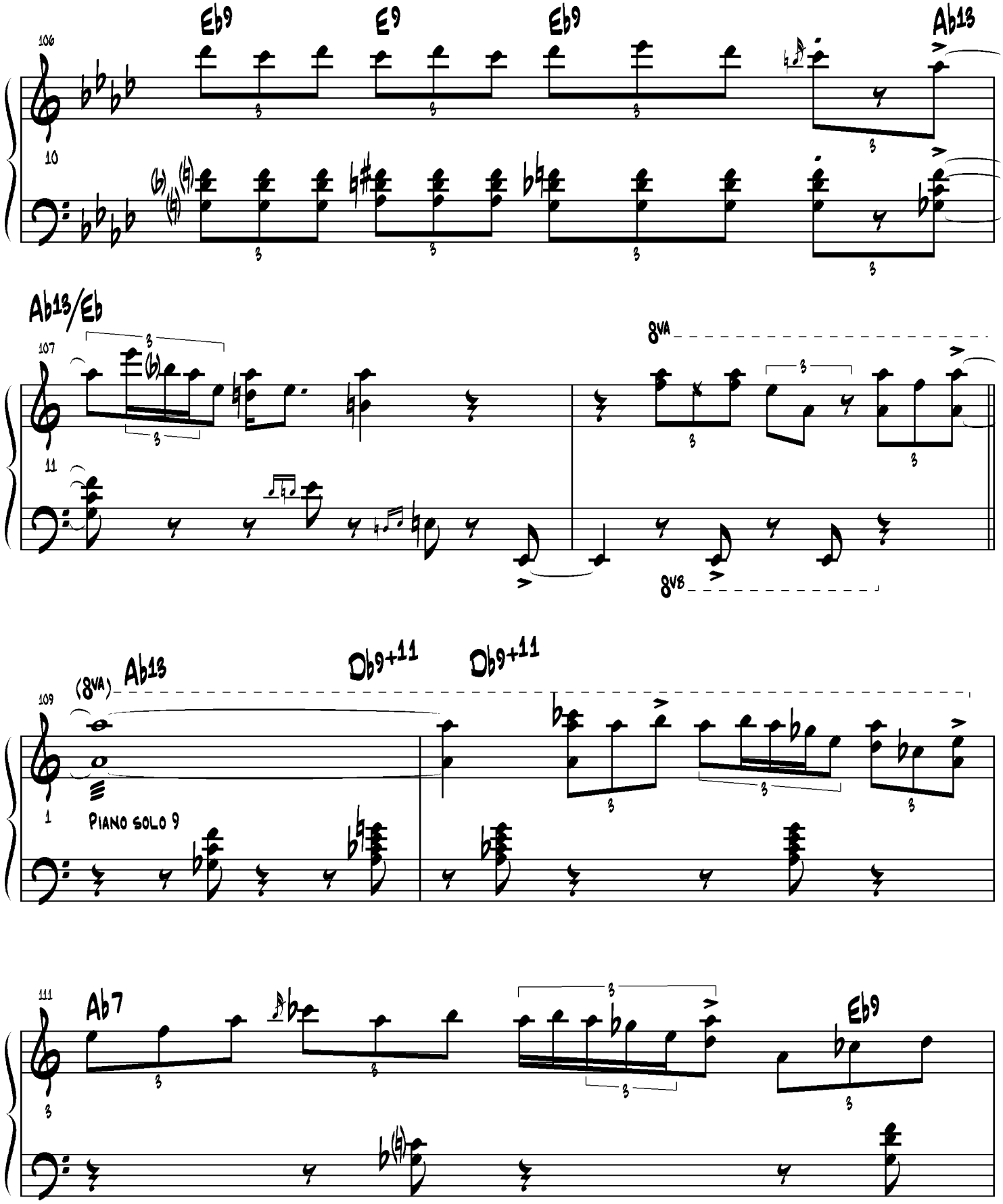

69
Bbm7
9
70
Eb7
Ab7
Ab7
10
72
Eb7
Ab13
12
mf
PIANO SOLO 6
74
Db7
Do7
Ab13
A7
2

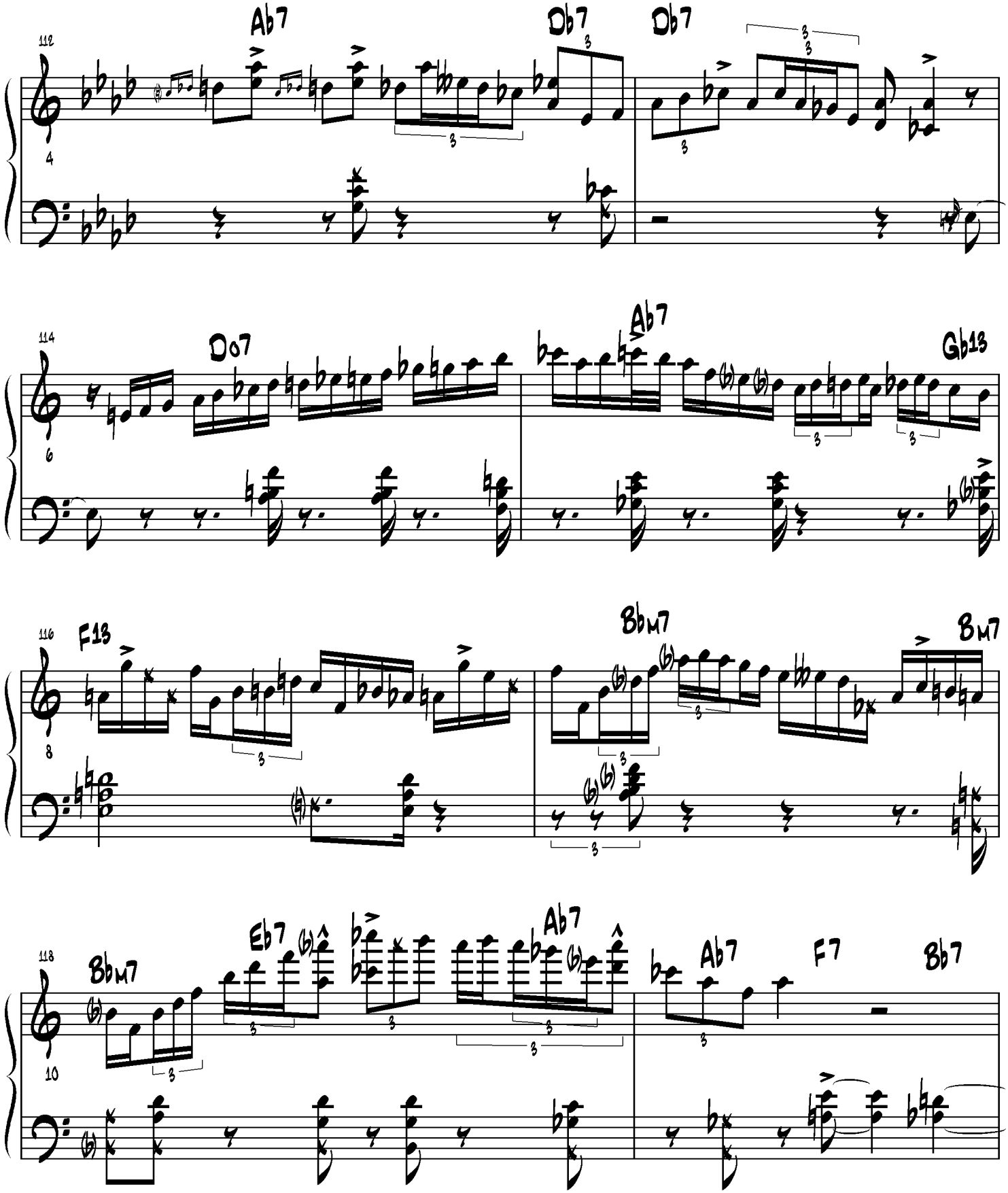

76
Ab13
D7+9
Db9
D9
Db9
4
78
Do7
Ab7
Gb9
F9
6
80
Bbm7
Eb9
8
82
Ab13
10

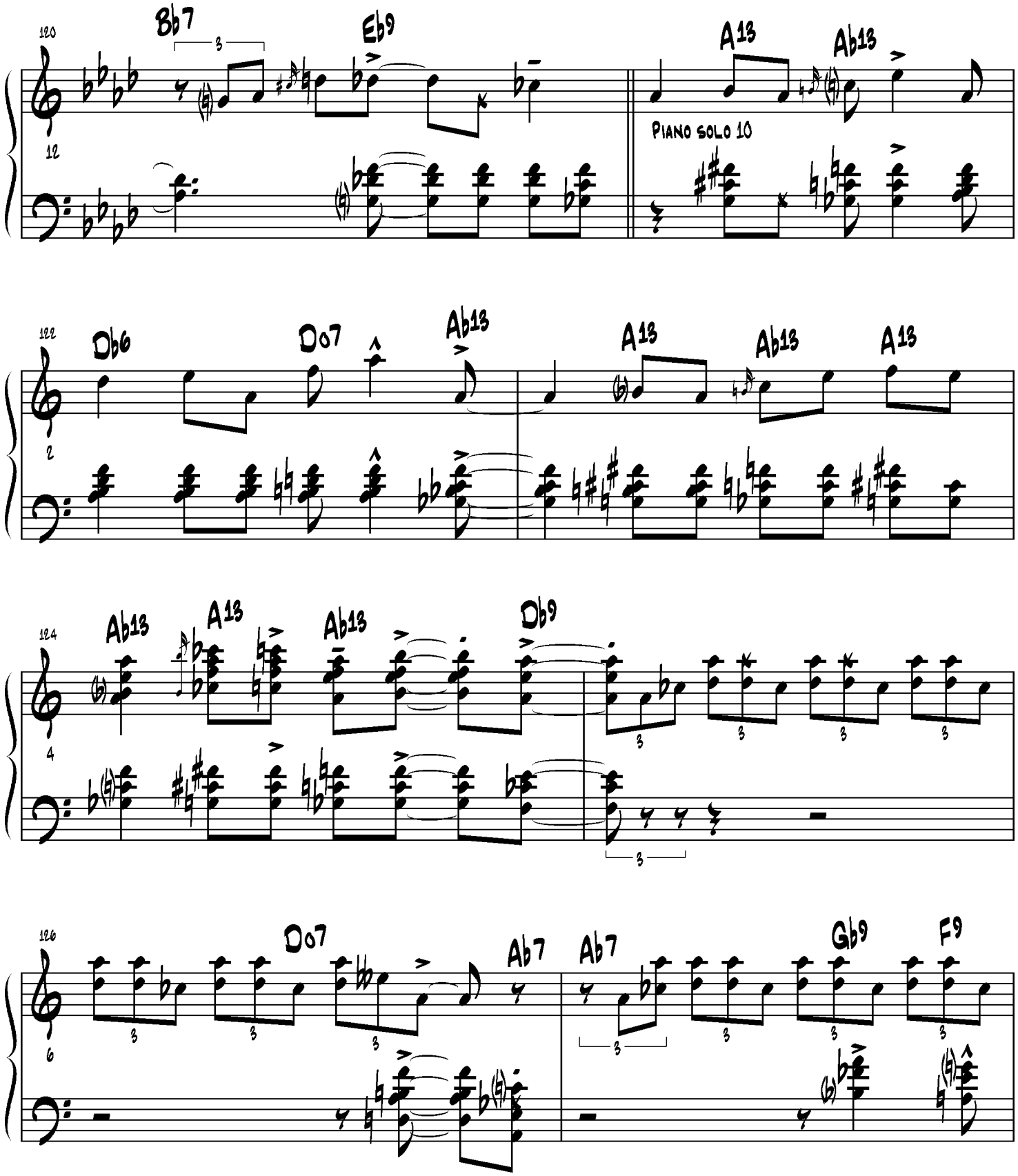

84
Eb9
A13
Ab13
A13
Ab13
Db9
12
Piano solo 7
86
Db9
Db9
D9
Ab13
Ab13
A13
Ab13
2
88
Eb11
Ab13
Db6
Db9
4
90
Db9
Ab13
Dº7
Ab13
6

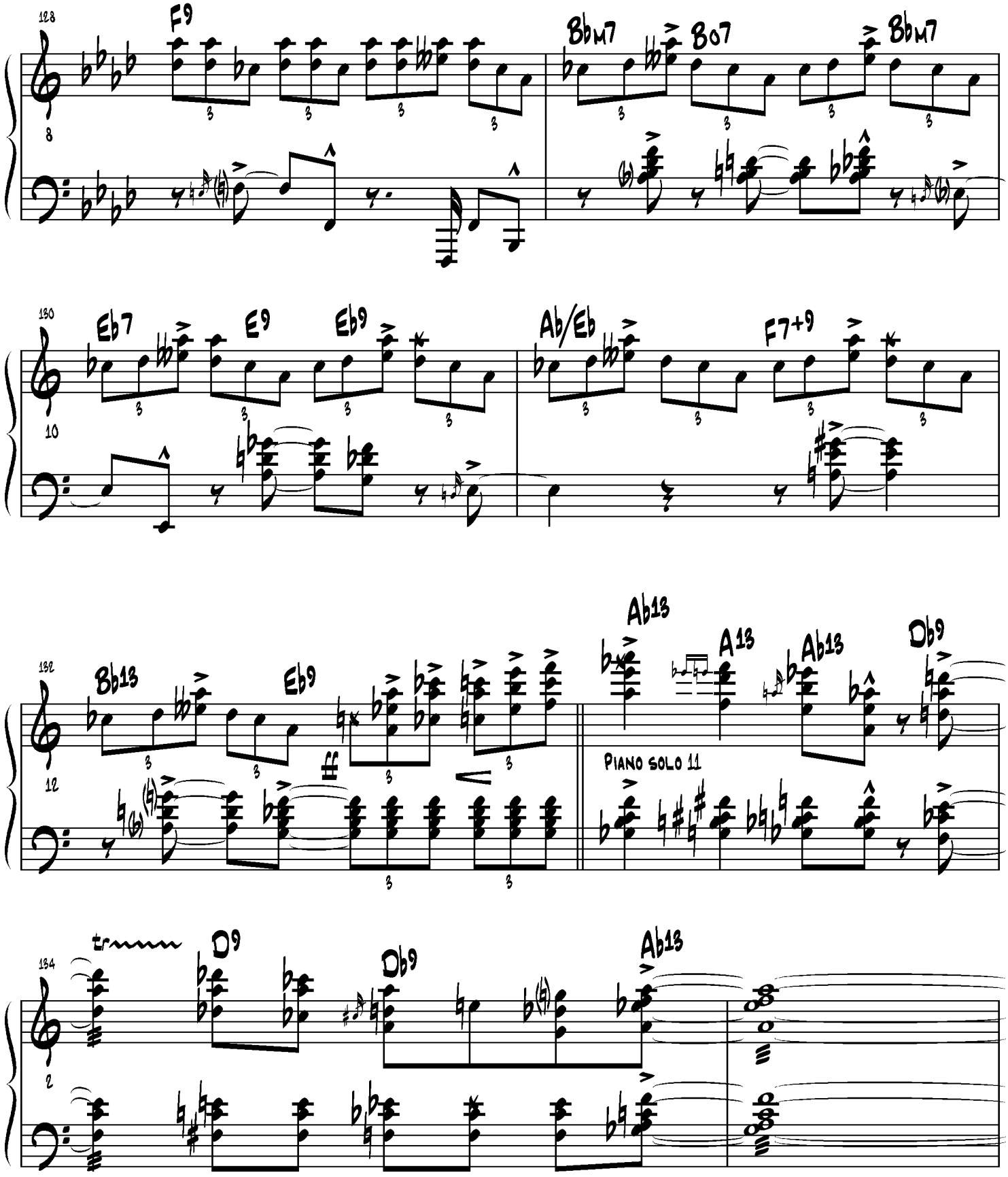

91
Ab△7
Db9
Gb9
F7
7
92
F7
Bb M7
8VA
Eb9
8
94
E9
Eb9
Ab13
Ab7/Eb
10
96
Eb9
Ab13
A13
Ab13
12
PIANO SOLO 8

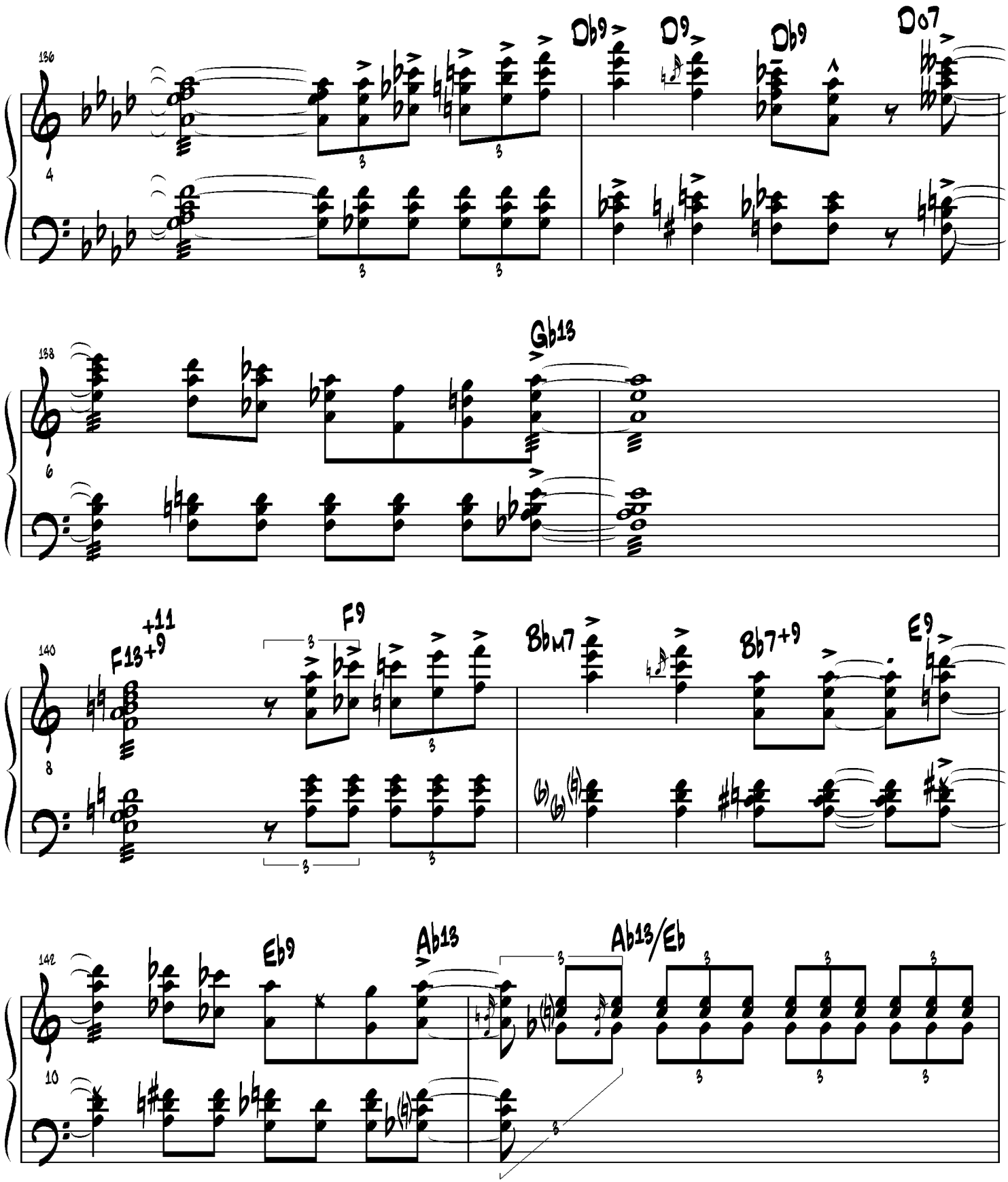

98
Db9
Dº7
Ab13
A13
Ab13
2
100
A13
Ab13
Db9
D9
Db9
4
102
Db9
Gb9
6
104
F9
Gb9
F9
E9
8

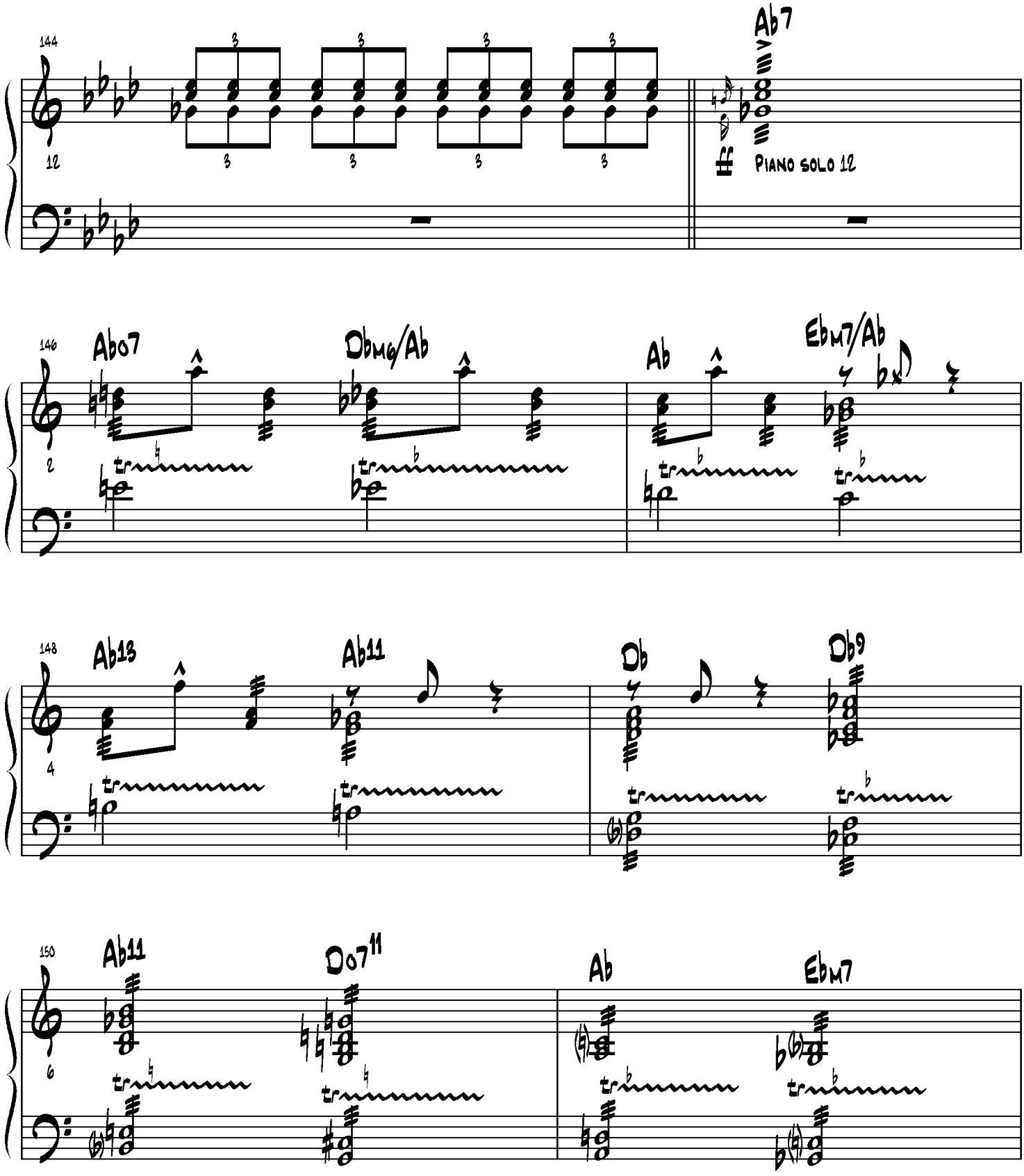

106
Eb9
E9
Eb9
Ab13
10
Ab13/Eb
107
8va
11
8vb
(8va)
Ab13
Db9+11
Db9+11
109
1
Piano solo 9
111
Ab7
Eb9
3

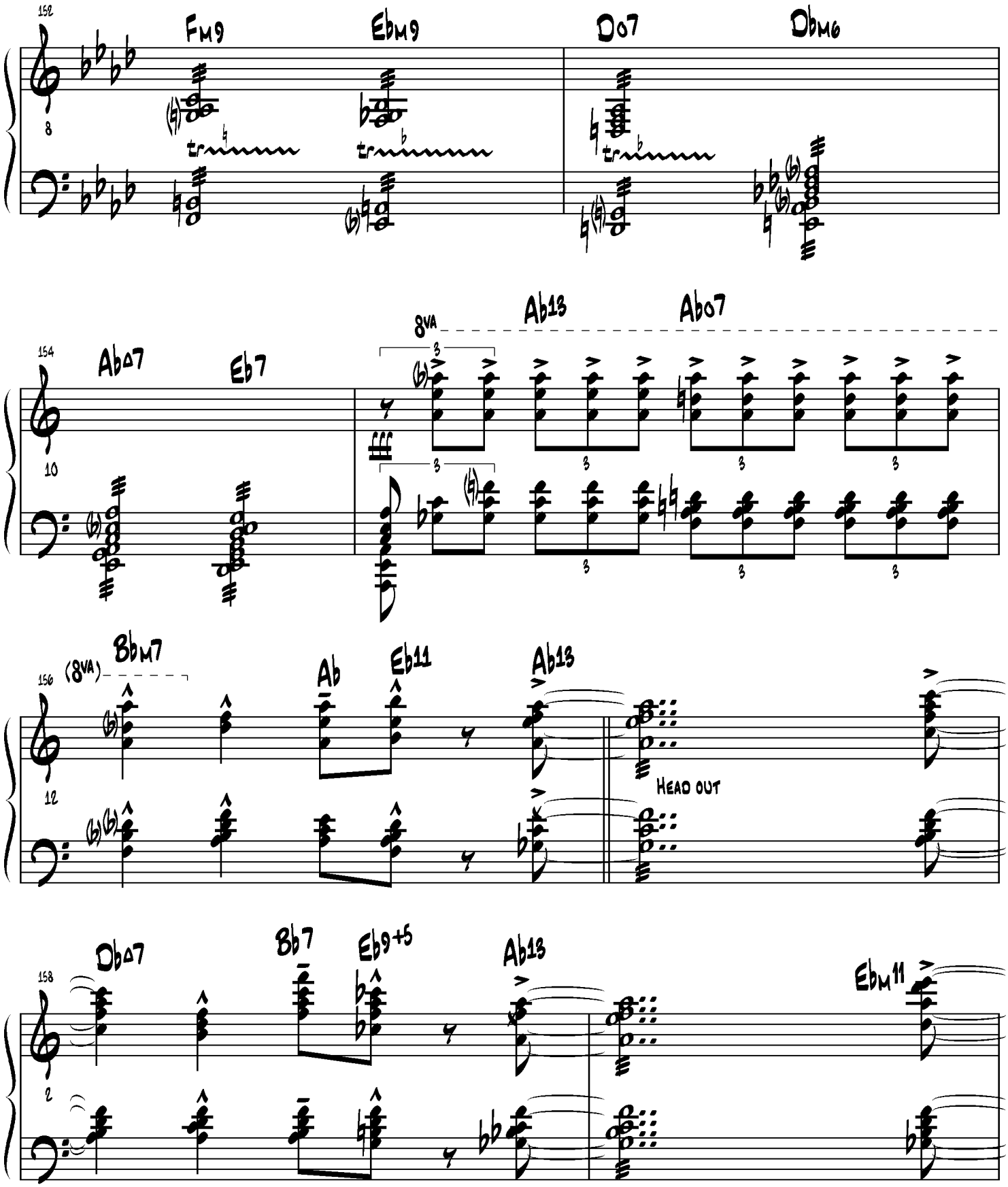

112
Ab7
Db7
Db7
4
114
Do7
Ab7
Gb13
6
116
F13
Bbm7
Bm7
8
118
Bbm7
Eb7
Ab7
Ab7
F7
Bb7
10

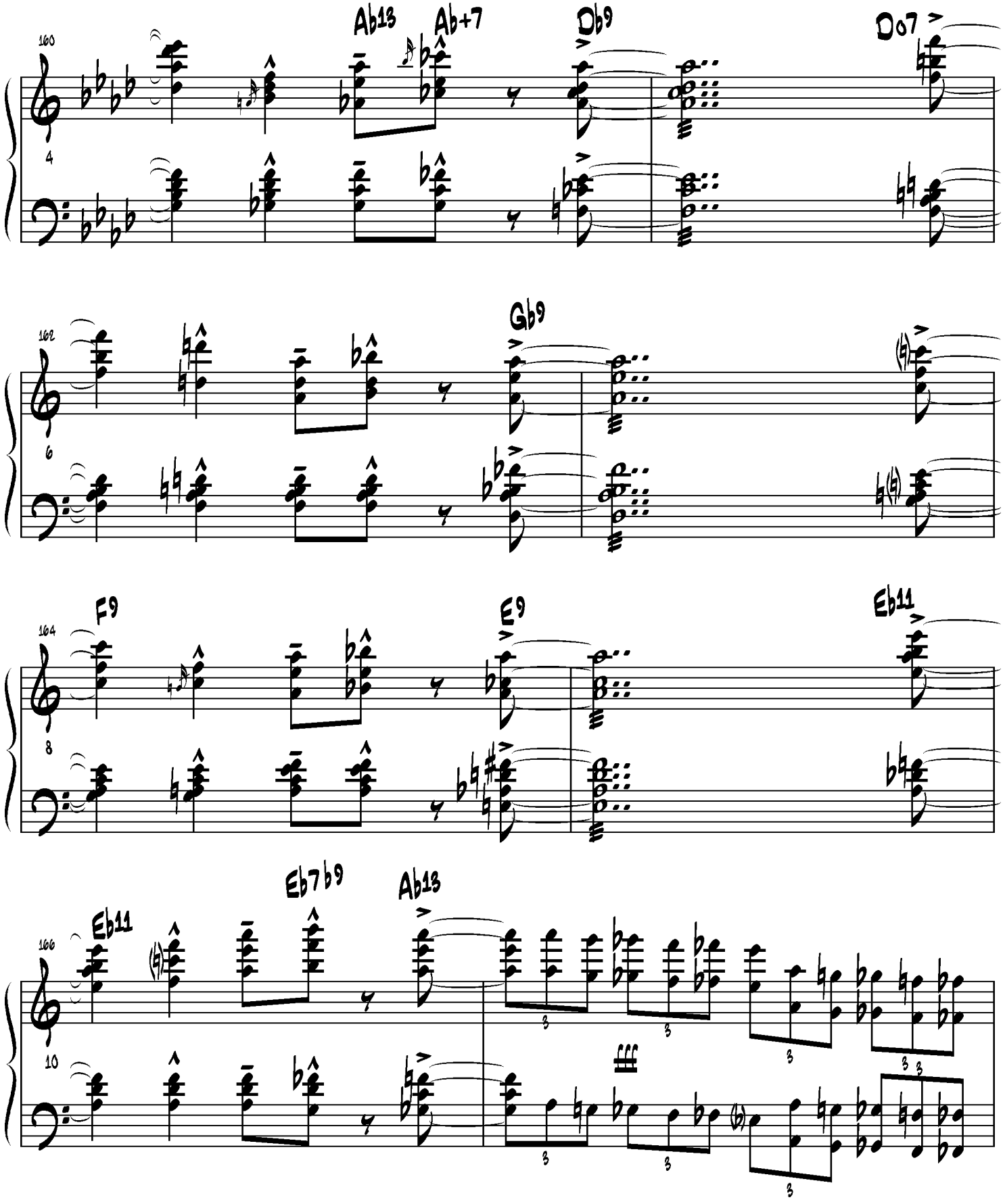

120
Bb7
Eb9
A13
Ab13
12
PIANO SOLO 10
122
Db6
Do7
Ab13
A13
Ab13
A13
2
124
Ab13
A13
Ab13
Db9
4
126
Do7
Ab7
Ab7
Gb9
F9
6

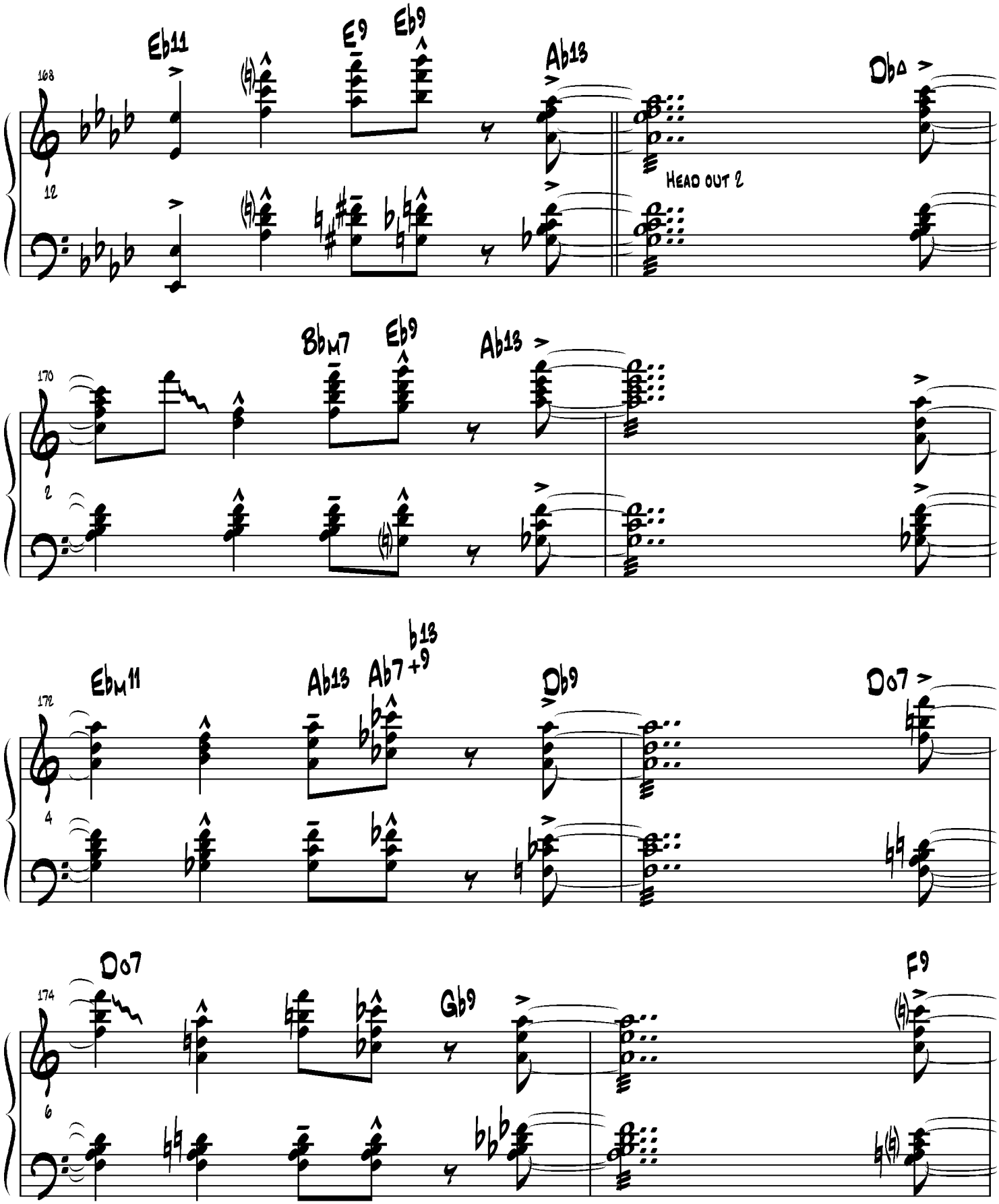

128
F9
Bbm7
Bo7
Bbm7
130
Eb7
E9
Eb9
Ab/Eb
F7+9
132
Bb13
Eb9
Ab13
A13
Ab13
Db9
PIANO SOLO 11
134
tr
D9
Db9
Ab13

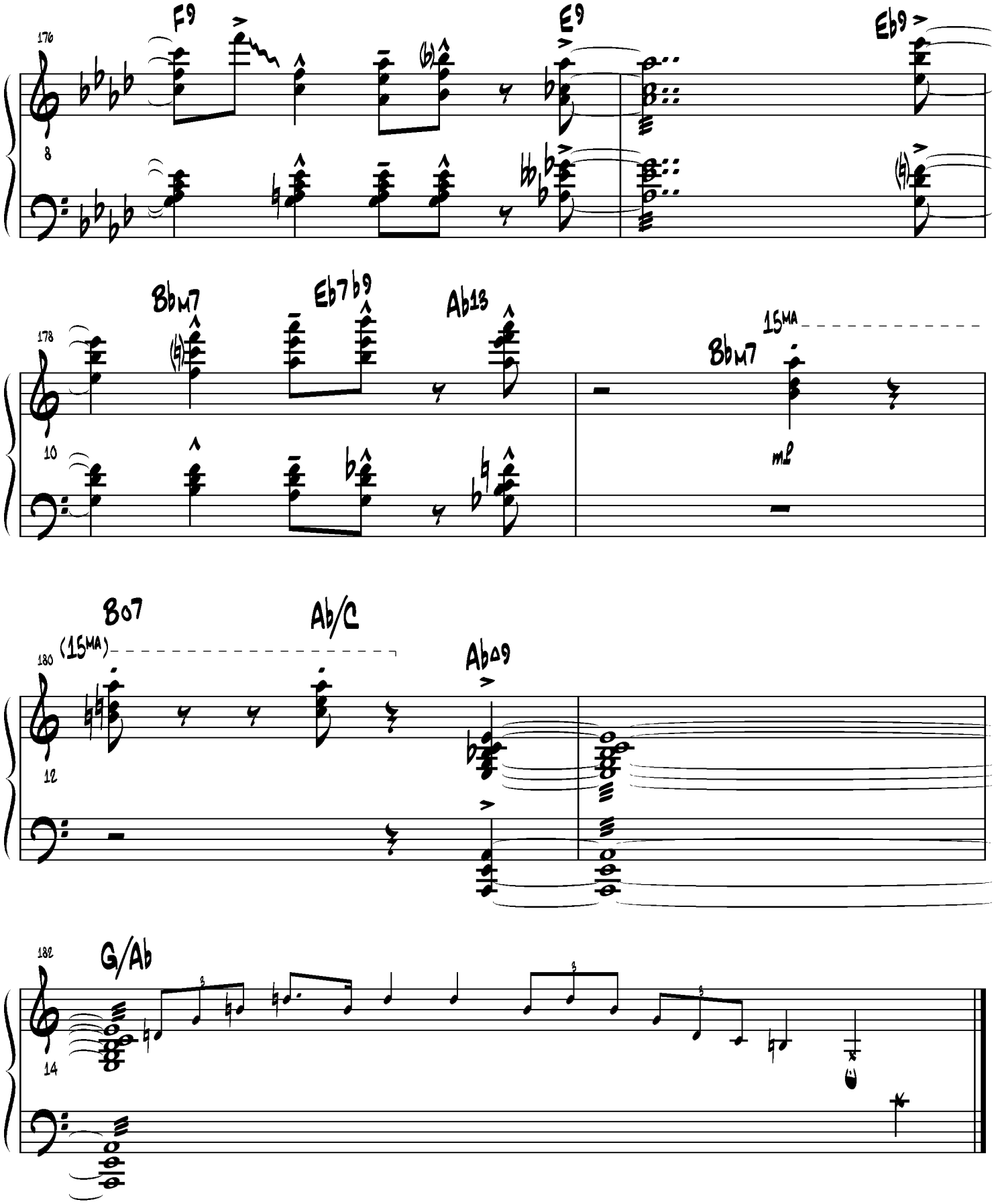

136
4
Db9
D9
Db9
D07
138
6
Gb13
140
8
F13+9
+11
F9
Bbm7
Bb7+9
E9
142
10
Eb9
Ab13
Ab13/Eb


144
12
Ab7
PIANO SOLO 12
146
2
Abo7
Dbmo/Ab
Ab
Ebm7/Ab
148
4
Ab13
Ab11
Db
Db9
150
6
Ab11
Do7 11
Ab
Ebm7


152
Fm9
Ebm9
Do7
Dbm6
8
154
Ab∆7
Eb7
8va
Ab13
Ab07
10
156
(8va)
Bbm7
Ab
Eb11
Ab13
12
HEAD OUT
158
Db∆7
Bb7
Eb9+5
Ab13
Ebm11
2

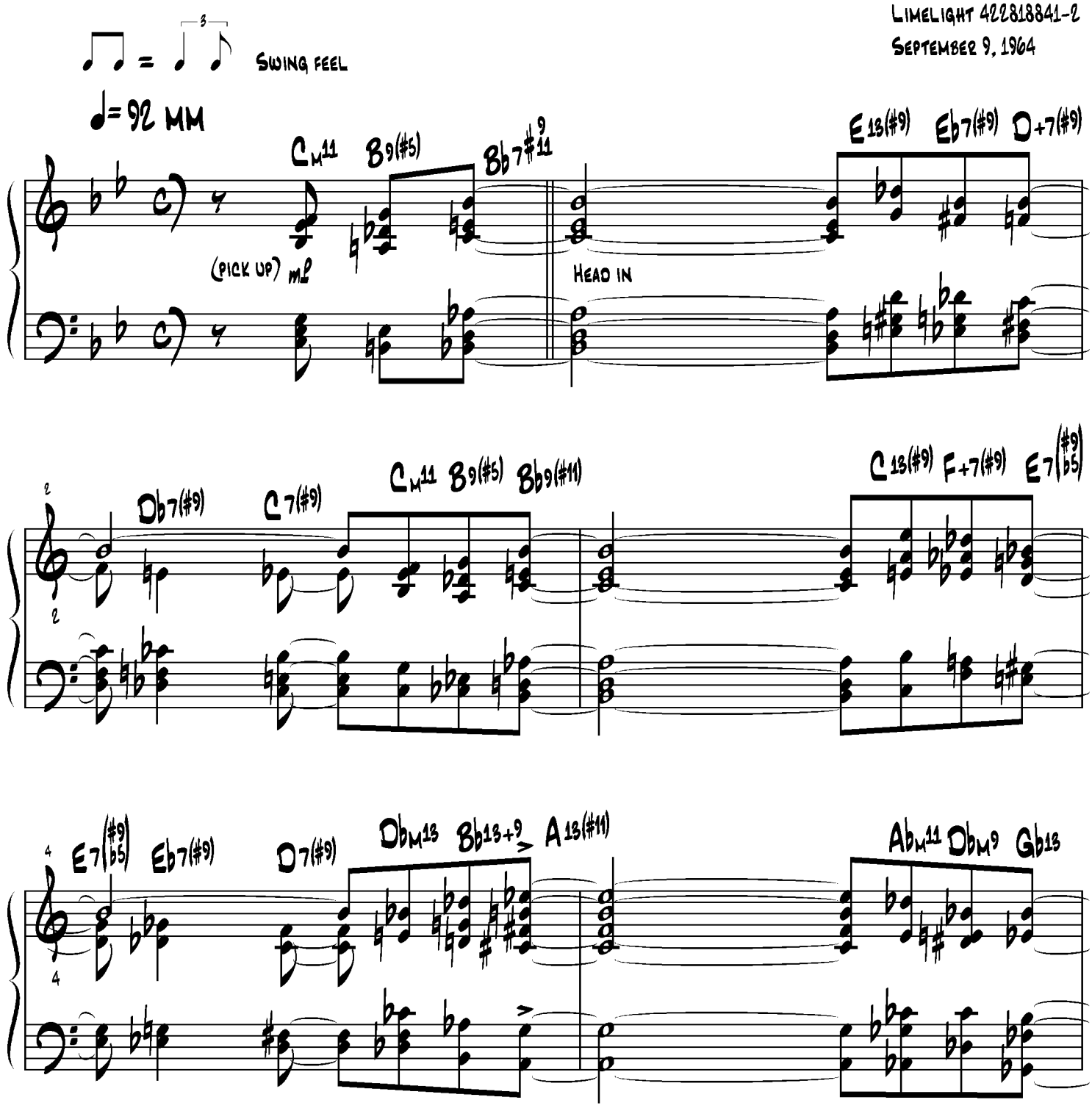

160
Ab13
Ab+7
Db9
Do7
4
162
Gb9
6
164
F9
E9
Eb11
8
Eb11
Eb7b9
Ab13
166
10

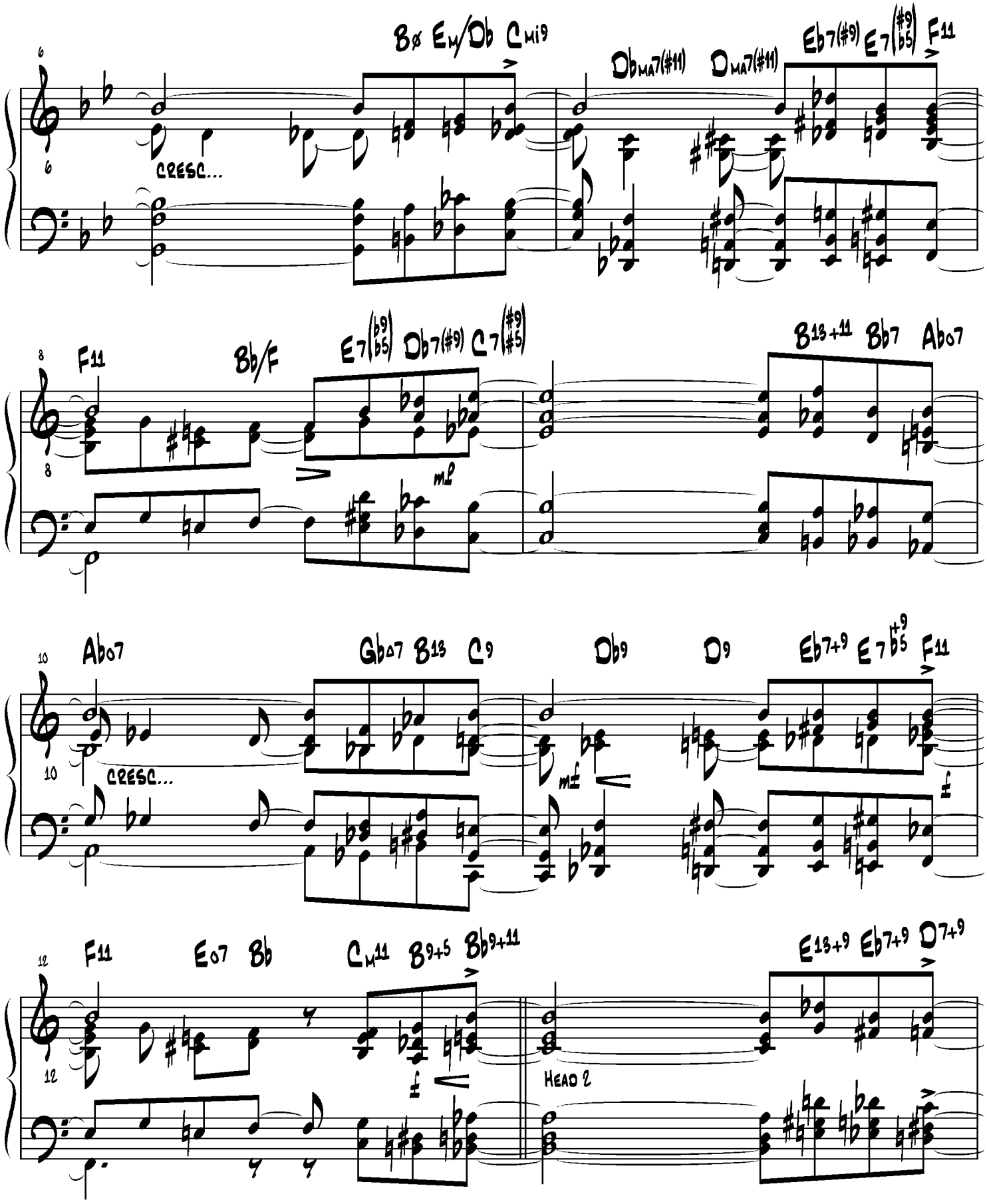

168
Eb11
E9
Eb9
Ab13
Db∆
12
HEAD OUT 2
170
Bbm7
Eb9
Ab13
2
172
Ebm11
Ab13
Ab7 +9
b13
Db9
Do7
4
174
Do7
Gb9
F9
6

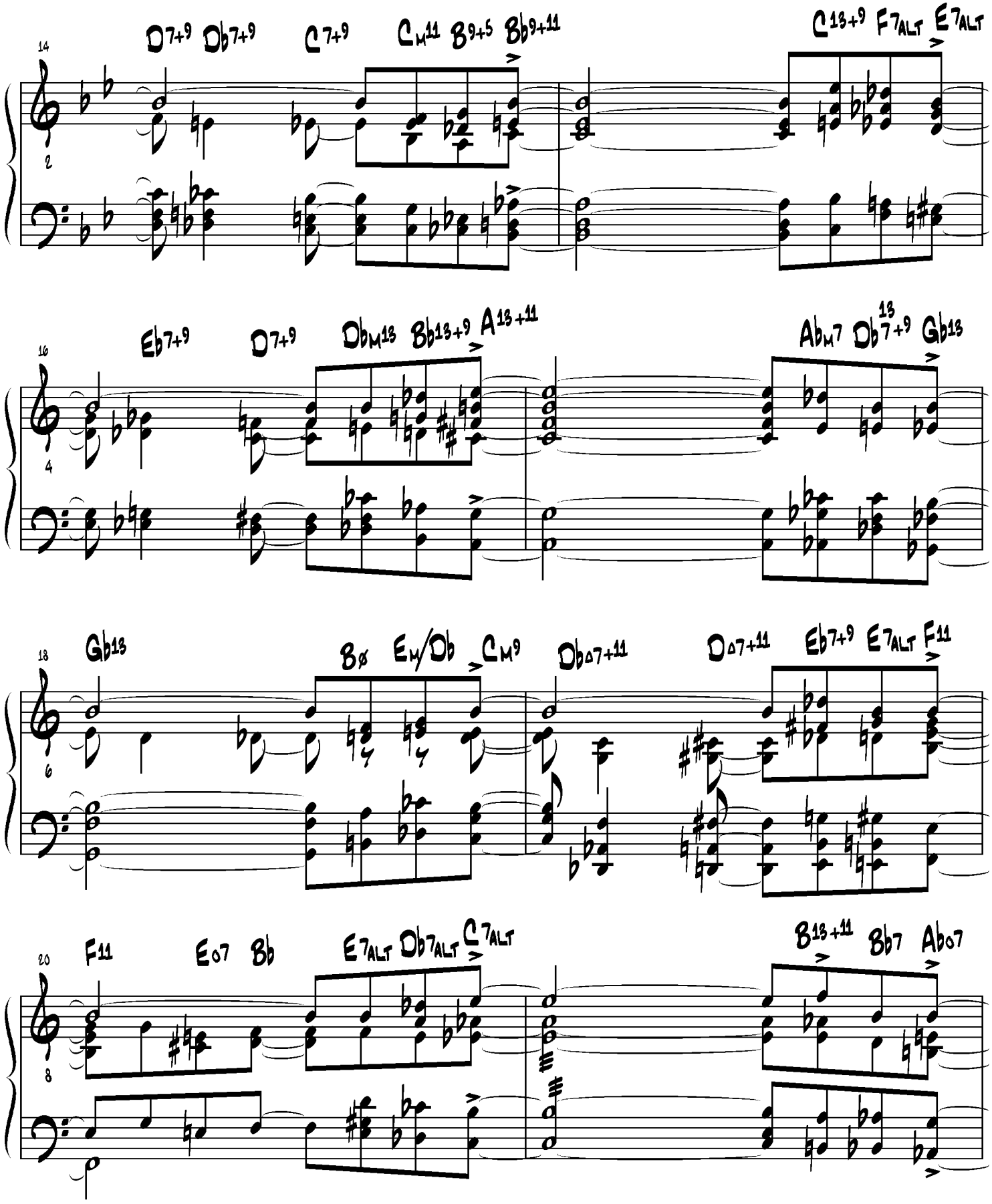

176
F9
E9
Eb9
8
178
Bbm7
Eb7b9
Ab13
15MA
Bbm7
mp
10
180
(15MA)
B07
Ab/C
Abo9
12
182
G/Ab
14

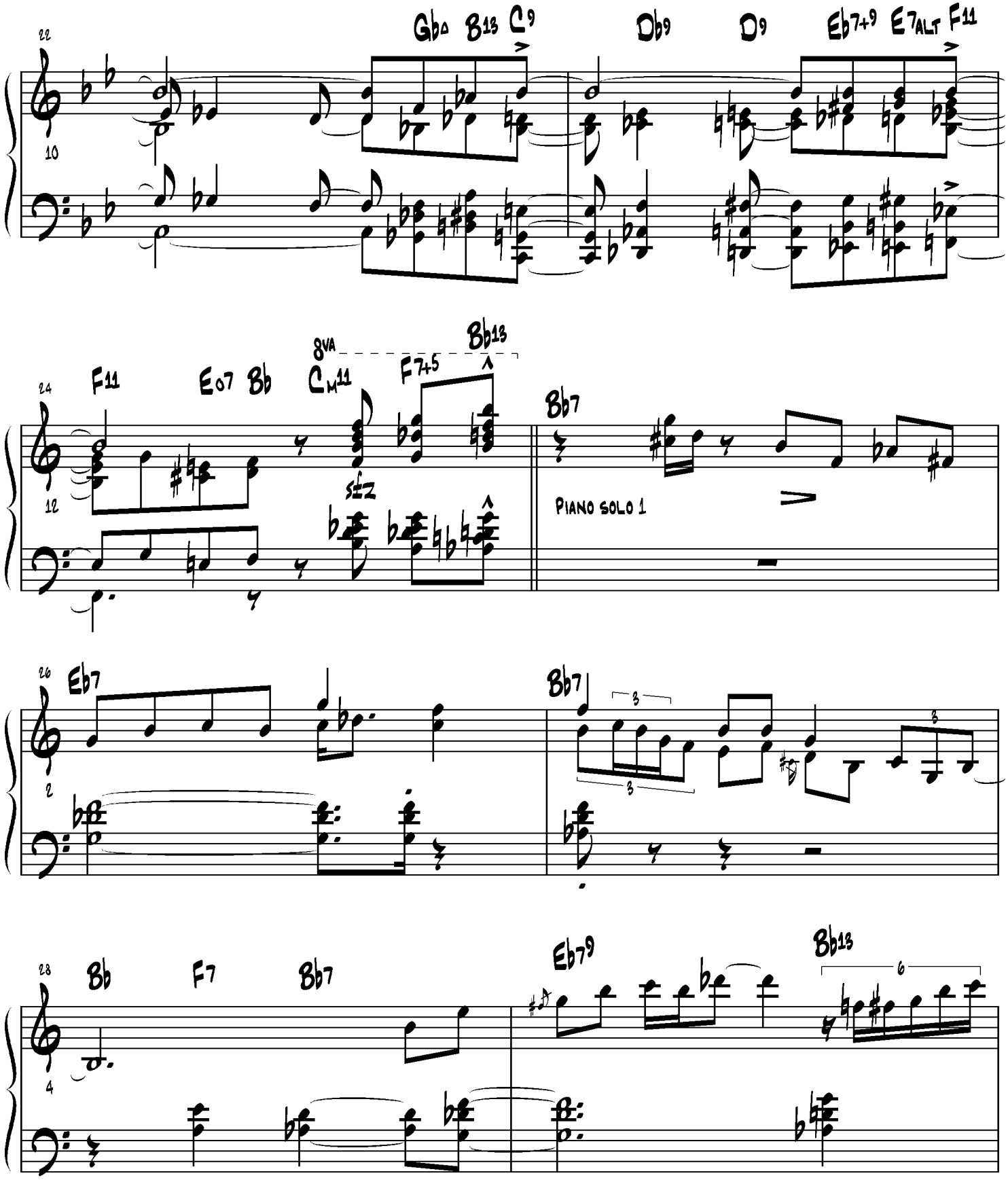
Hogtown Blues

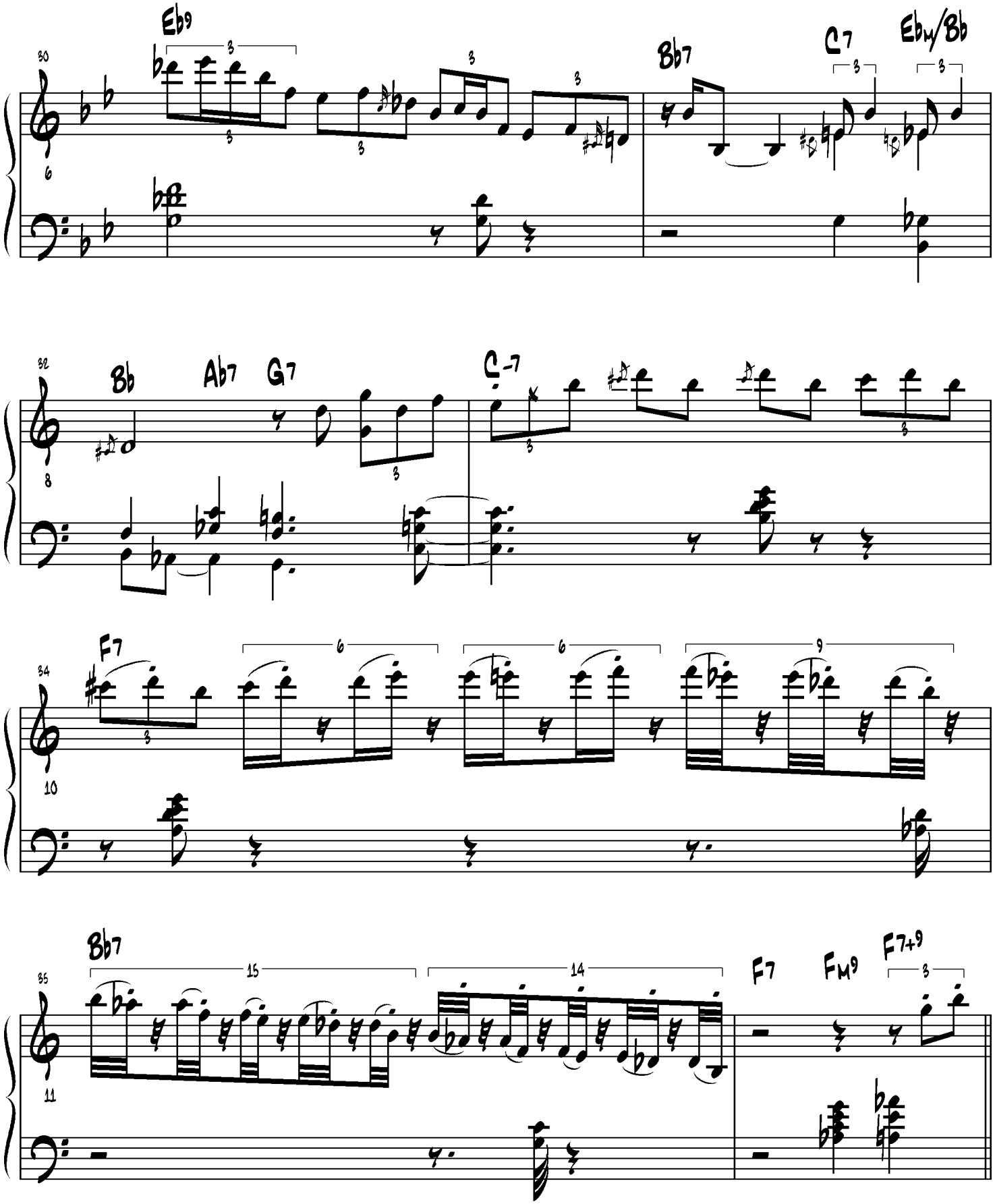
by Oscar Peterson
from "Canadiana Suite"
Limelight 422818841-2
September 9, 1964

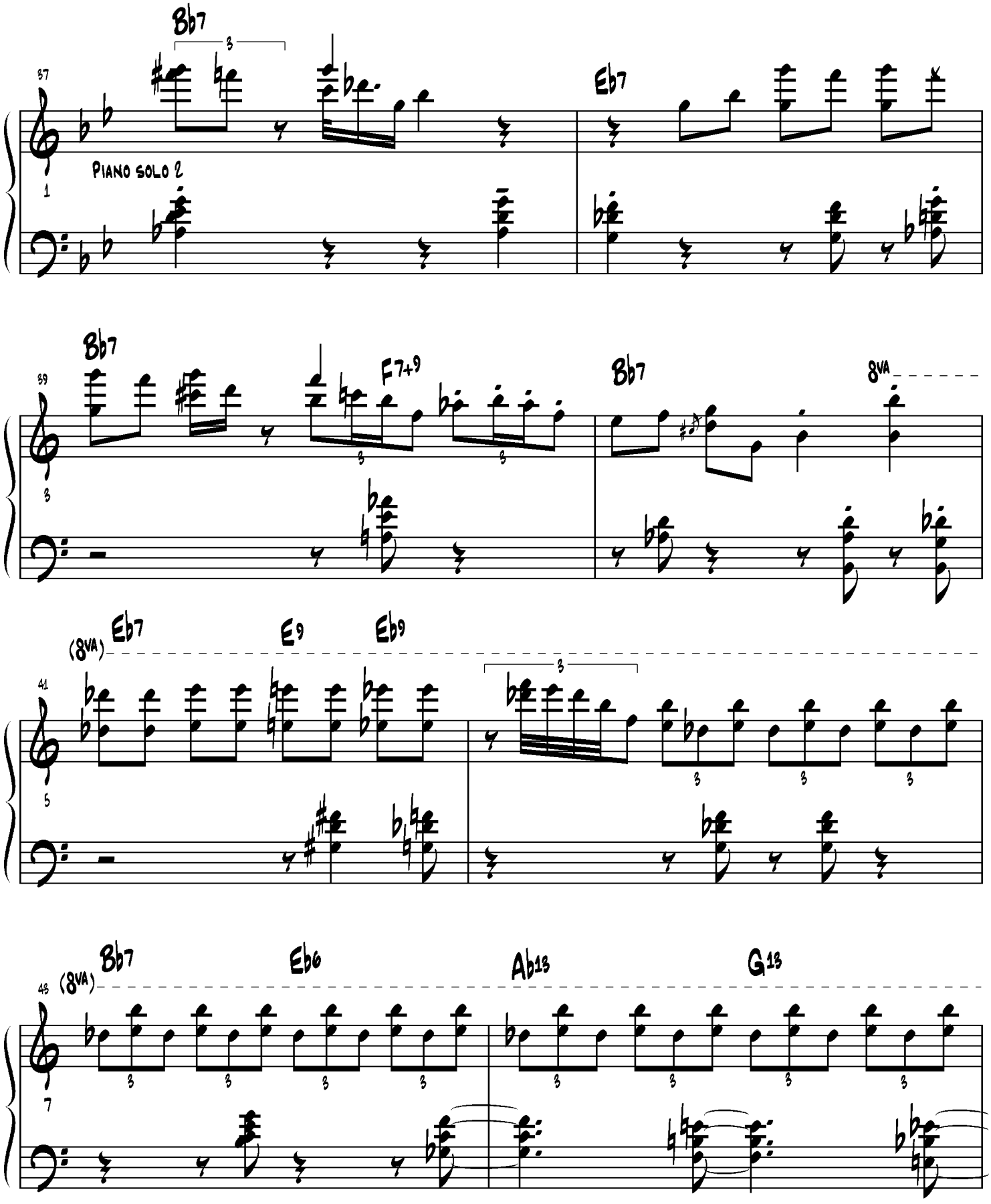


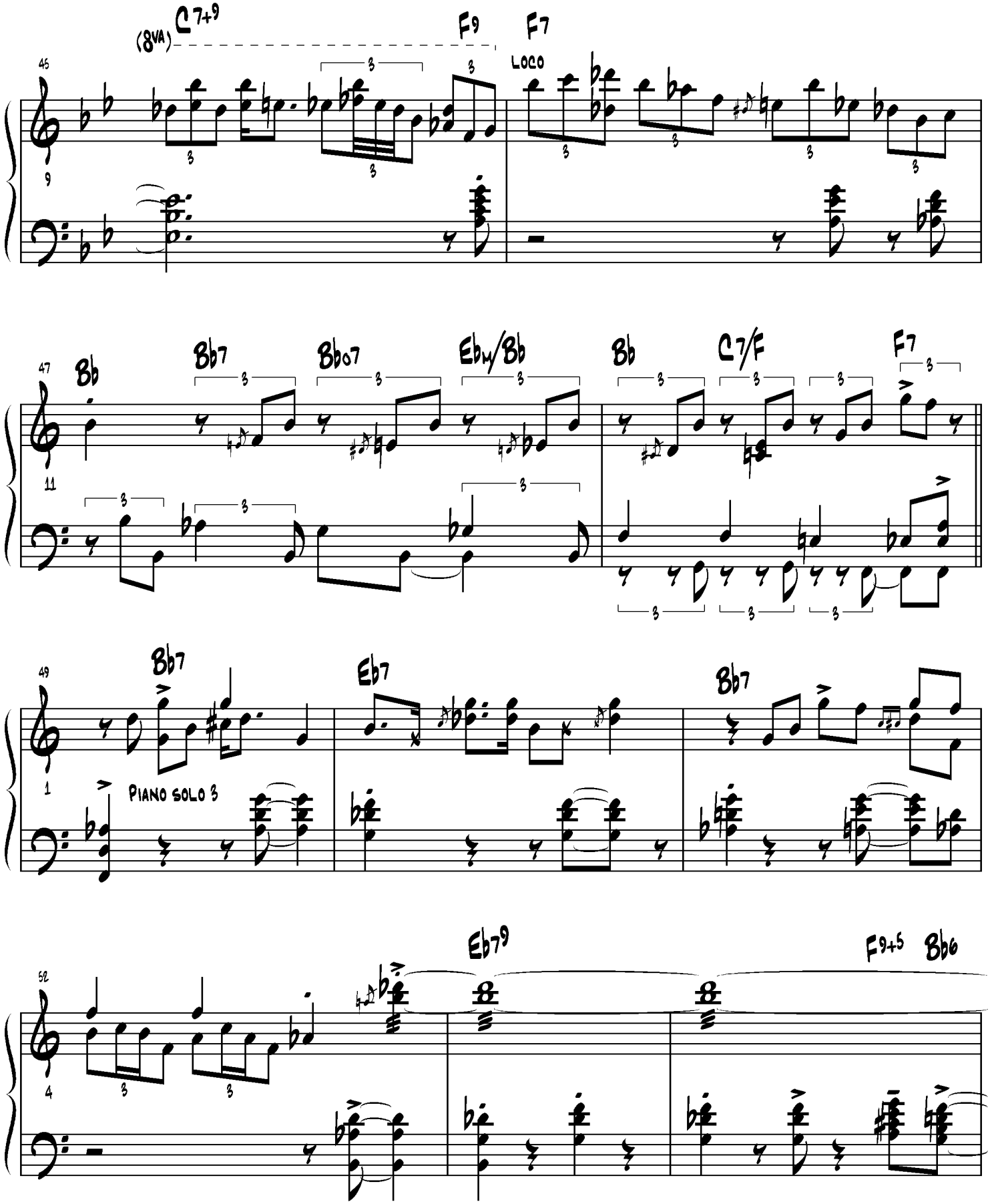

6
Bø Em/Db Cmi9
CRESC...
DbMA7(#11) DMA7(#11)
Eb7(#9) E7(#9 b5) F11
8
F11
Bb/F
E7(b9 b5) Db7(#9) C7(#9 #5)
mf
B13+11 Bb7 Ab07
10
Ab07
Gb07 B13 C9
CRESC...
Db9 D9
mf
Eb7+9 E7 b5 +9 F11
f
12
F11
E07 Bb
Cm11 B9+5 Bb9+11
f
HEAD 2
E13+9 Eb7+9 D7+9

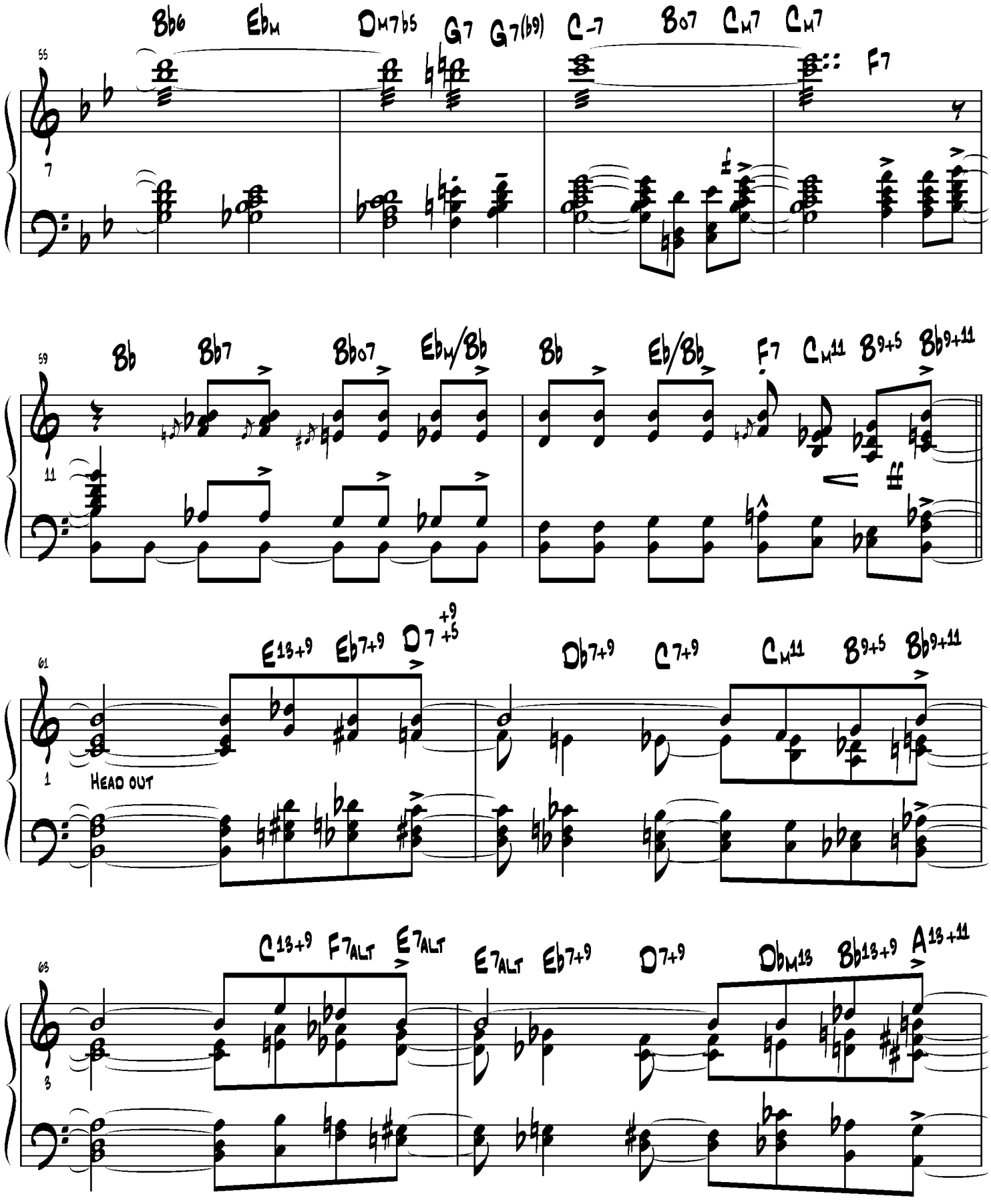

14
D7+9 Db7+9 C7+9 CM11 B9+5 Bb9+11
C13+9 F7ALT E7ALT
16
Eb7+9 D7+9 DbM13 Bb13+9 A13+11
AbM7 Db13 7+9 Gb13
18
Gb13 Bø EM/Db CM9 DbΔ7+11 DΔ7+11 Eb7+9 E7ALT F11
20
F11 EO7 Bb E7ALT Db7ALT C7ALT
B13+11 Bb7 AbO7

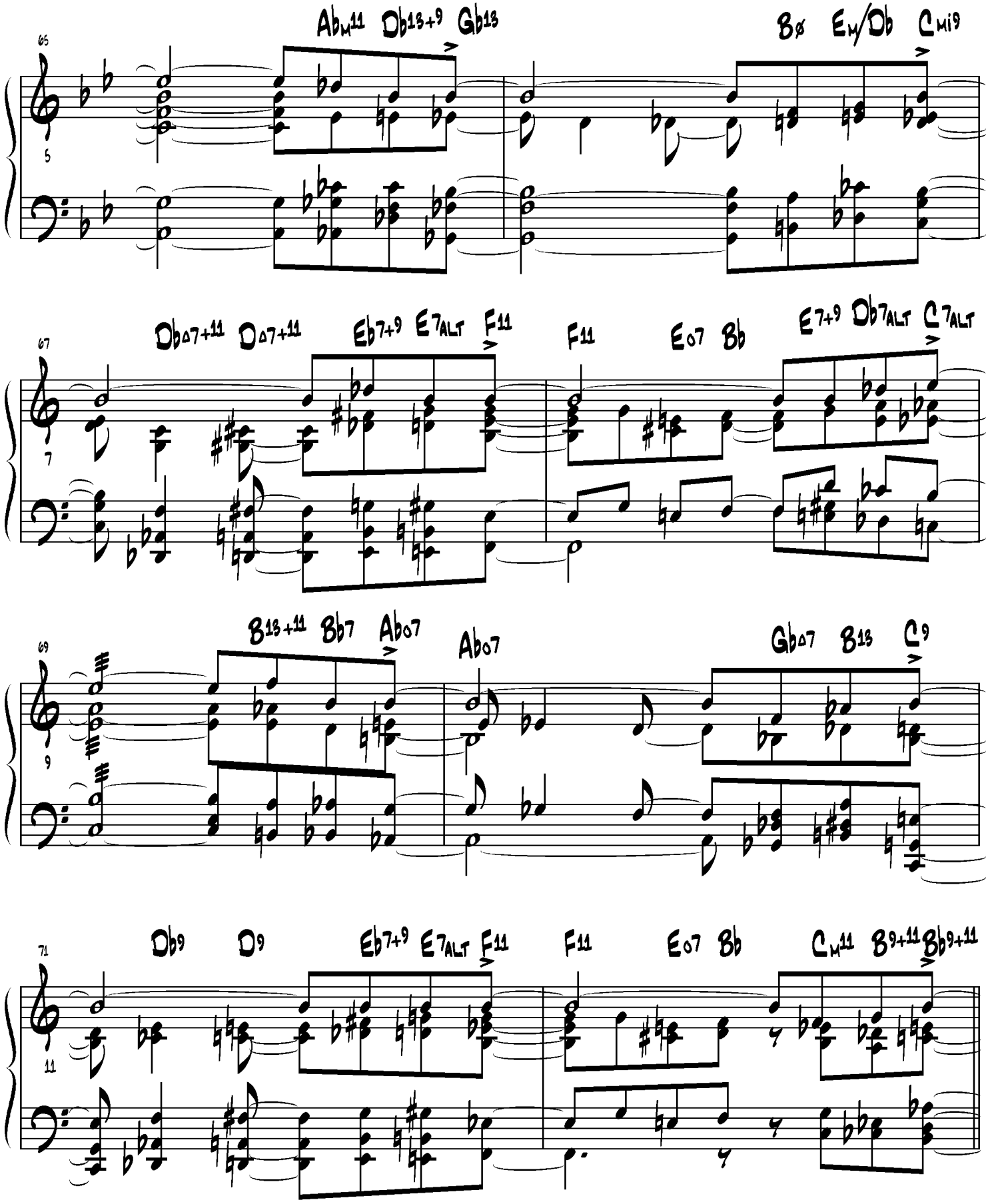

22
10
Gb△ B13 C9
Db9
D9
Eb7+9 E7ALT F11
24
12
F11
E07 Bb
CM11
8VA
F7+5
Bb13
sfz
Bb7
PIANO SOLO 1
26
2
Eb7
Bb7
3
3
3
28
4
Bb
F7
Bb7
Eb79
Bb13
6

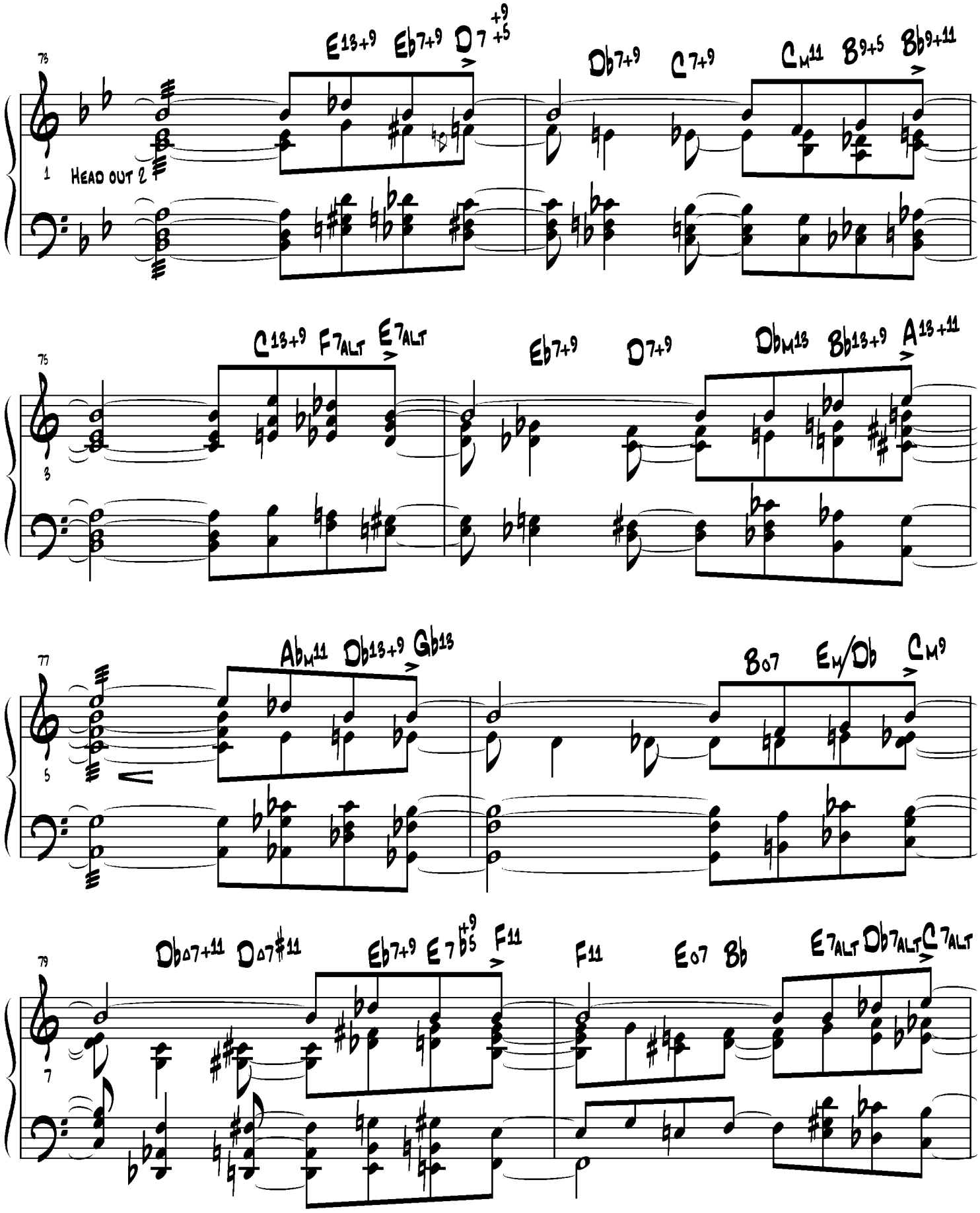

Eb9
Bb7
C7
Ebm/Bb
Bb
Ab7
G7
C-7
F7
Bb7
F7
Fm9
F7+9

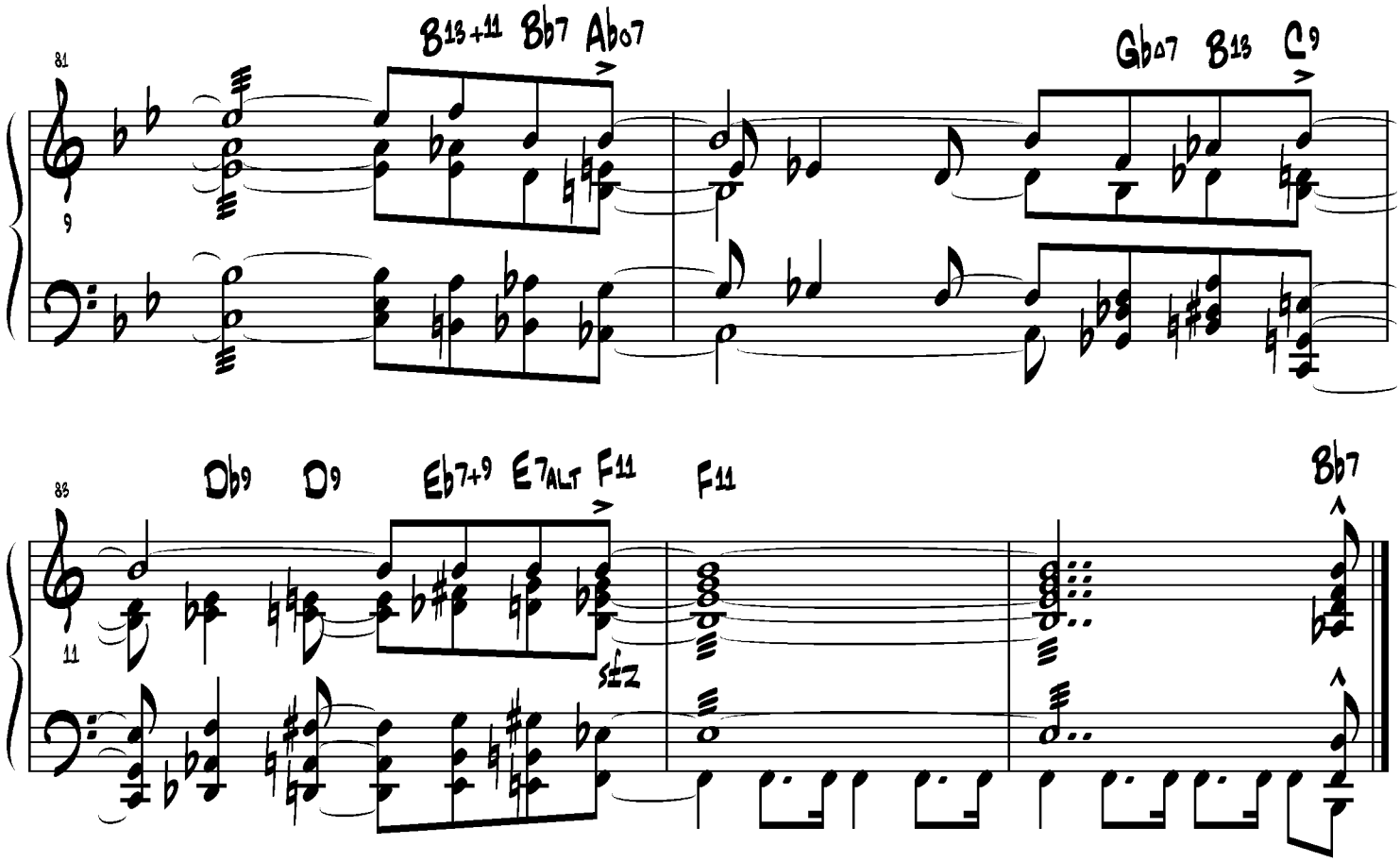

Bb7
37
Piano solo 2
Eb7
Bb7
39
F7+9
Bb7
8va
(8va)
Eb7
Eb9
41
Bb7
Eb6
Ab13
G13
43
(8va)


(8VA)
C7+9
F9
F7
LOCO
45
9
Bb
Bb7
Bbo7
Ebm/Bb
Bb
C7/F
F7
47
11
Bb7
Eb7
Bb7
49
1
PIANO SOLO 3
Eb79
F9+5
Bb6
52
4


55
Bb6 EbM DM7b5 G7 G7(b9) C-7 Bo7 CM7 CM7
F7
7
59
Bb Bb7 Bbo7 EbM/Bb Bb Eb/Bb F7 CM11 B9+5 Bb9+11
11
ff
61
E13+9 Eb7+9 D7 +9 +5 Db7+9 C7+9 CM11 B9+5 Bb9+11
1
HEAD OUT
63
C13+9 F7ALT E7ALT E7ALT Eb7+9 D7+9 DbM13 Bb13+9 A13+11
3

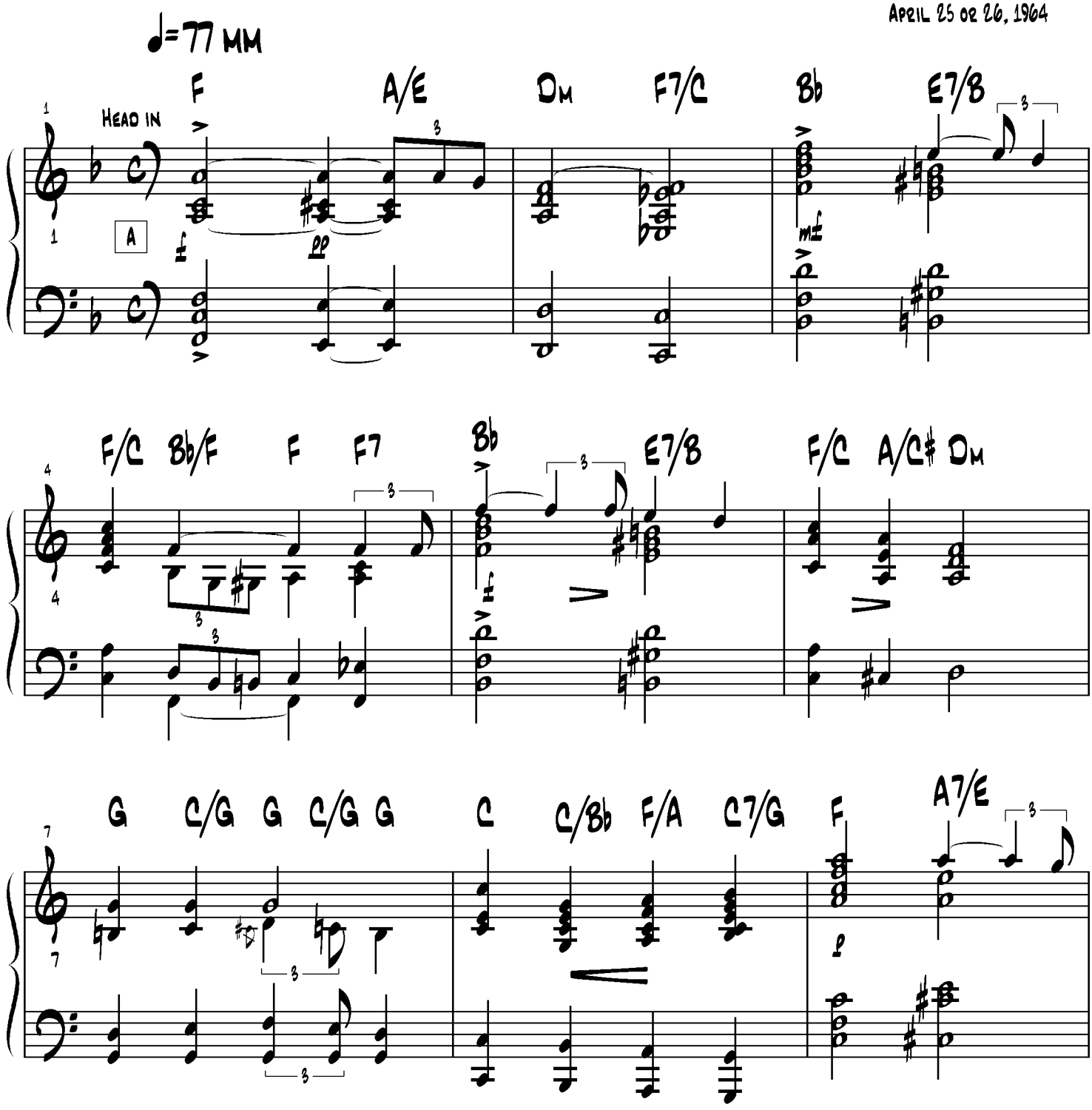

65
Ab M11 Db13+9 Gb13
Bø Em/Db Cmi9
67
Db△7+11 D△7+11 Eb7+9 E7ALT F11
F11 E07 Bb E7+9 Db7ALT C7ALT
69
B13+11 Bb7 Ab07
Ab07 Gb△7 B13 C9
71
Db9 D9 Eb7+9 E7ALT F11
F11 E07 Bb Cm11 B9+11 Bb9+11

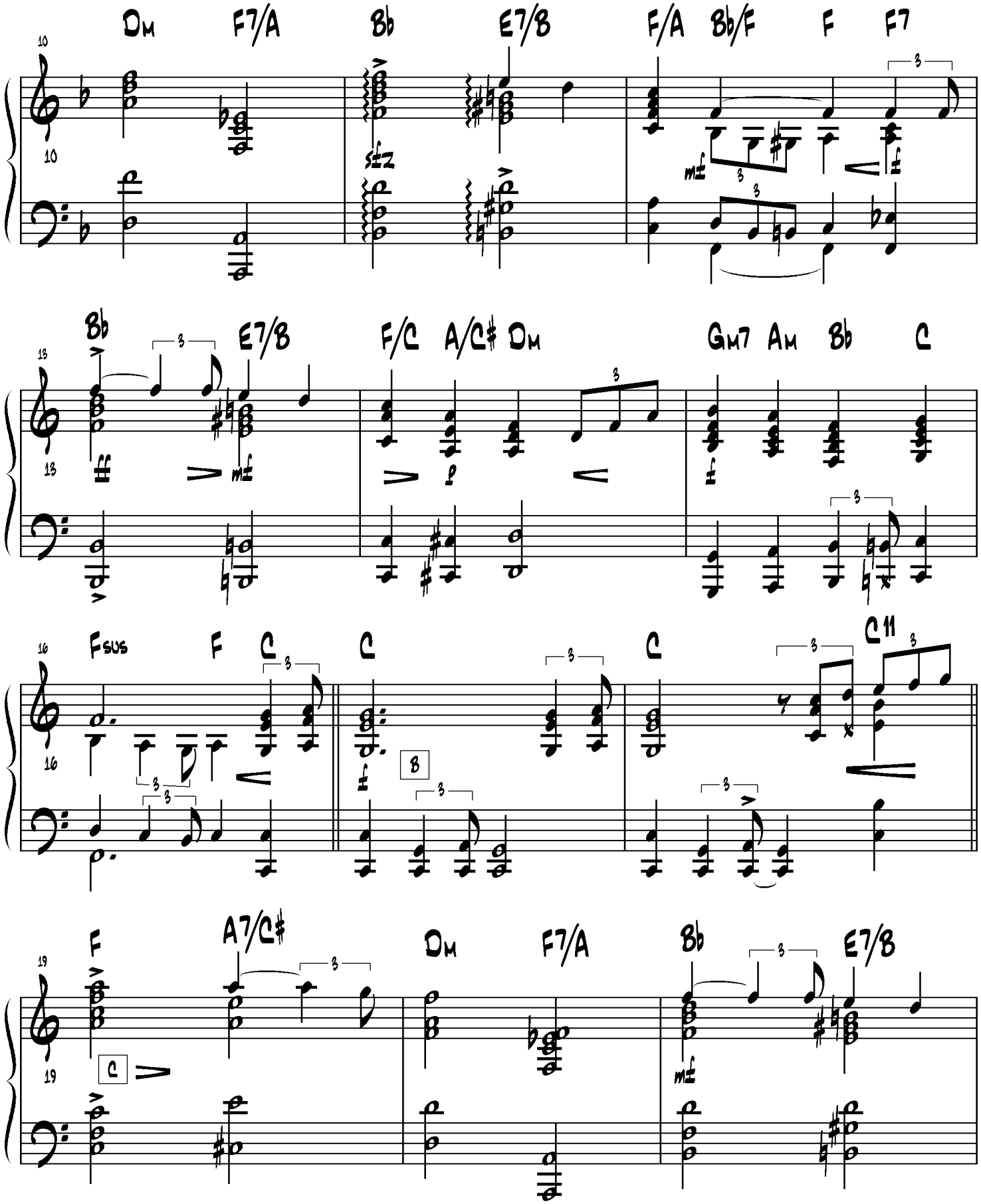

73
E13+9 Eb7+9 D7 +9 +5
Db7+9 C7+9 CM11 B9+5 Bb9+11
1
HEAD OUT 2
75
C13+9 F7ALT E7ALT
Eb7+9 D7+9 DbM13 Bb13+9 A13+11
3
77
AbM11 Db13+9 Gb13
B07 EM/Db CM9
5
79
Db07+11 D07#11 Eb7+9 E7 +9 b5 F11
F11 E07 Bb E7ALT Db7ALT C7ALT
7

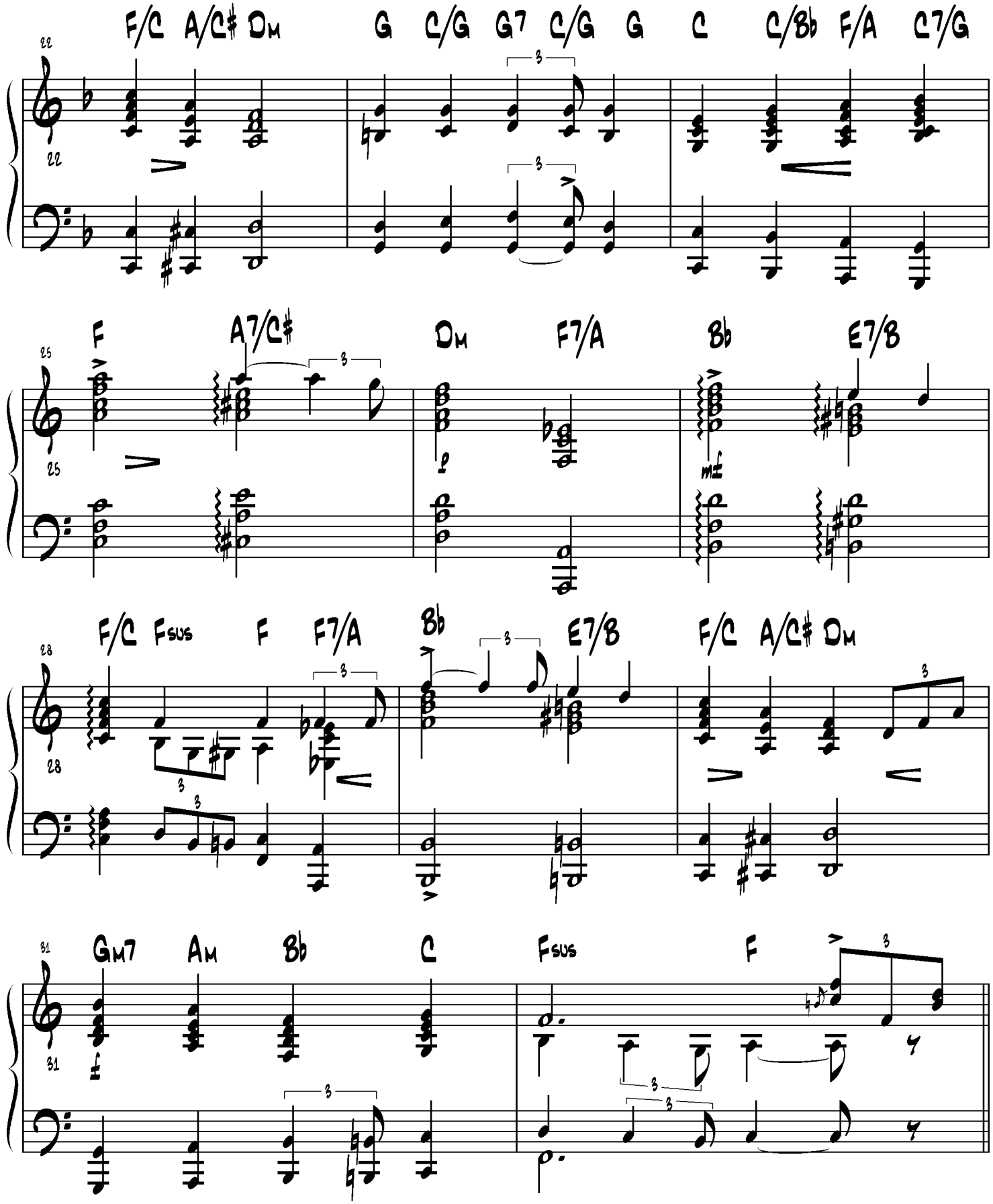

81
9
B13+11
Bb7
Abo7
Gbo7
B13
C9
85
11
Db9
D9
Eb7+9
E7ALT
F11
F11
Bb7
sfz

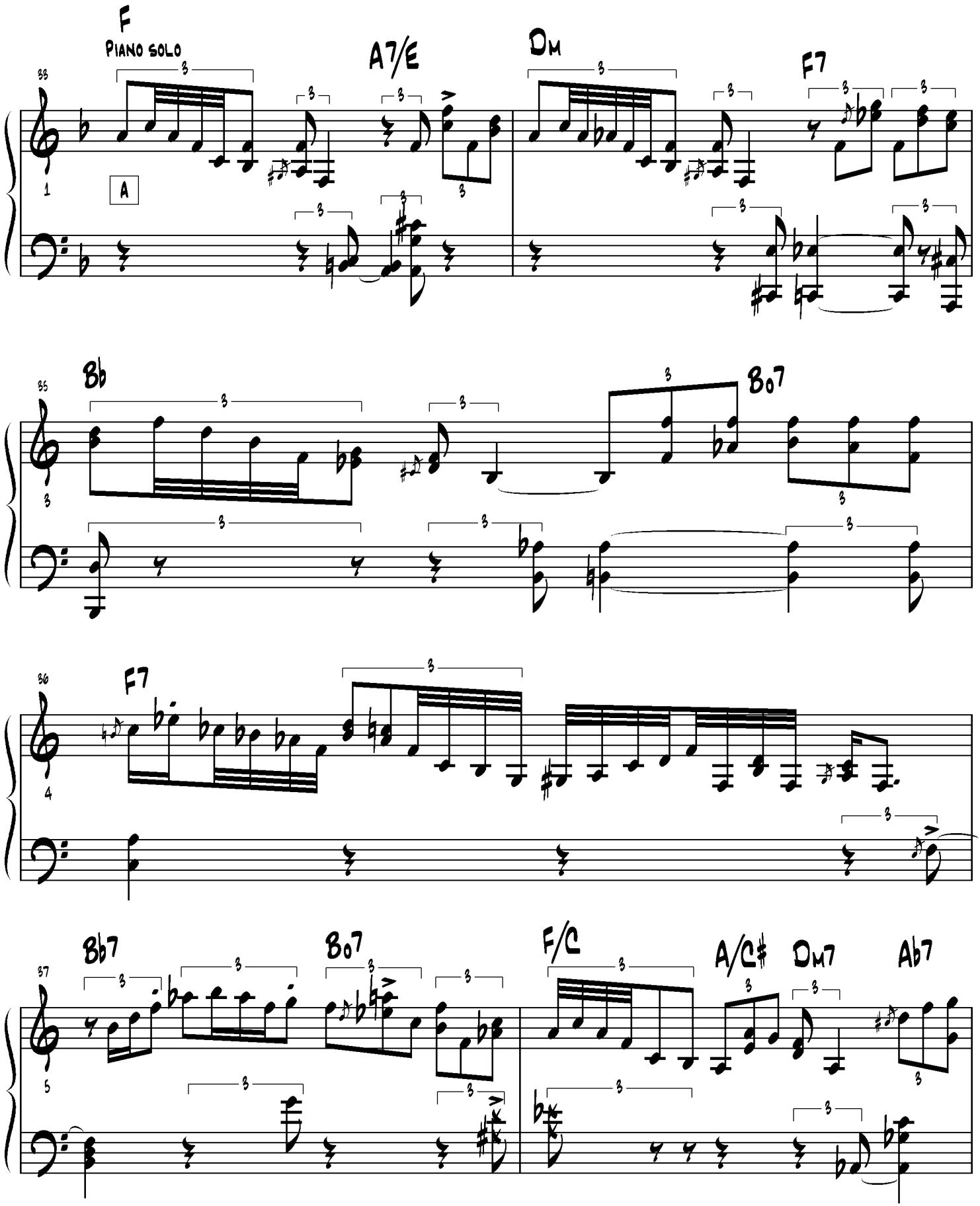
Hymn to Freedom

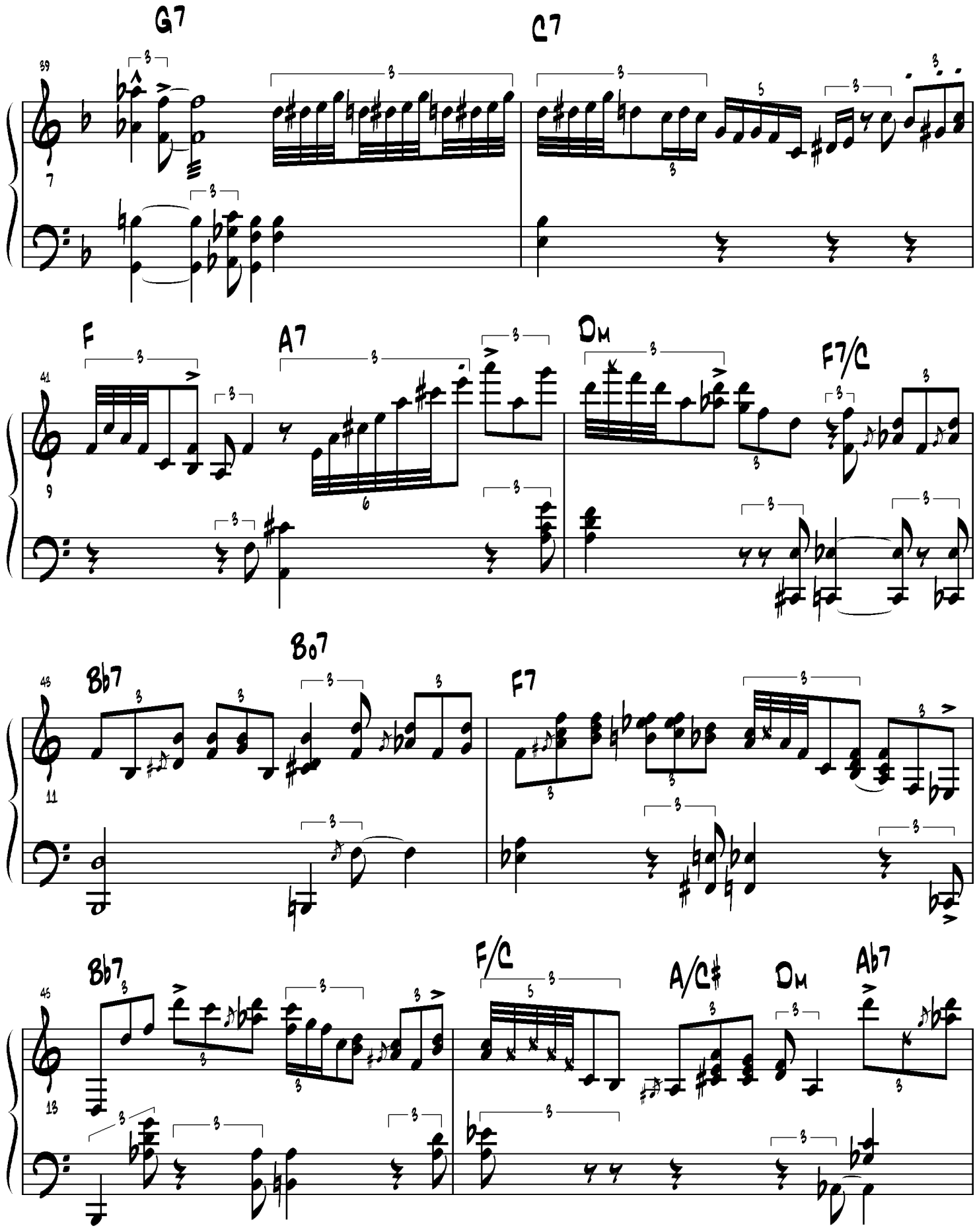
by Oscar Peterson
from "Oscar Peterson - Paris Jazz Concert"
Europe 1 #710444
April 25 or 26, 1964

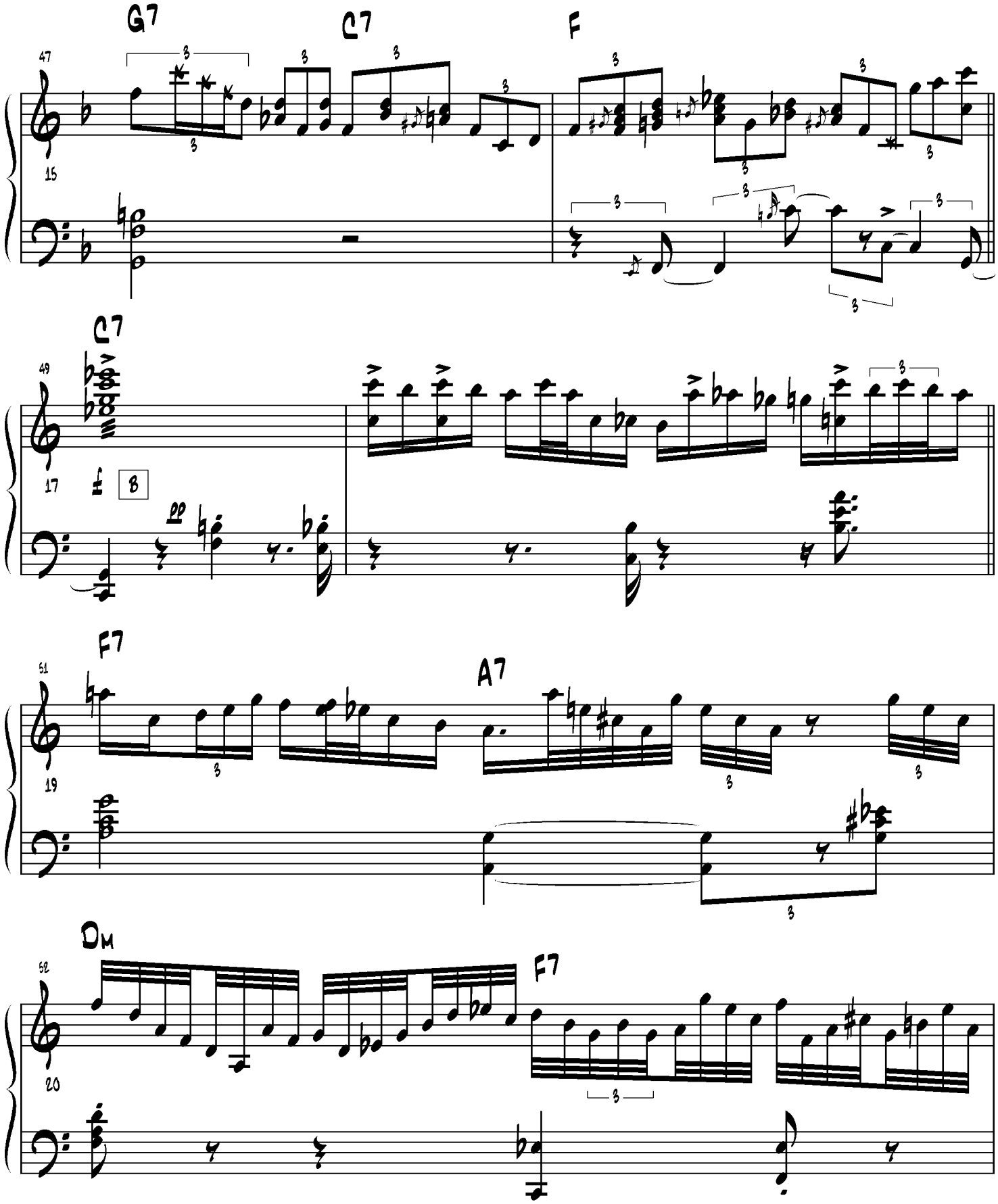


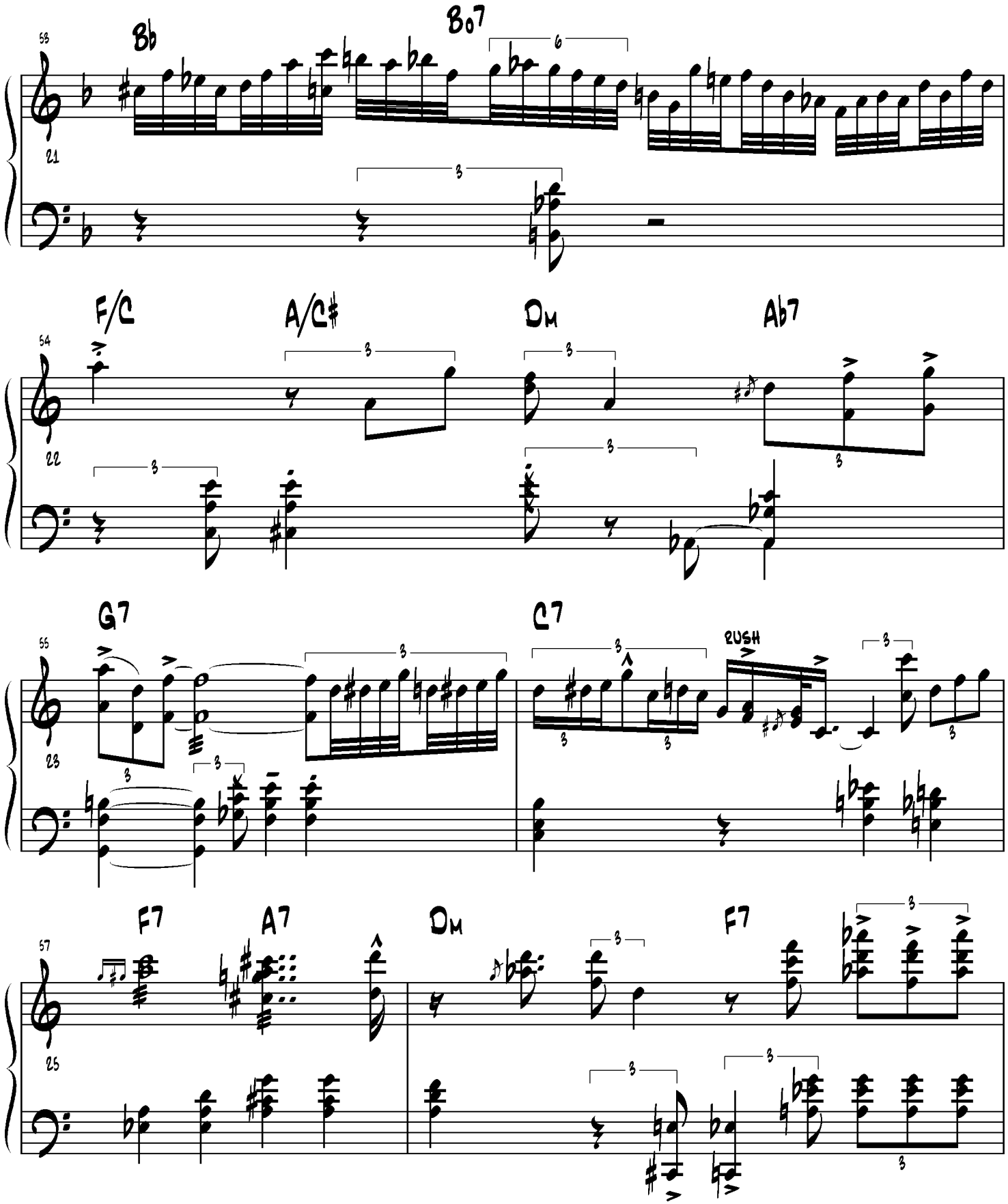

Dm F7/A Bb E7/B F/A Bb/F F F7
10
Bb E7/B F/C A/C♯ Dm Gm7 Am Bb C
13
Fsus F C C C C11
16
F A7/C♯ Dm F7/A Bb E7/B
19

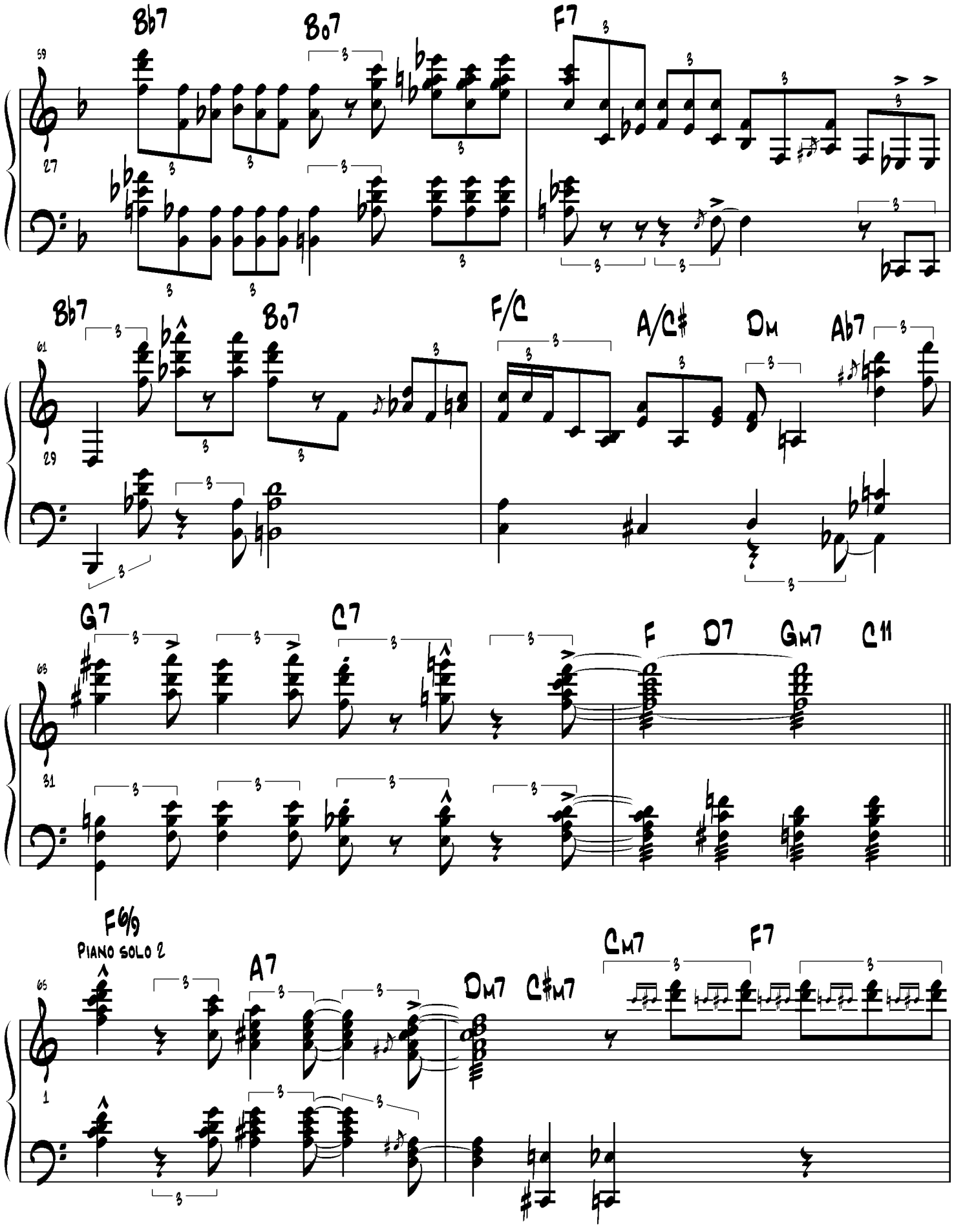

F/C A/C♯ Dm G C/G G7 C/G G C C/B♭ F/A C7/G
22
F A7/C♯ Dm F7/A B♭ E7/B
25
F/C Fsus F F7/A B♭ E7/B F/C A/C♯ Dm
28
Gm7 Am B♭ C Fsus F
31

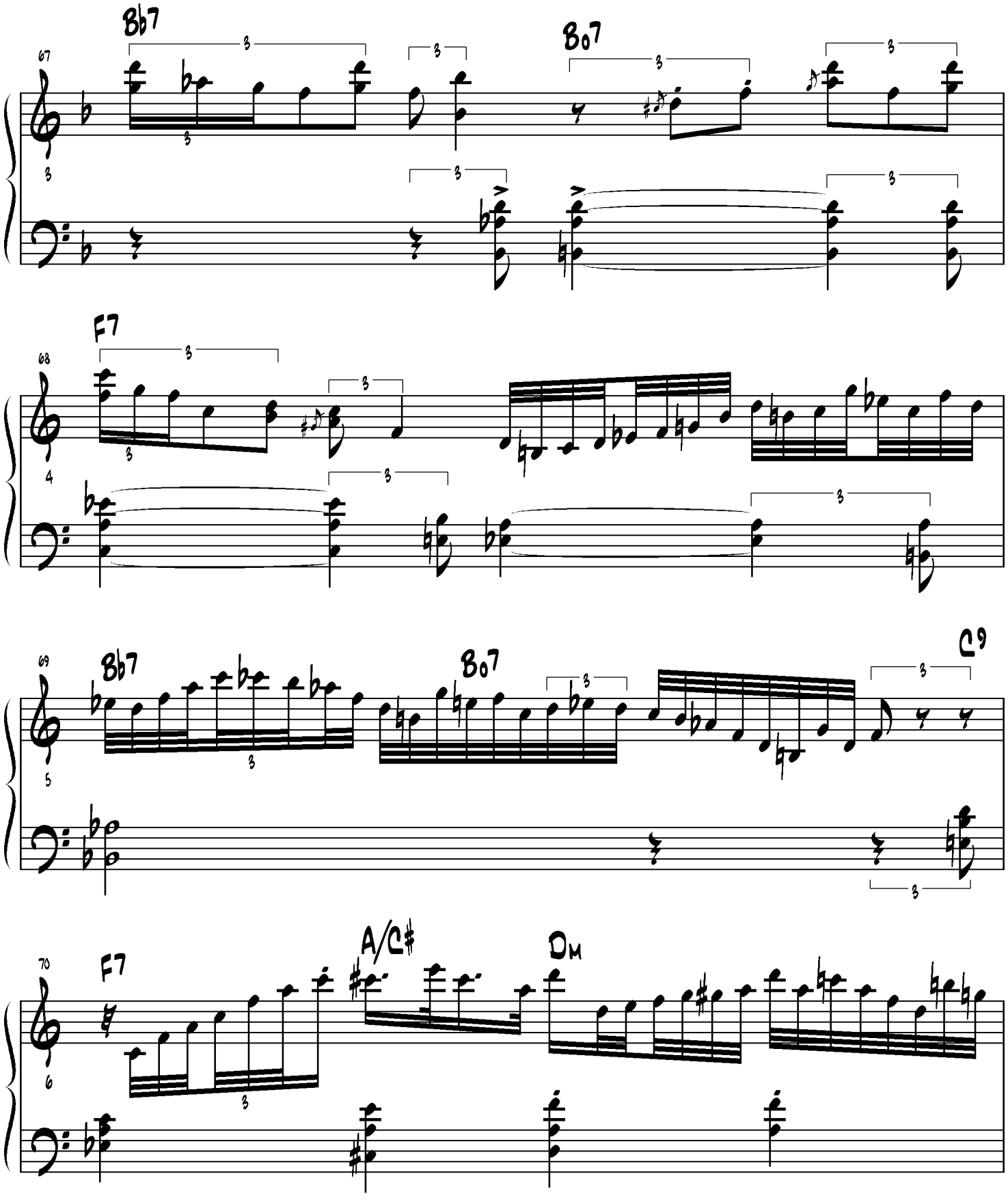

F
PIANO SOLO
A7/E
Dm
F7
A
Bb
Bo7
F7
Bb7
Bo7
F/C
A/C♯
Dm7
Ab7

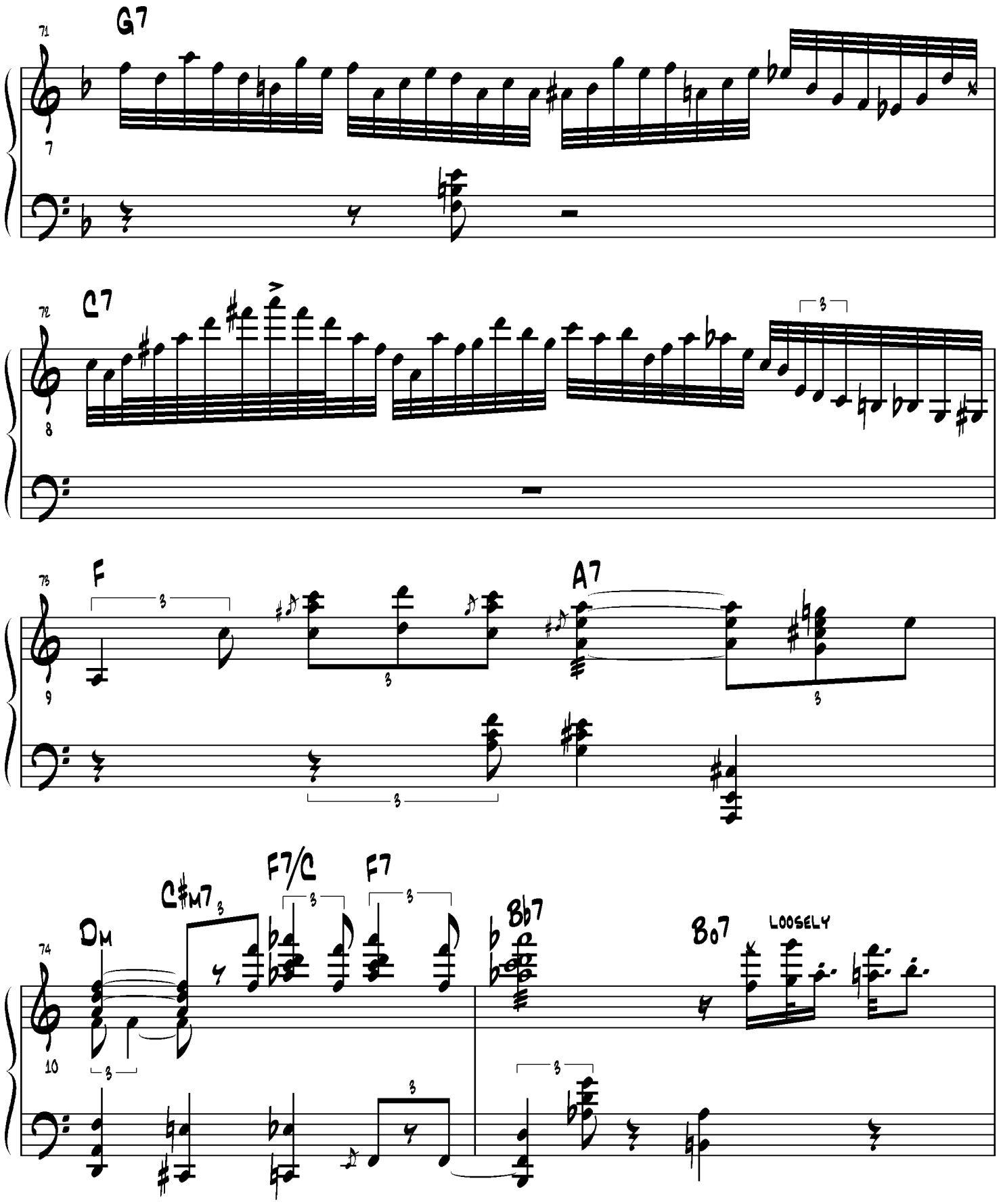

G7
C7
F
A7
Dm
F7/C
Bb7
Bo7
F7
Bb7
F/C
A/C♯
Dm
Ab7

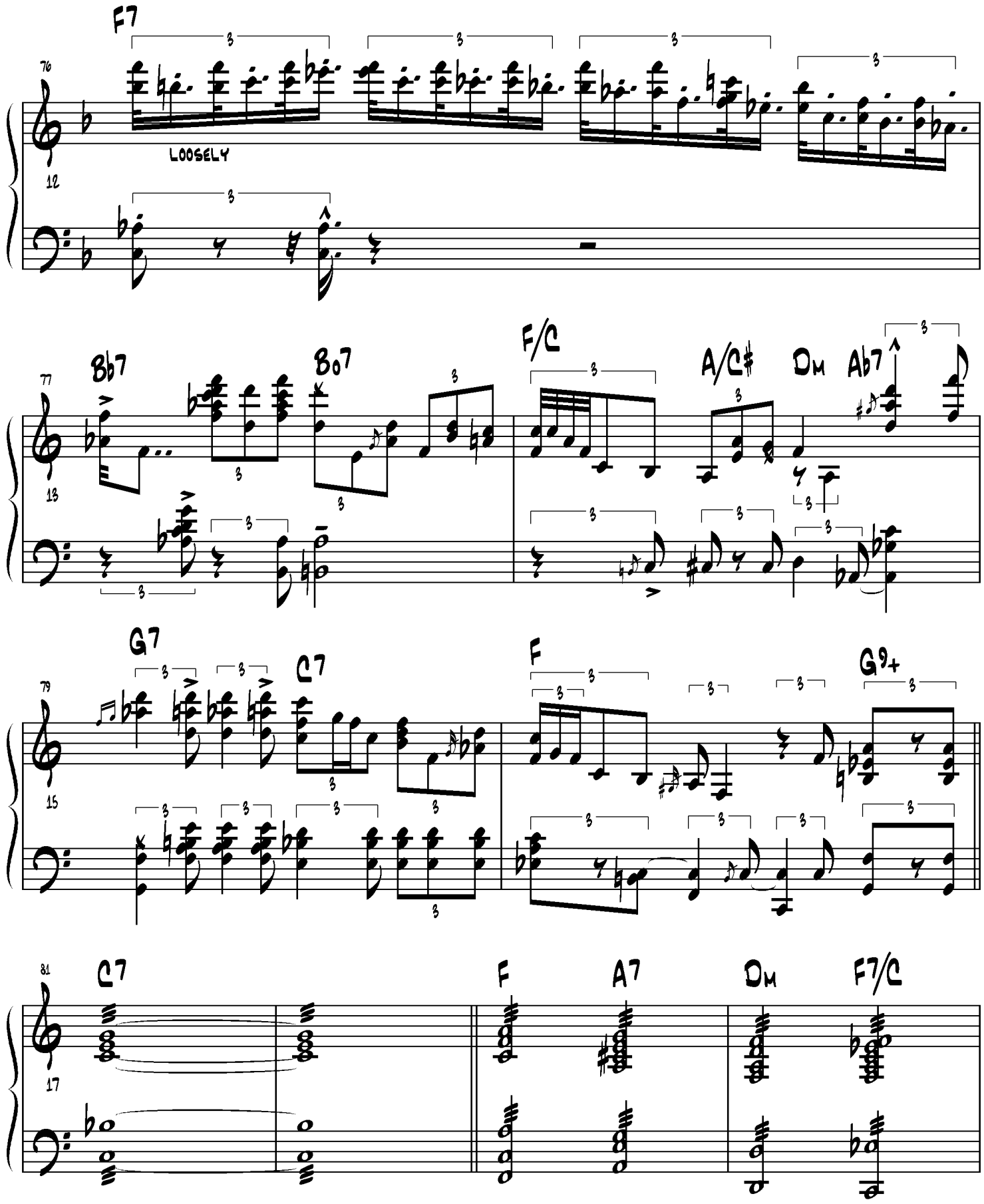

G7
C7
F
47
15
C7
49
17
8
pp
F7
A7
51
19
Dm
F7
52
20

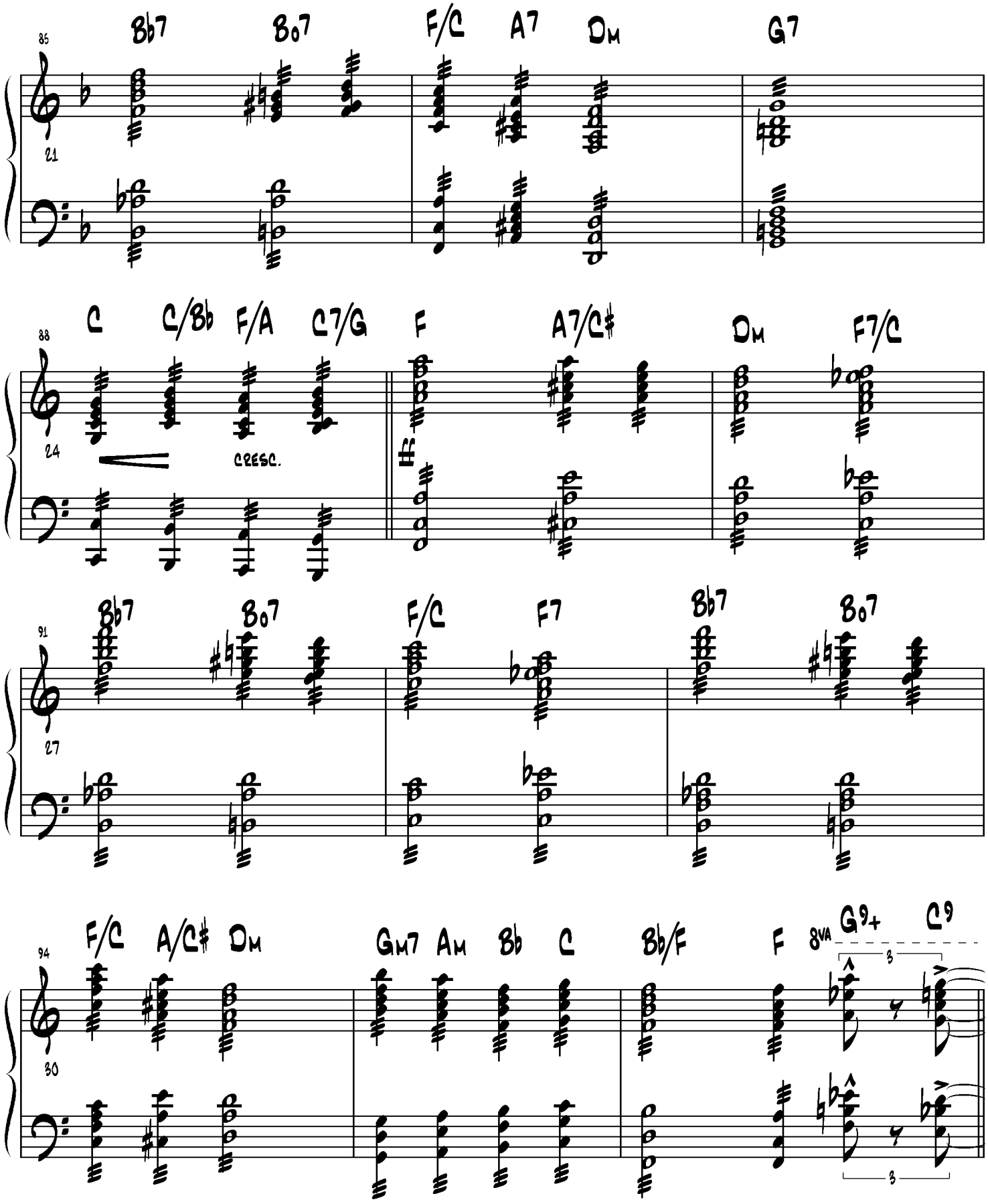

Bb
Bo7
F/C
A/C#
Dm
Ab7
G7
C7
RUSH
F7
A7
Dm
F7

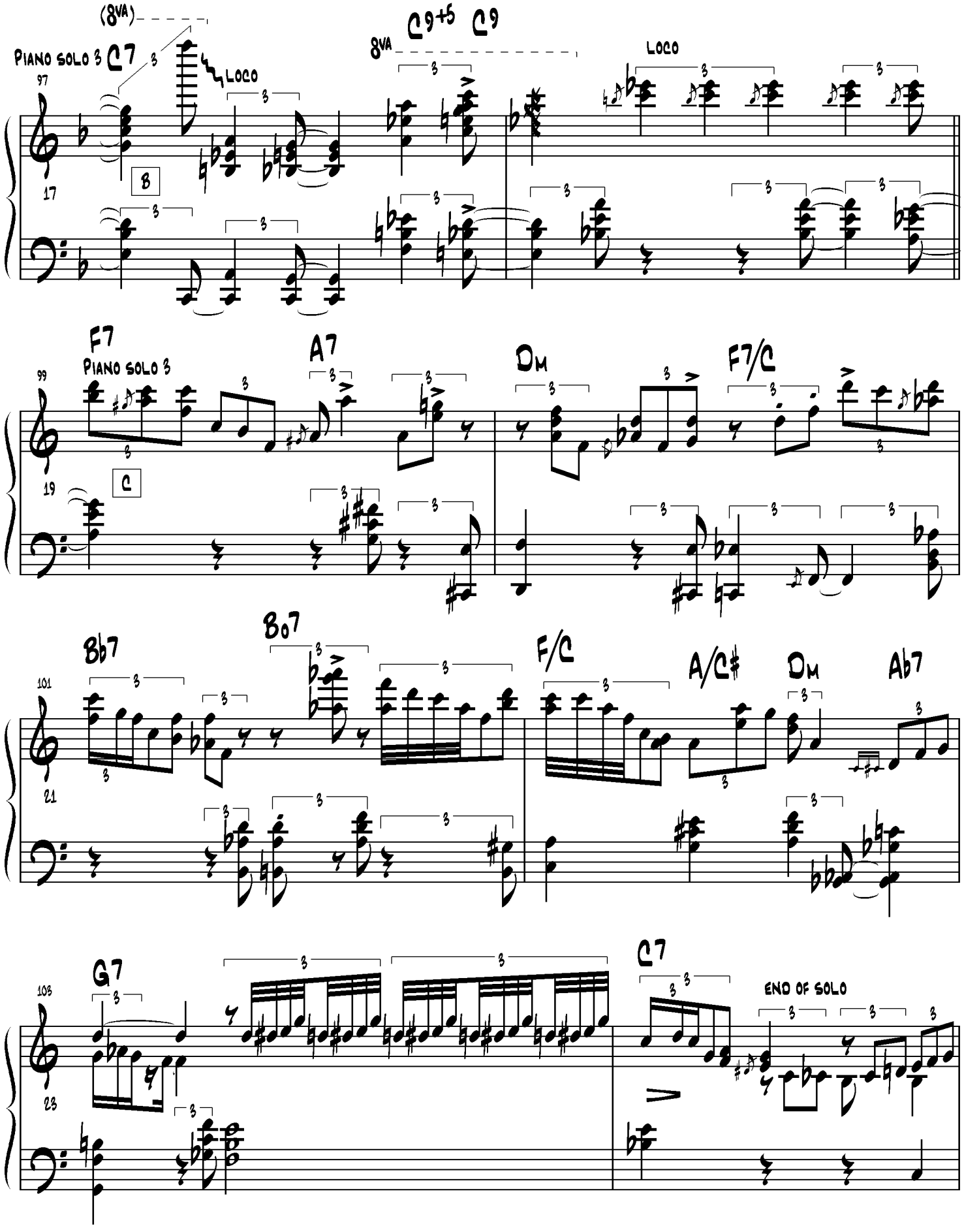

Bb7
Bo7
F7
59
27
Bb7
Bo7
F/C
A/C♯
Dm
Ab7
61
29
G7
C7
F
D7
Gm7
C11
63
31
F6/9
PIANO SOLO 2
A7
Dm7
C♯m7
Cm7
F7
65
1

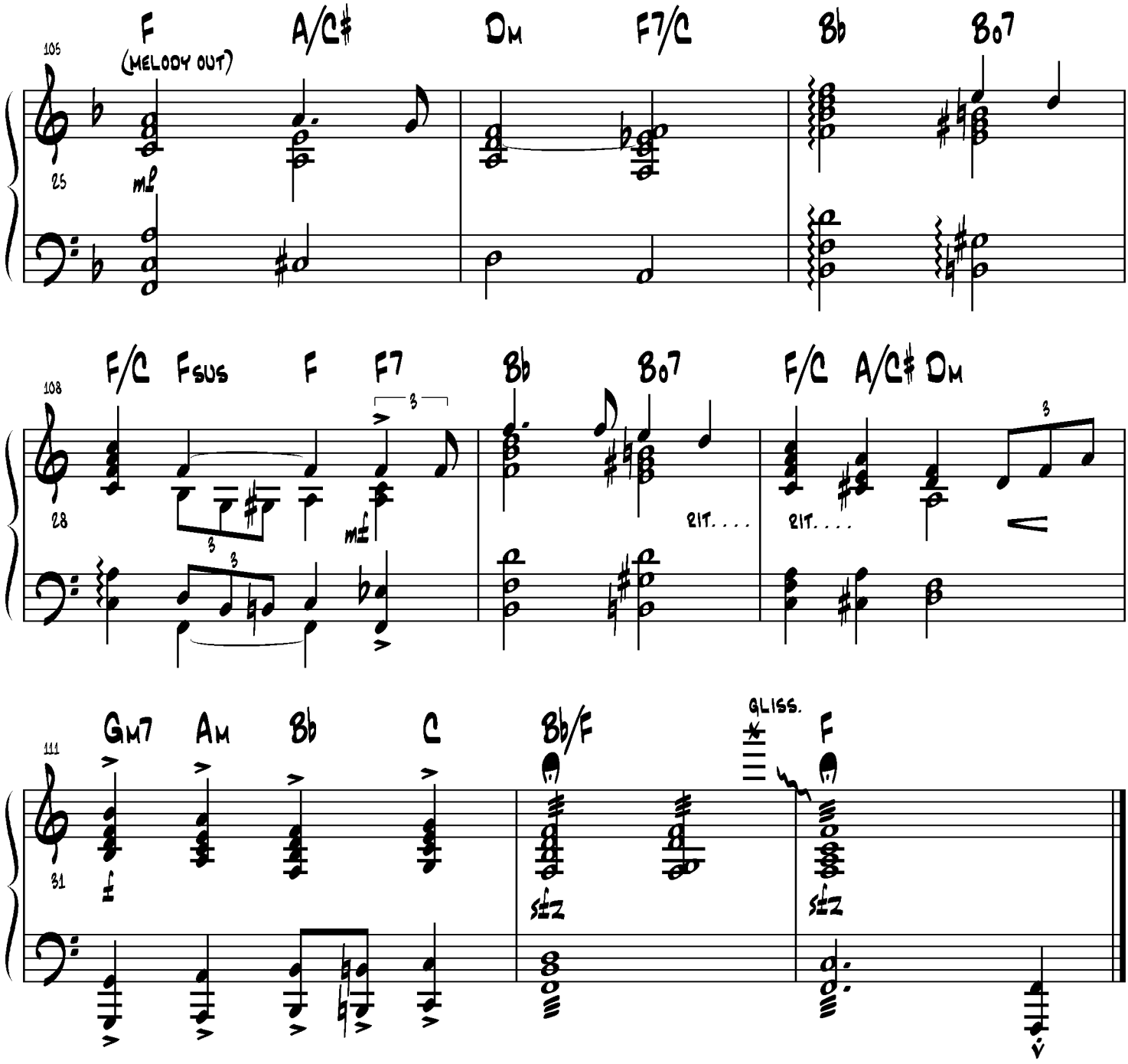

Bb7
B07
67
F7
68
Bb7
B07
C9
69
F7
A/C♯
Dm
70


71
G7
7
72
C7
8
73
F
A7
9
74
Dm
C#m7
F7/C
F7
Bb7
Bo7
LOOSELY
10


F7
LOOSELY
Bb7
Bo7
F/C
A/C♯
Dm
Ab7
G7
C7
F
G9+
C7
F
A7
Dm
F7/C


85
Bb7
Bo7
F/C
A7
Dm
G7
88
C
C/Bb
F/A
C7/G
F
A7/C#
Dm
F7/C
cresc.
91
Bb7
Bo7
F/C
F7
Bb7
Bo7
94
F/C
A/C#
Dm
Gm7
Am
Bb
C
Bb/F
F
8va
G9+
C9

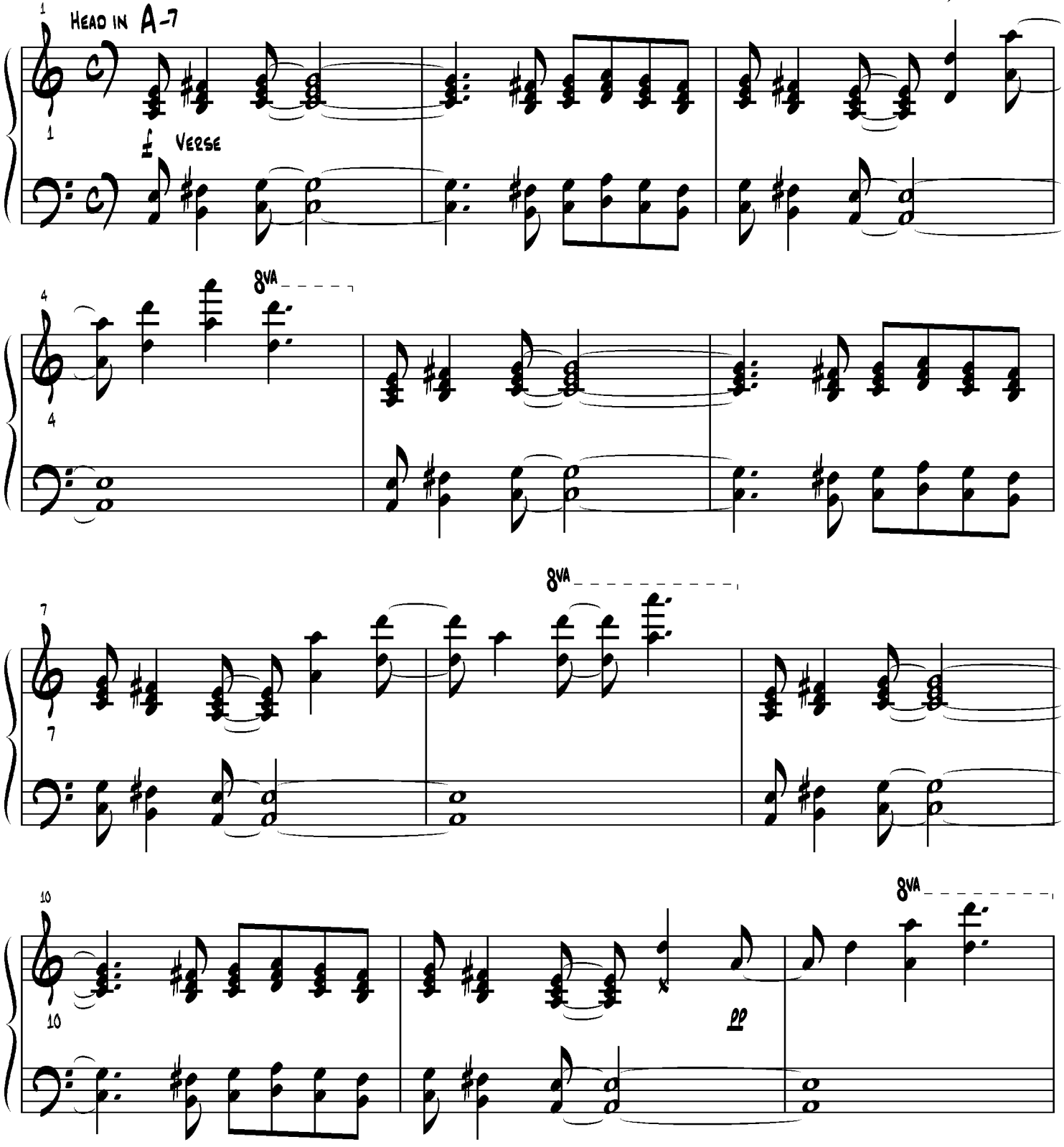

(8VA)
PIANO SOLO 3
C7
LOCO
97
B
17
8VA
C9+5
C9
LOCO
F7
PIANO SOLO 3
99
C
19
A7
Dm
F7/C
Bb7
101
21
Bo7
F/C
A/C♯
Dm
Ab7
G7
103
23
C7
END OF SOLO

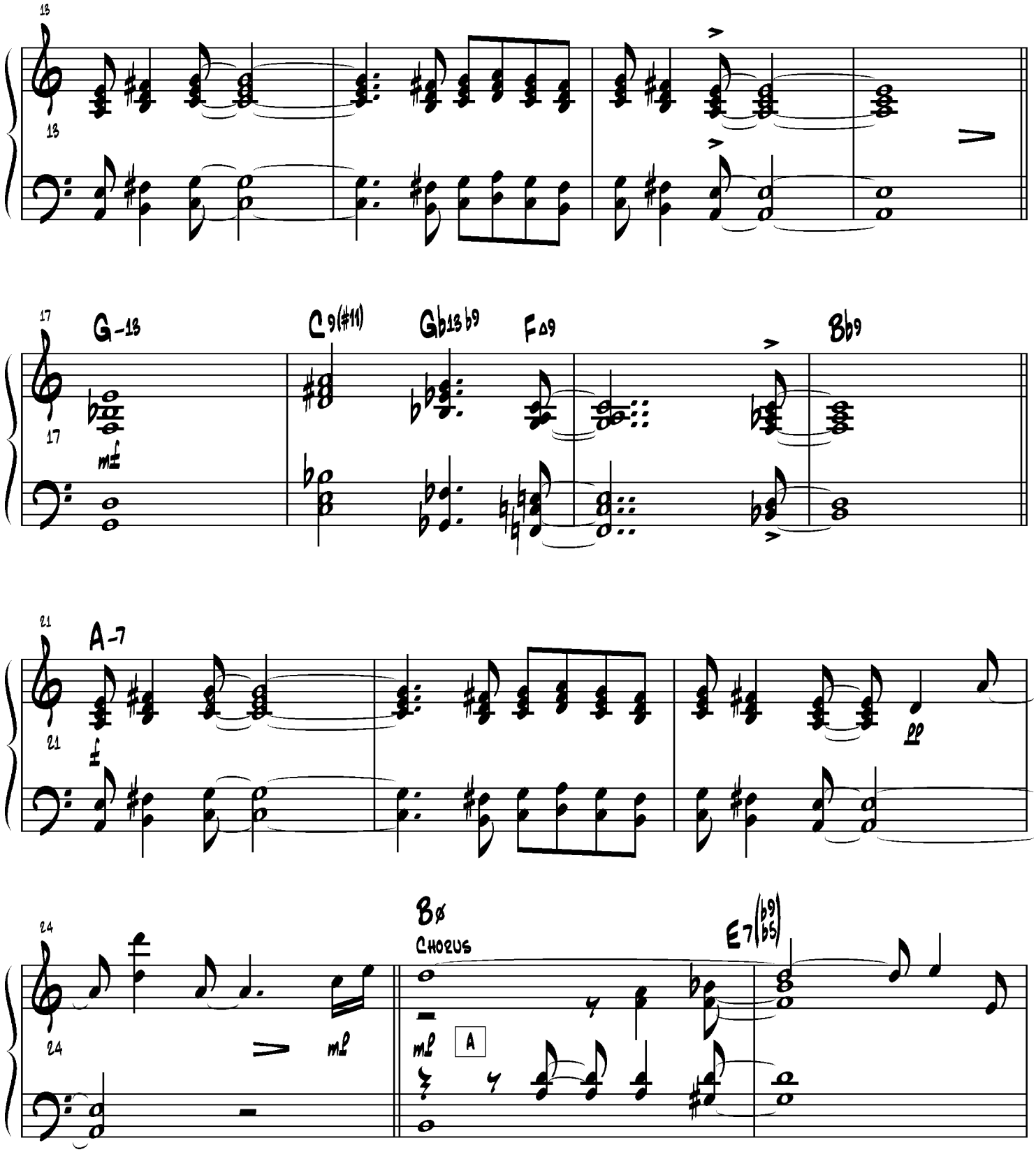

F
(MELODY OUT)
A/C♯
Dm
F7/C
B♭
B♭o7
105
25
mp
F/C
Fsus
F
F7
B♭
B♭o7
F/C
A/C♯
Dm
108
28
3
mf
RIT. . . .
RIT. . . .
Gm7
Am
B♭
C
B♭/F
F
GLISS.
111
31
f
sfz
sfz

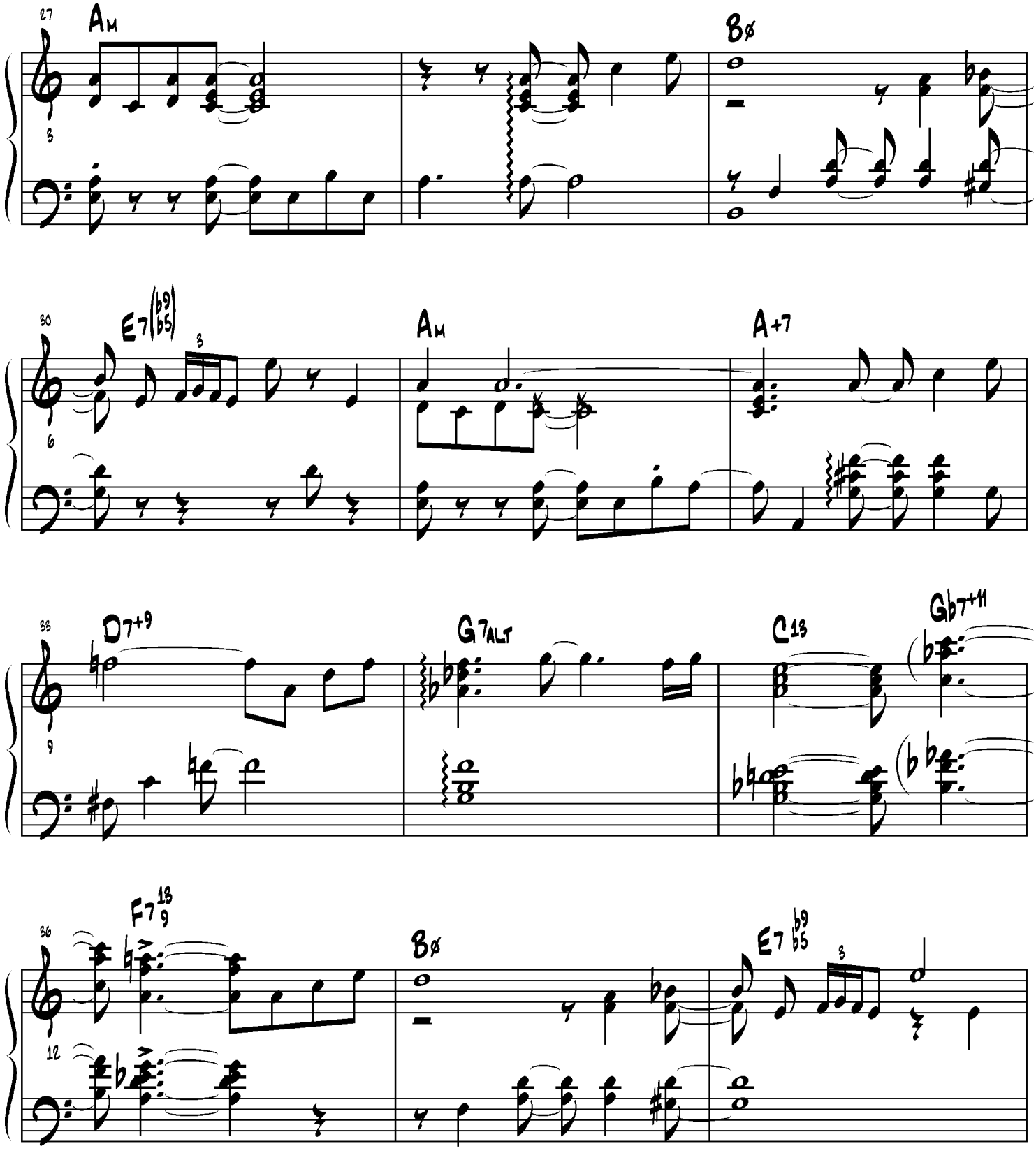
Nightingale

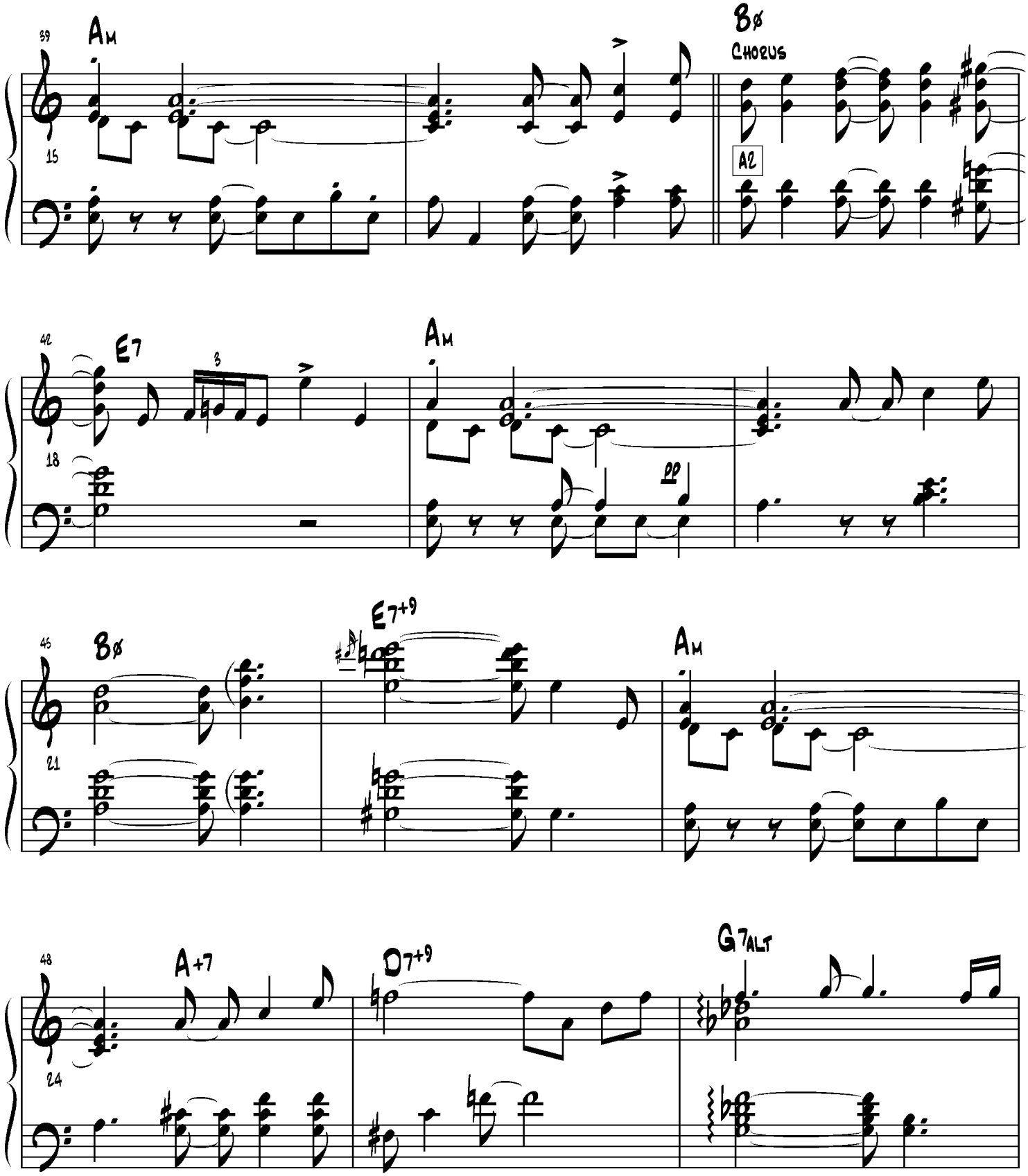
by Oscar Peterson
from "Tristeza - Oscar Peterson Trio"
MPS Masterseries 821061-2
Published by Tomi Music, 1970

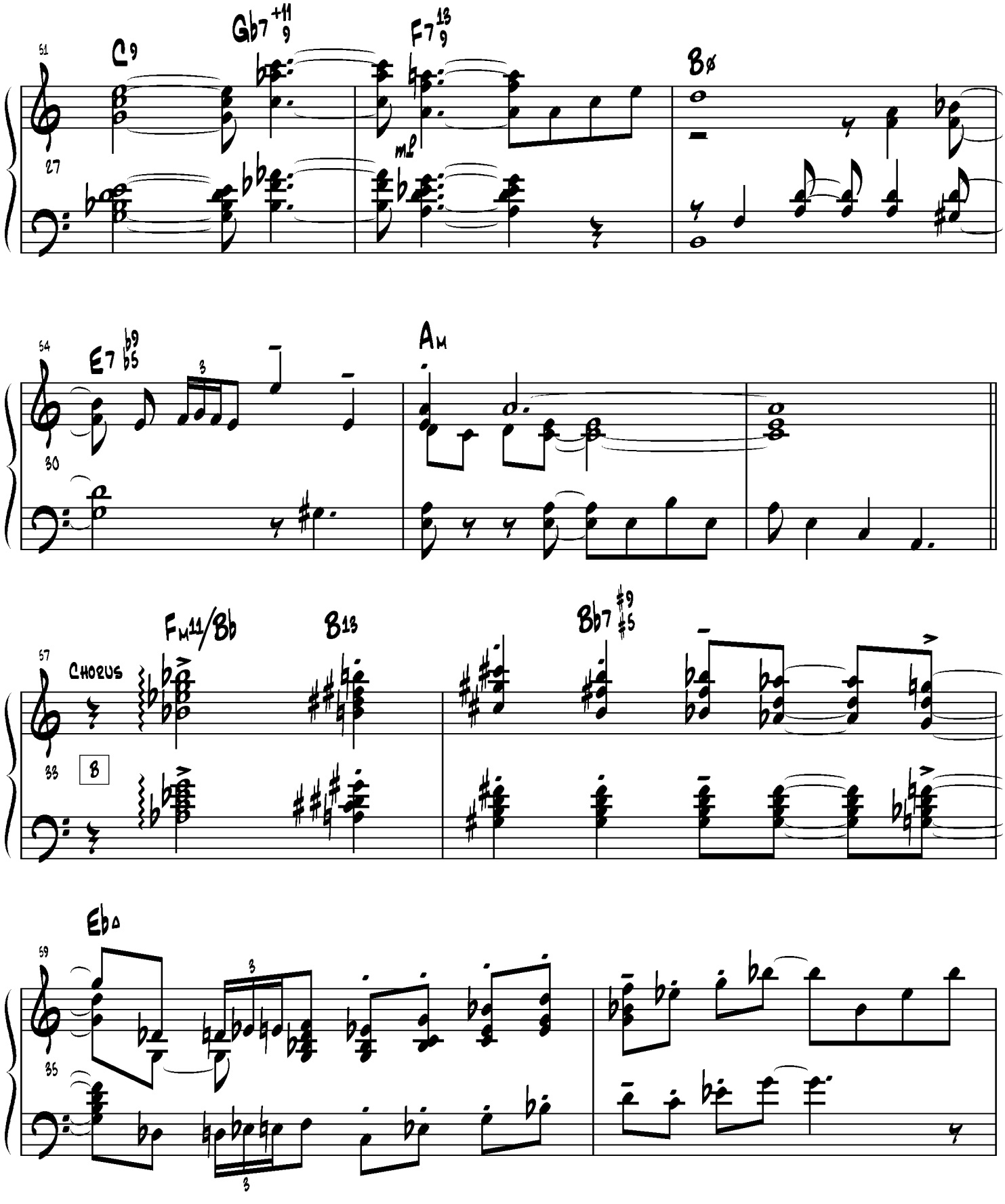
St. 8th feel
♩= 171 MM

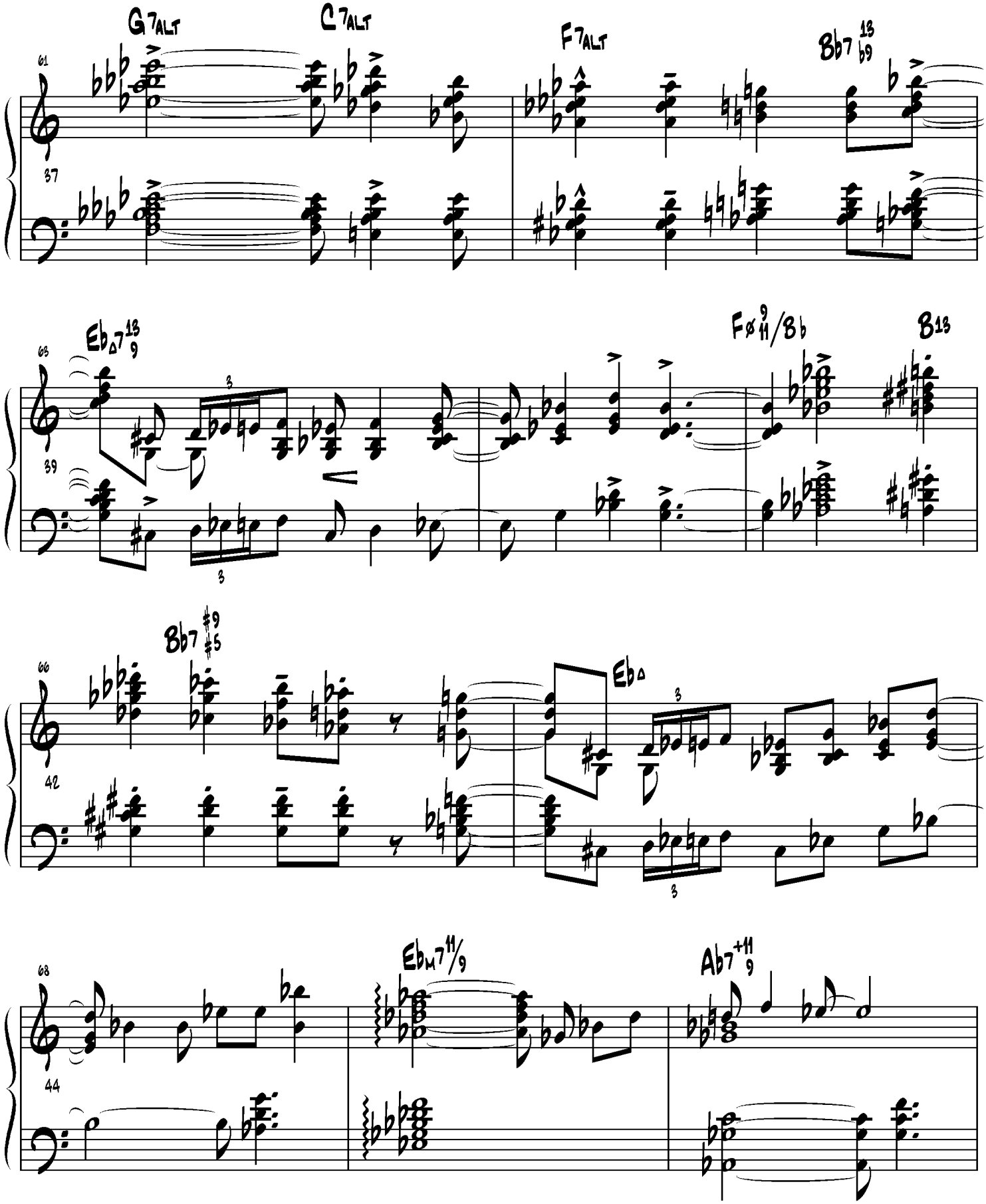


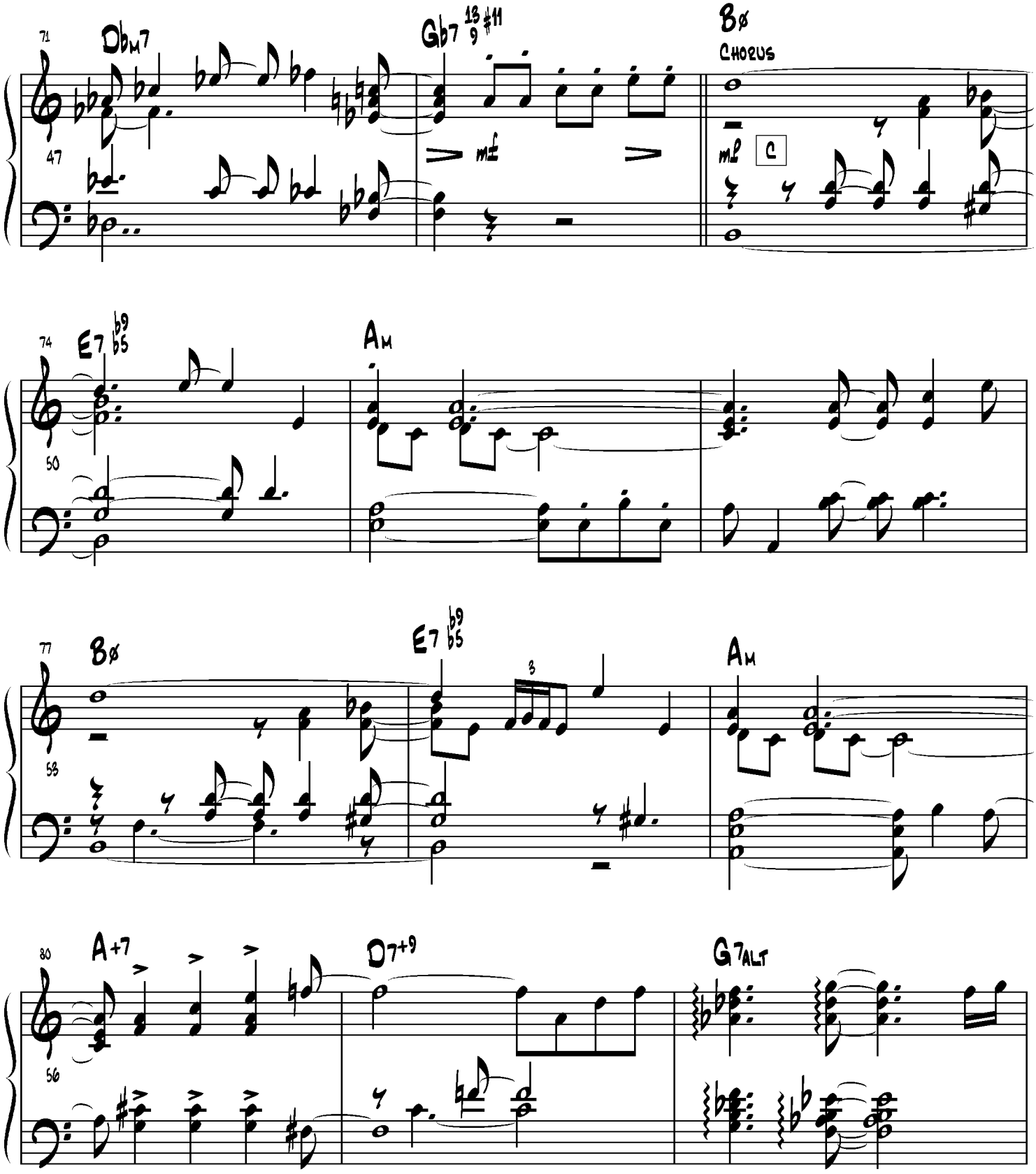

13
13
17
G-13
C9(#11)
Gb13b9
F∆9
Bb9
17
mf
21
A-7
21
f
pp
24
Bø
Chorus
E7(b9 b5)
24
mp
mp
A

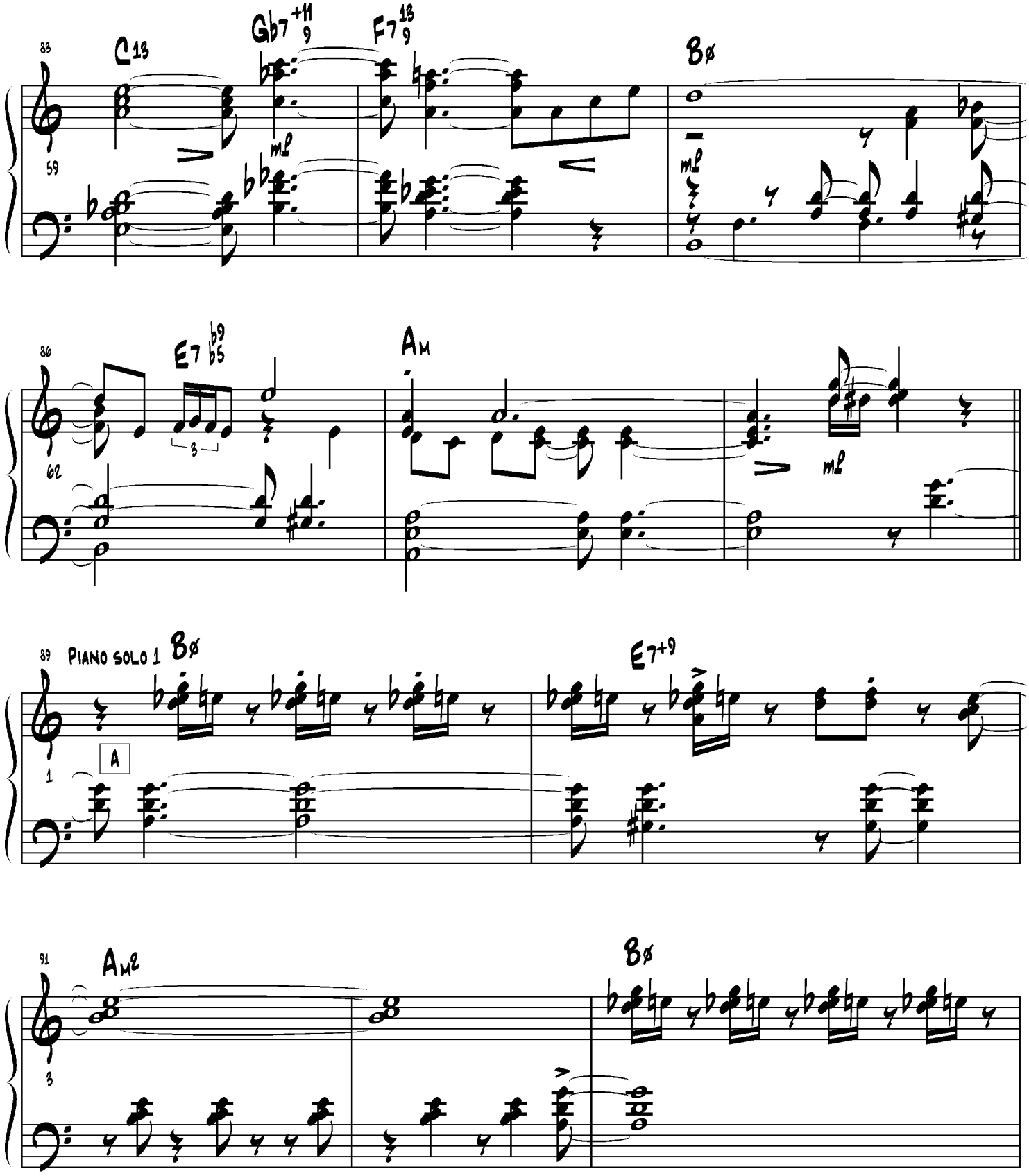

27
Am
Bø
3
30
E7(b9 b5)
Am
A+7
6
33
D7+9
G7ALT
C13
Gb7+11
9
36
F7 13 9
Bø
E7 b9 b5
12

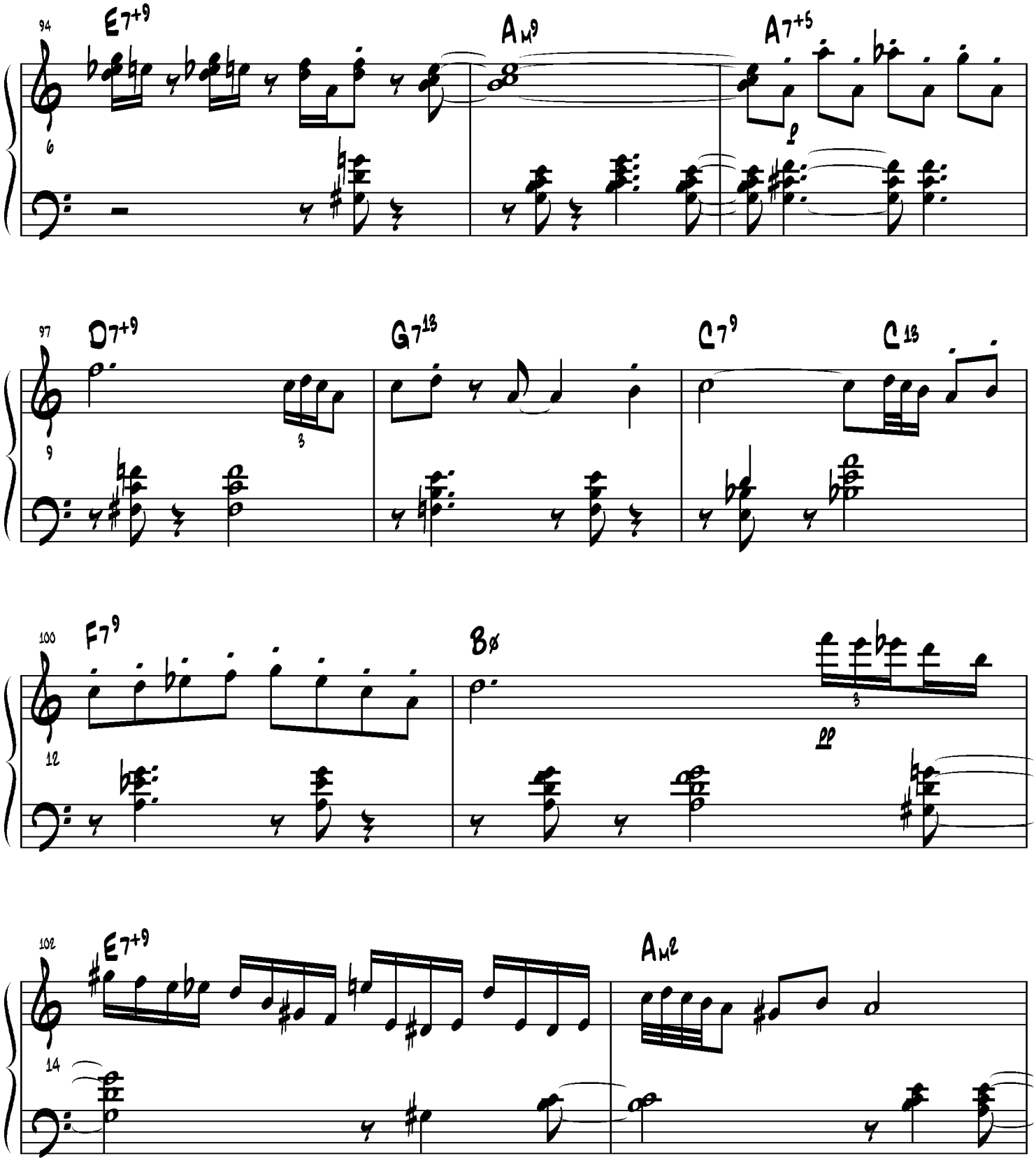

39
Am
15
Bø
Chorus
A2
42
E7
3
18
Am
pp
45
Bø
21
E7+9
Am
48
A+7
24
D7+9
G7ALT

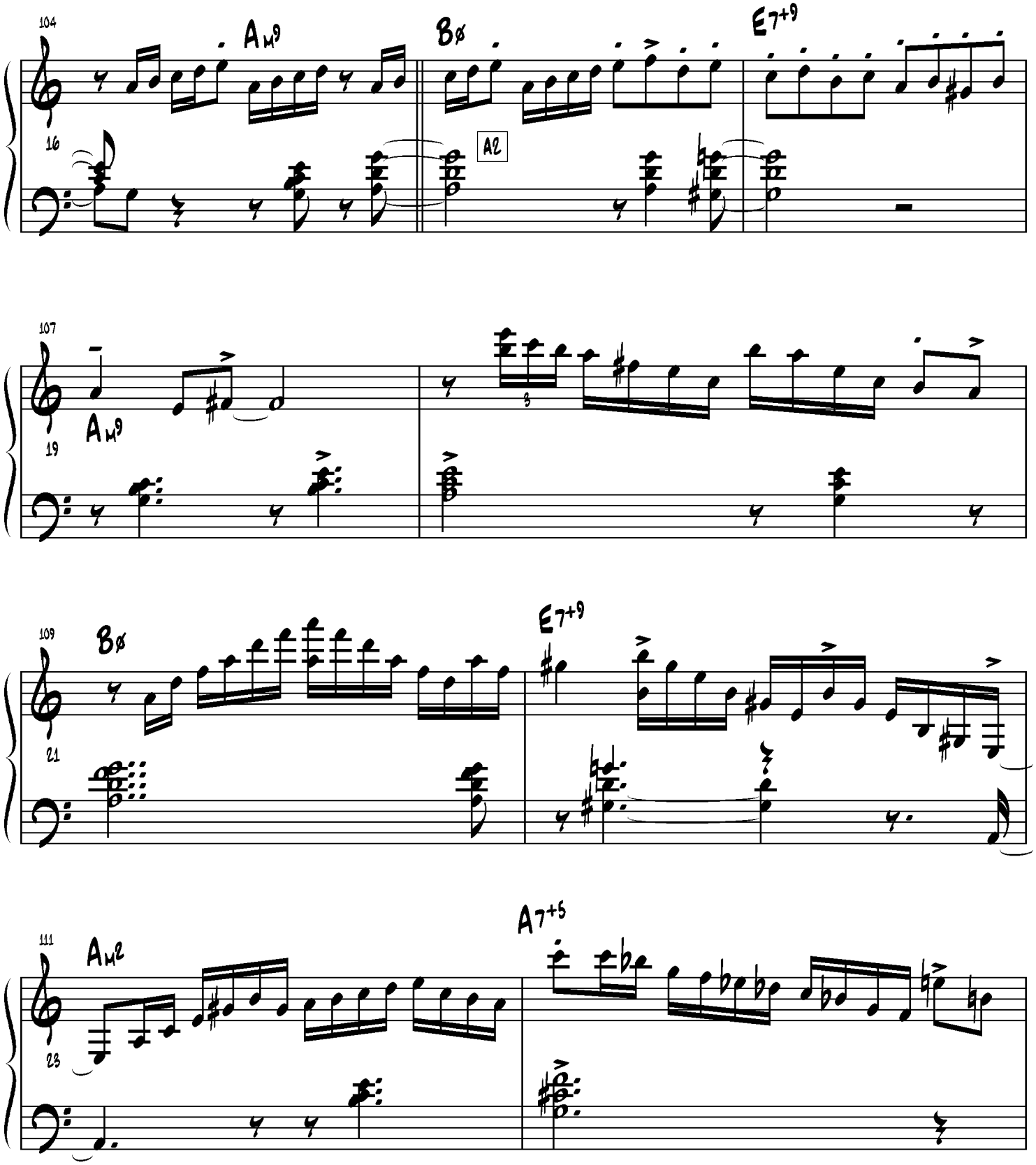

51
C9
Gb7 +11 9
F7 13 9
mf
Bø
27
54
E7 b9 b5
3
Am
30
57
Chorus
Fm11/Bb
B13
Bb7 #9 #5
33
B
59
Eb△
3
35

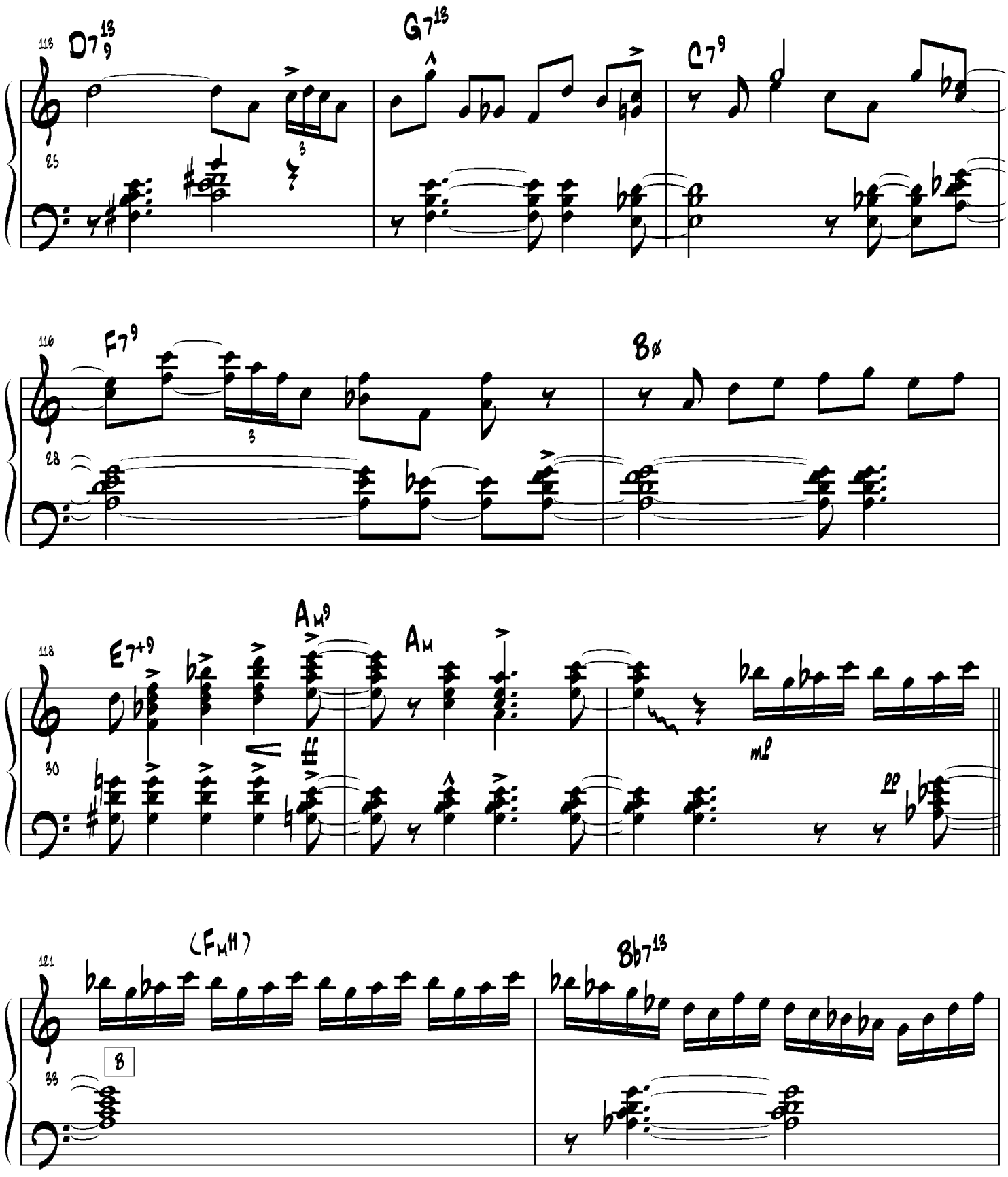

G7ALT
C7ALT
F7ALT
Bb7 13 b9
Eb△7 13 9
Fø 9 11/Bb
B13
Bb7 #9 #5
Eb△
Ebm7 11/9
Ab7 +11 9

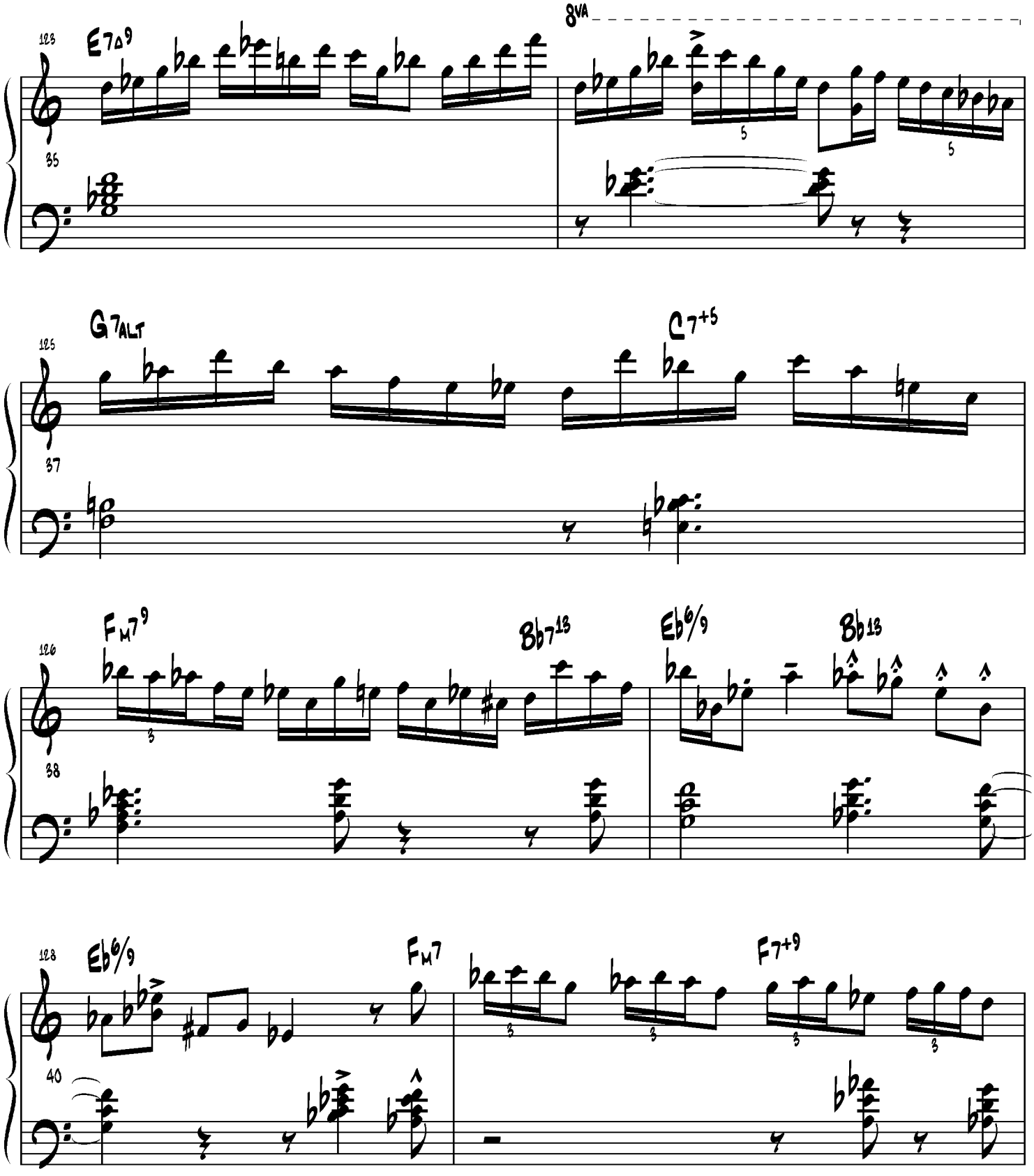

71
Dbm7
Gb7 13 9 #11
Bø
CHORUS
47
mf
mf
C
74
E7 b9 b5
Am
50
77
Bø
E7 b9 b5
3
Am
53
80
A+7
D7+9
G7ALT
56

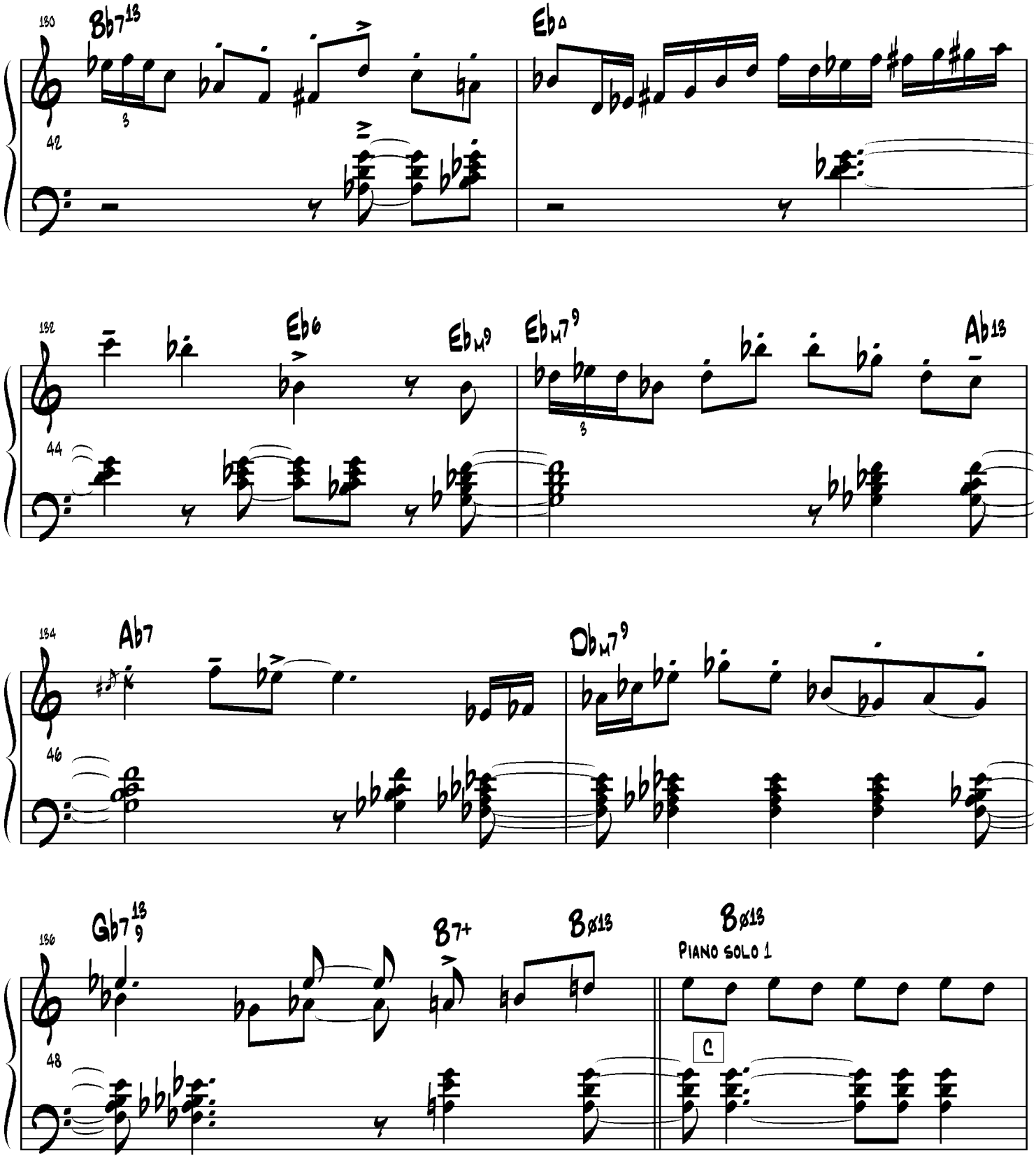

85
C13
Gb7 +11 9
F7 13 9
Bø
mf
59
86
E7 b9 b5
Am
62
mf
89
PIANO SOLO 1
Bø
A
1
E7+9
91
Am
mf
Bø
3

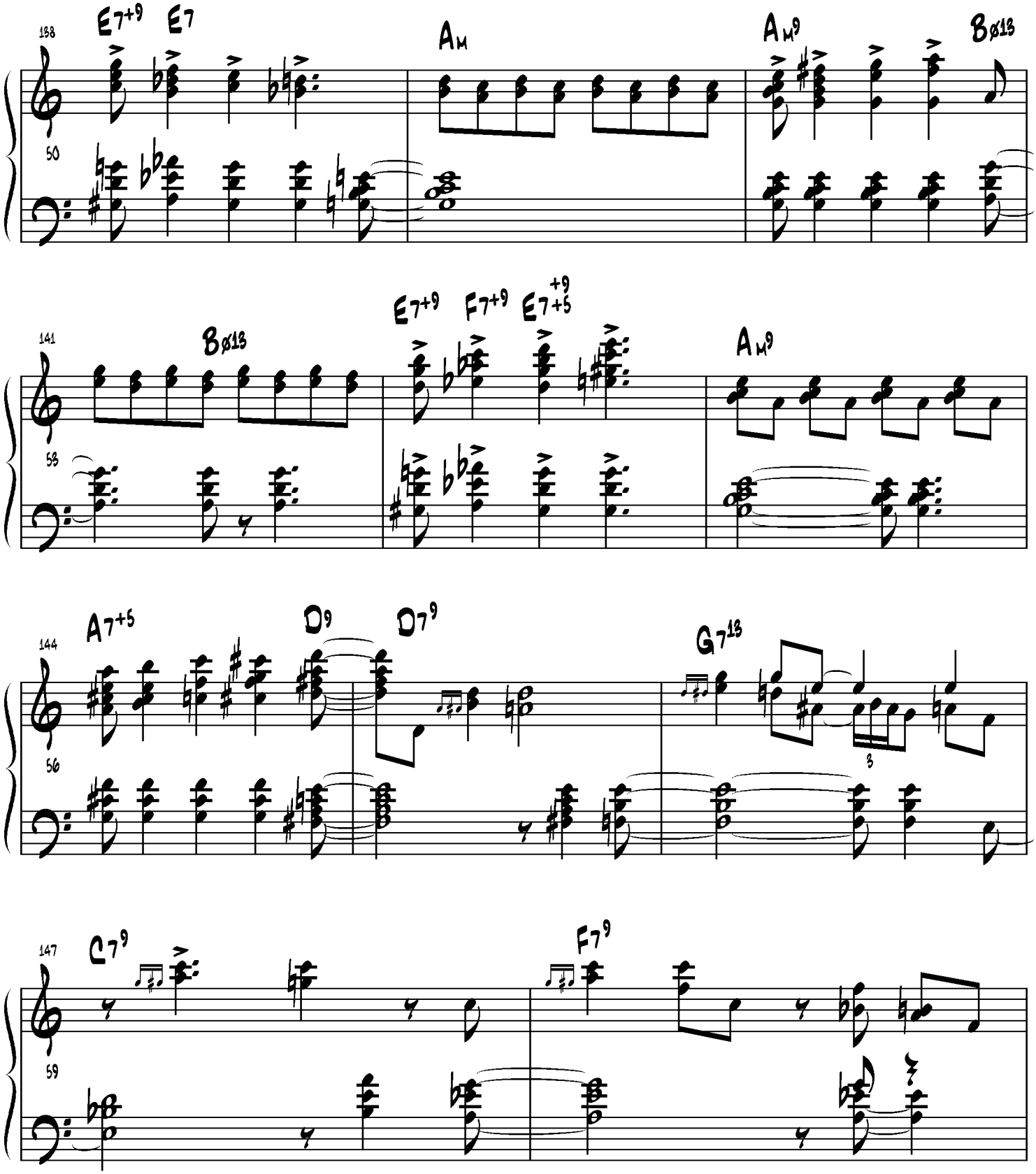

94
E7+9
AM9
A7+5
97
D7+9
G7 13
C7 9
C 13
100
F7 9
Bø
pp
102
E7+9
AM2

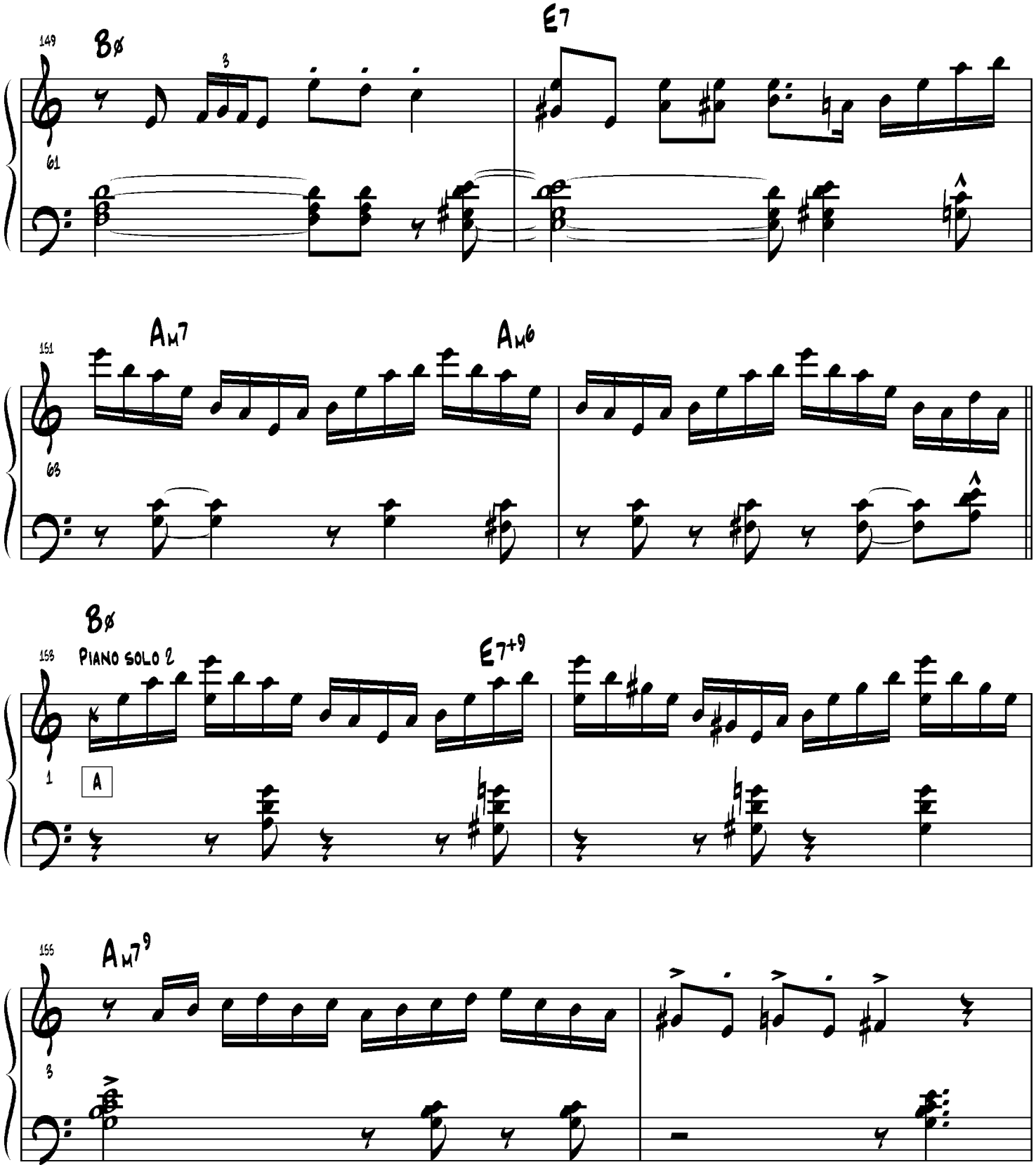

104
Am9
Bø
E7+9
16
A2
107
Am9
19
109
Bø
E7+9
21
111
Am2
A7+5
23

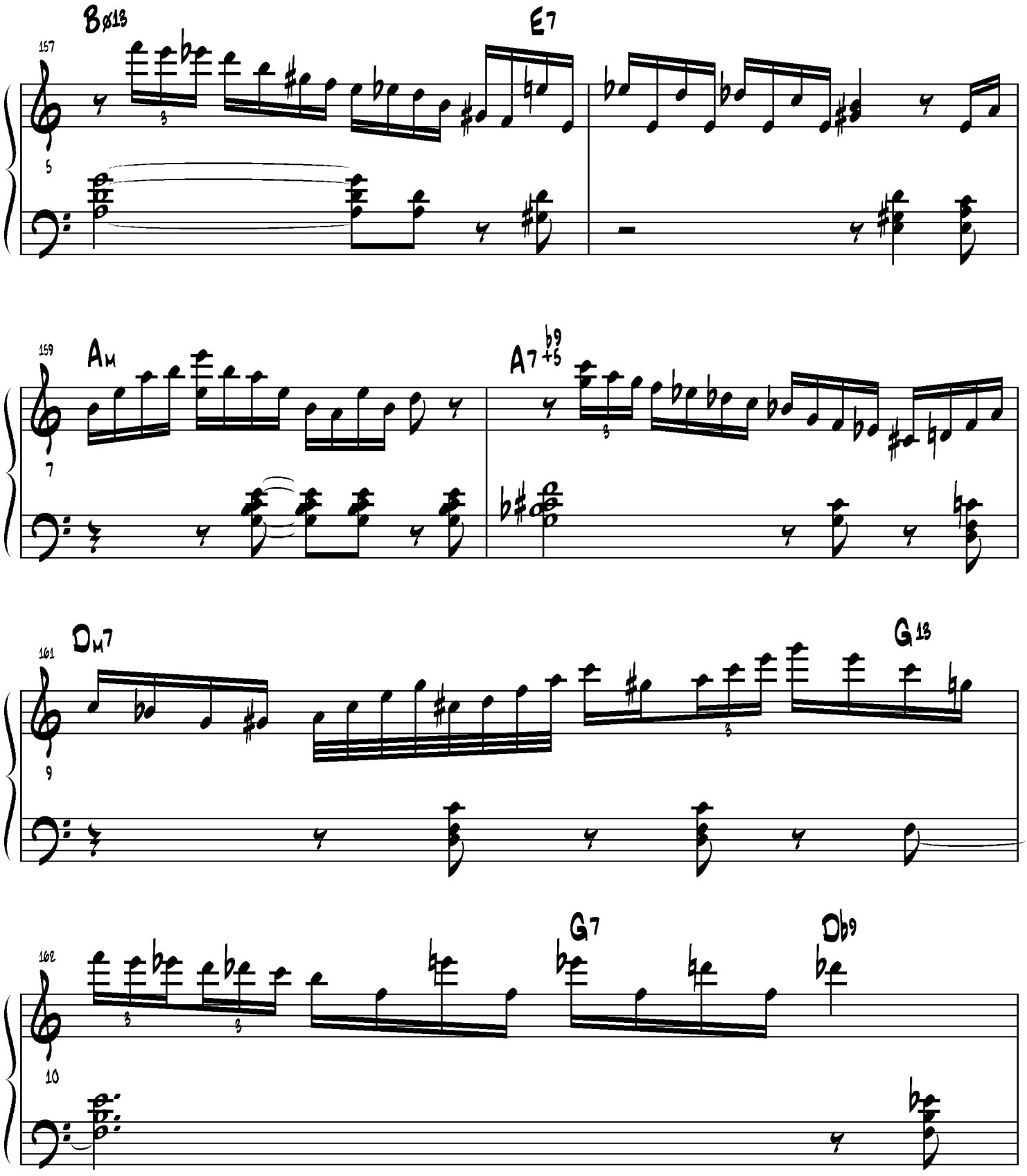

115
D7 13 9
G7 13
C7 9
25
116
F7 9
Bø
28
118
E7+9
Am9
Am
mp
ff
pp
30
121
(Fm11)
Bb7 13
B
33

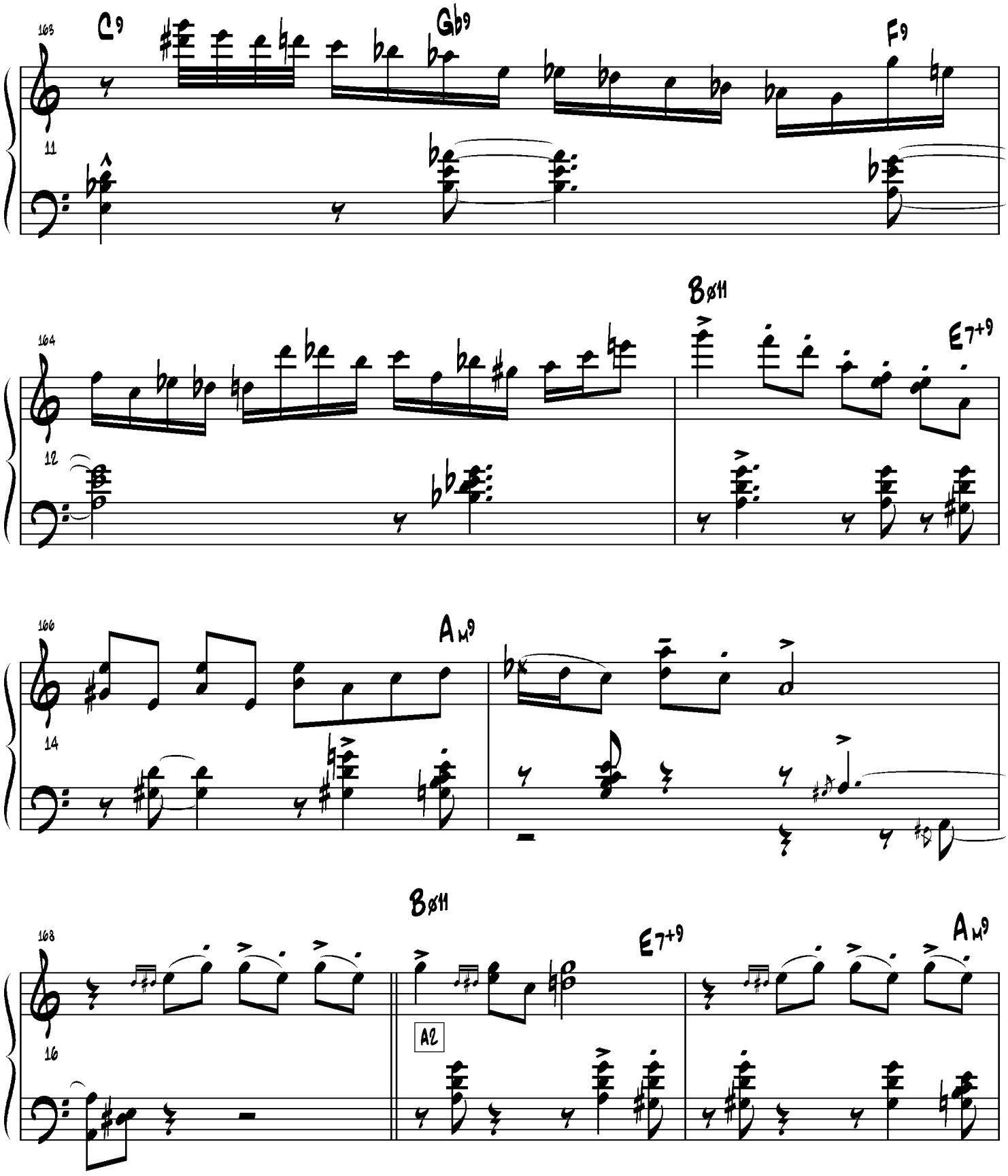

123
E7Δ9
8va
35
125
G7ALT
C7+5
37
126
FM7 9
Bb7 13
Eb6/9
Bb13
38
128
Eb6/9
FM7
F7+9
40

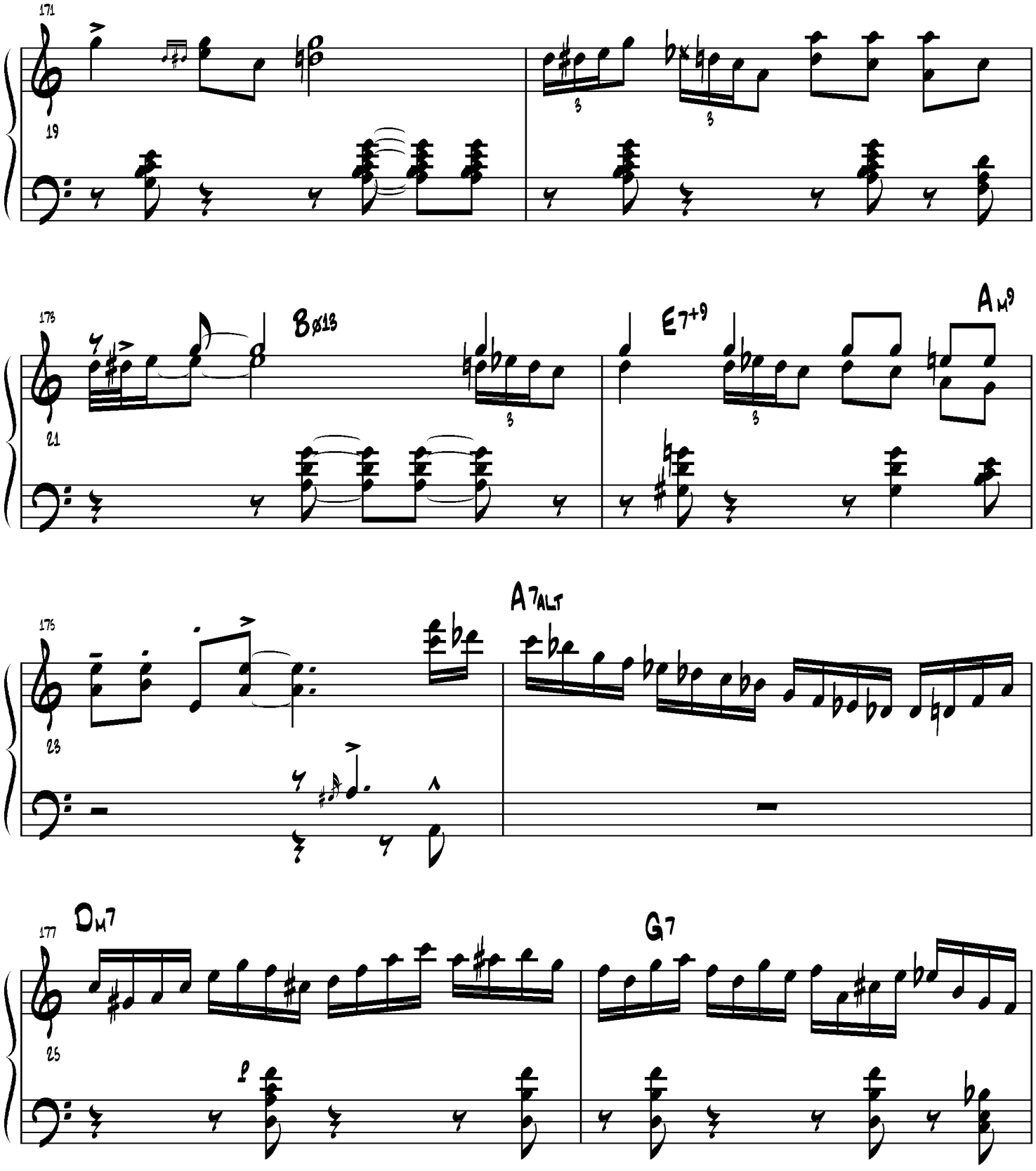

130
Bb7 13
Eb
42
132
Eb6
Eb M9
Eb M7 9
Ab 13
44
134
Ab7
Db M7 9
46
136
Gb7 13 9
B7+
Bø13
Bø13
PIANO SOLO 1
C
48

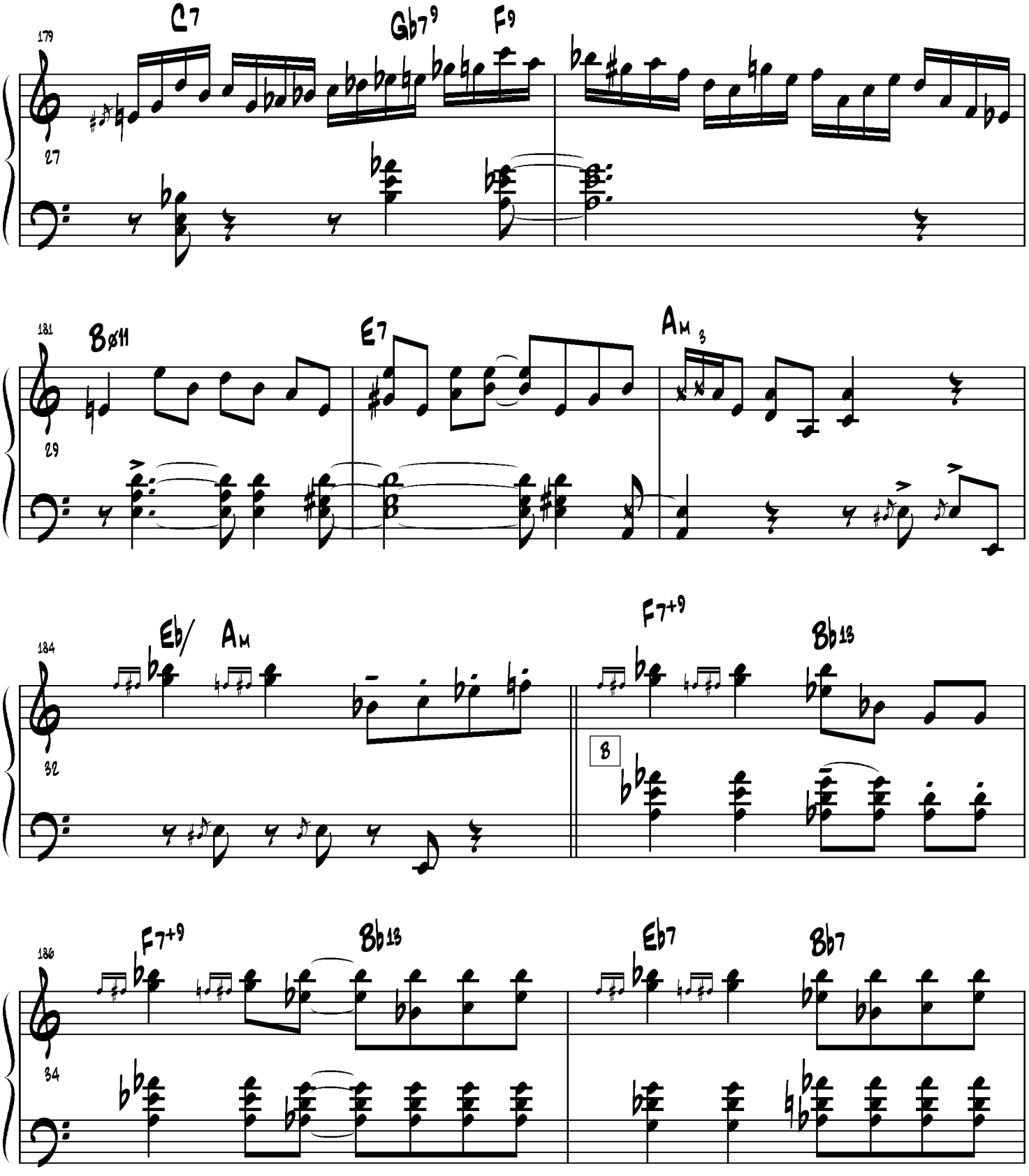

138
E7+9
E7
Am
Am9
Bø13
50
141
Bø13
E7+9
F7+9
E7+5+9
Am9
53
144
A7+5
D9
D7+9
G7+13
56
147
C7+9
F7+9
59

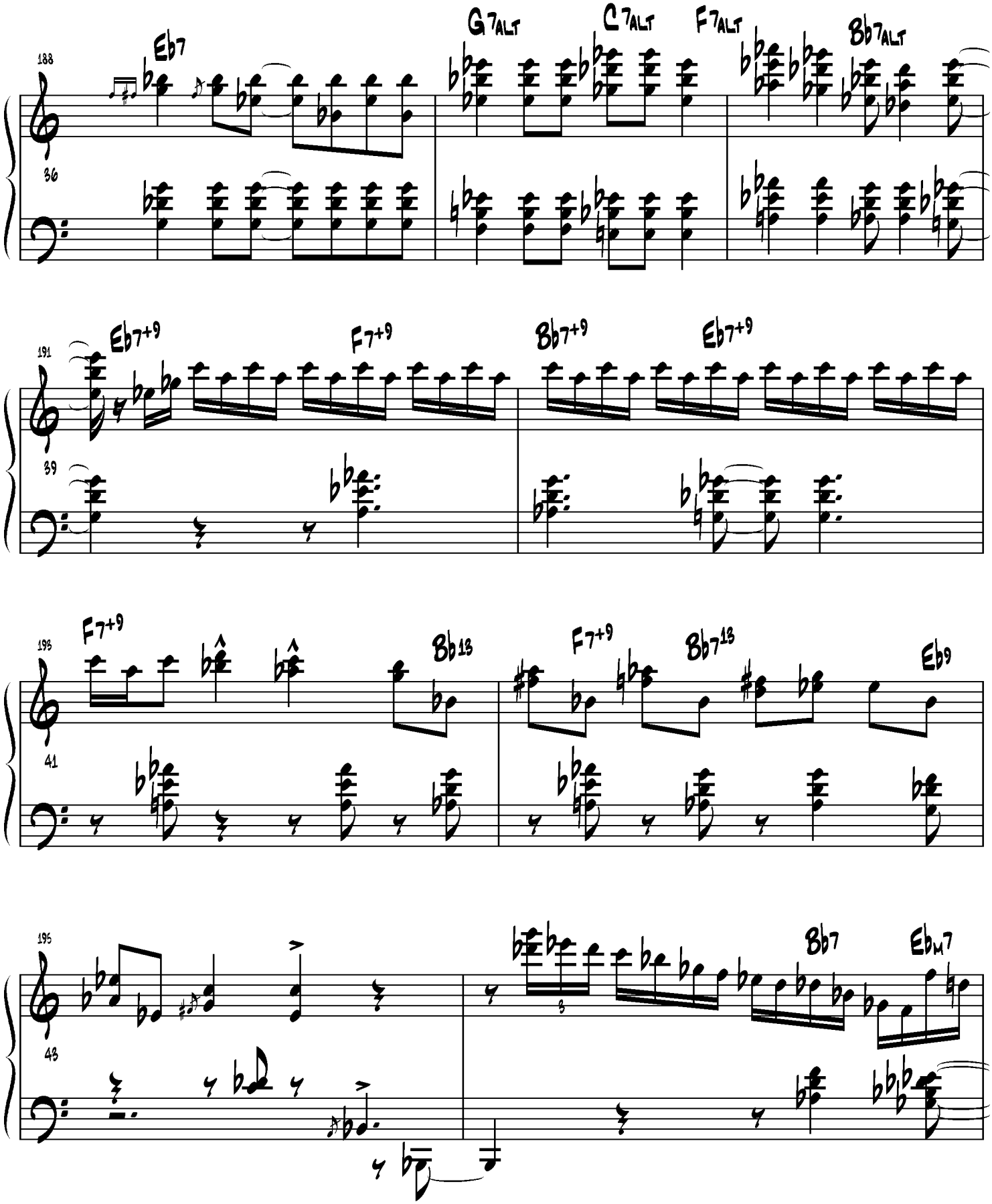

149
Bø
E7
61
151
Am7
Am6
63
Bø
158
Piano solo 2
E7+9
1
A
155
Am7 9
3

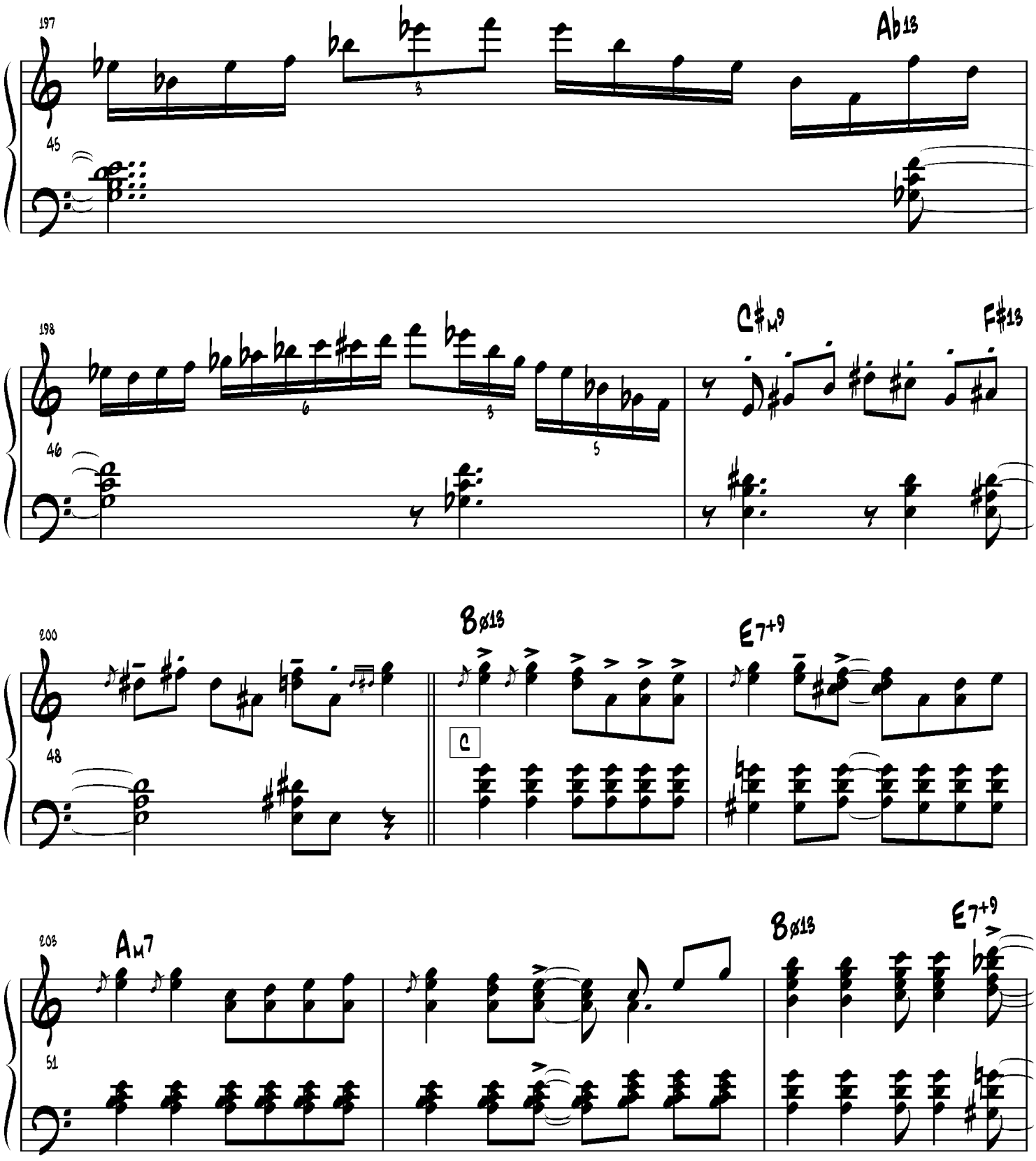

Bø13
E7
157
5
Am
A7 b9 +5
159
7
Dm7
G13
161
9
G7
Db9
162
10

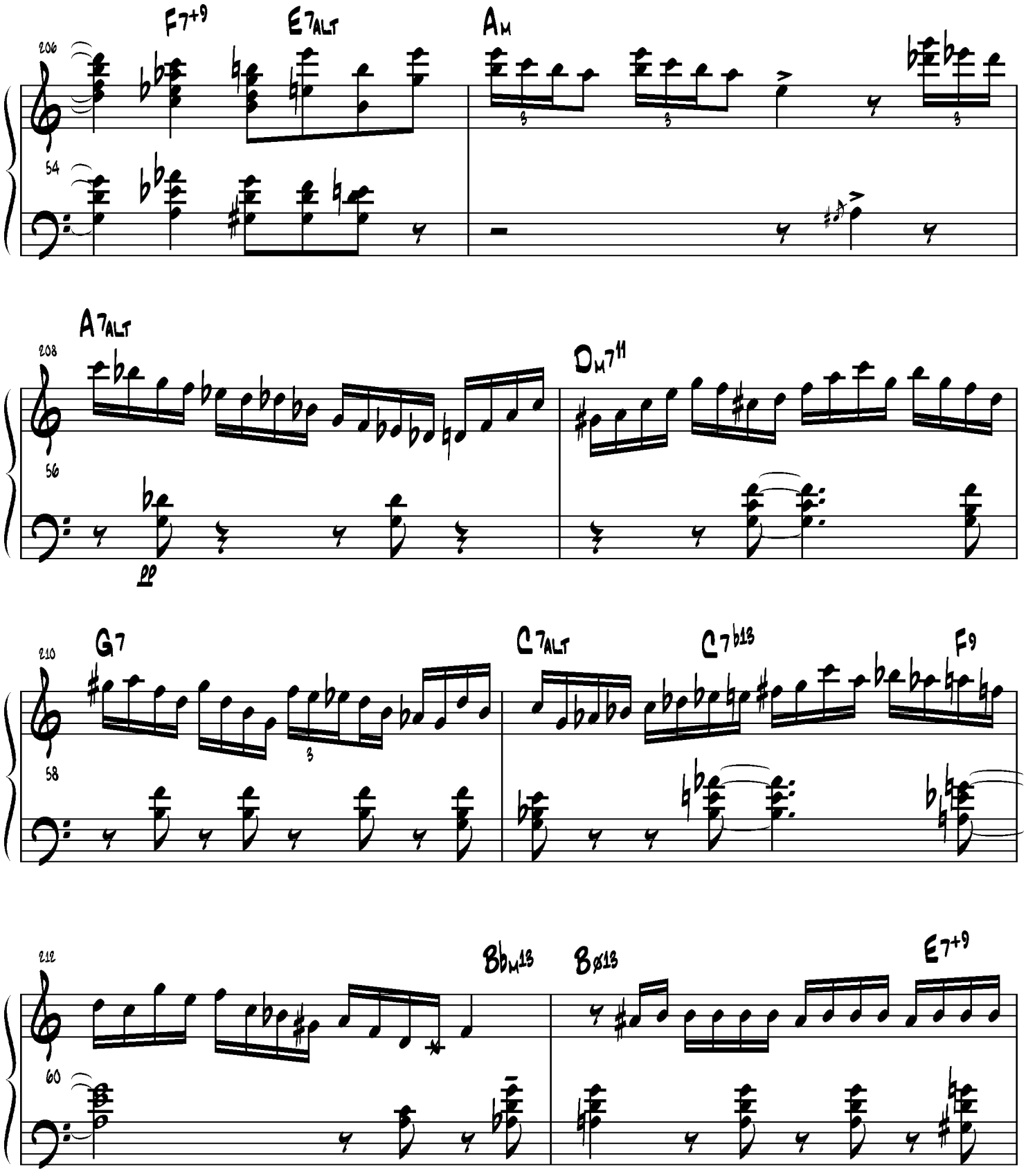

163
C9
Gb9
F9
11
164
Bø11
E7+9
12
166
Am9
14
Bø11
E7+9
Am9
168
A2
16

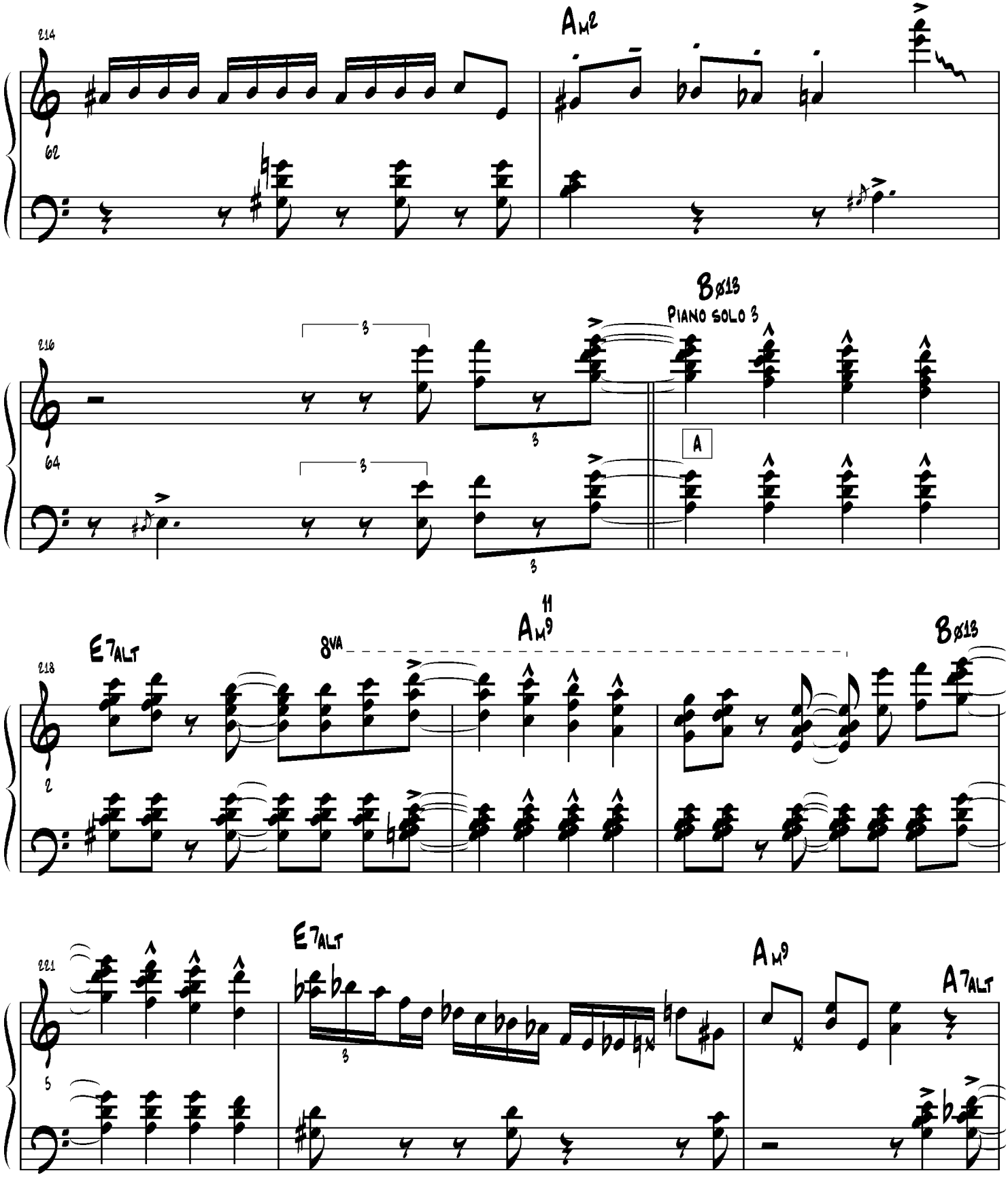

171
19
173
21
Bø13
E7+9
AM9
175
23
A7ALT
177
25
DM7
G7

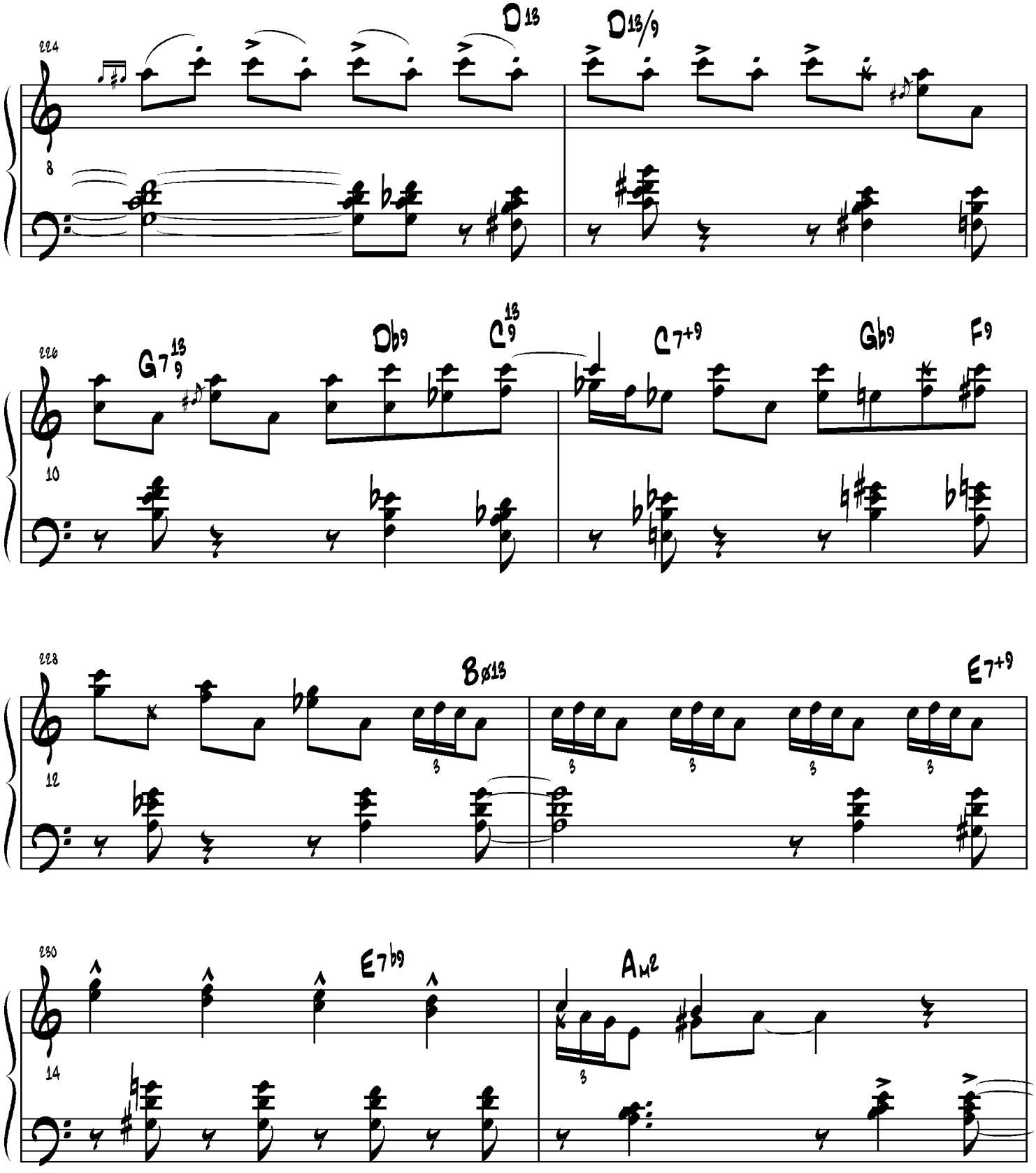

179
C7
Gb7⁹
F9
27
181
Bø11
E7
Am 3
29
184
Eb/
Am
F7+9
Bb13
32
8
186
F7+9
Bb13
Eb7
Bb7
34

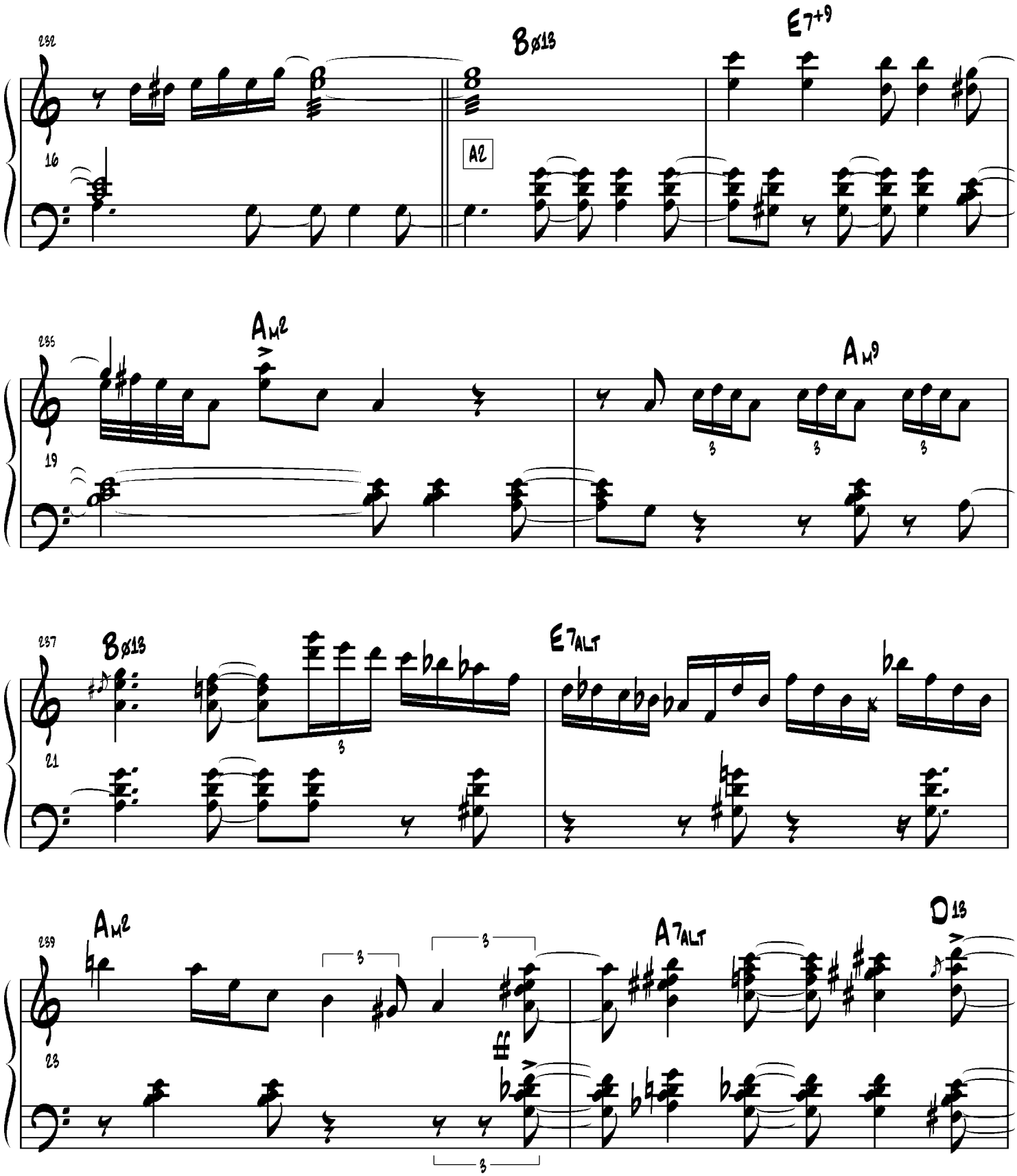

188
Eb7
G7ALT
C7ALT
F7ALT
Bb7ALT
191
Eb7+9
F7+9
Bb7+9
Eb7+9
193
F7+9
Bb13
F7+9
Bb7+9
Eb9
195
Bb7
EbM7

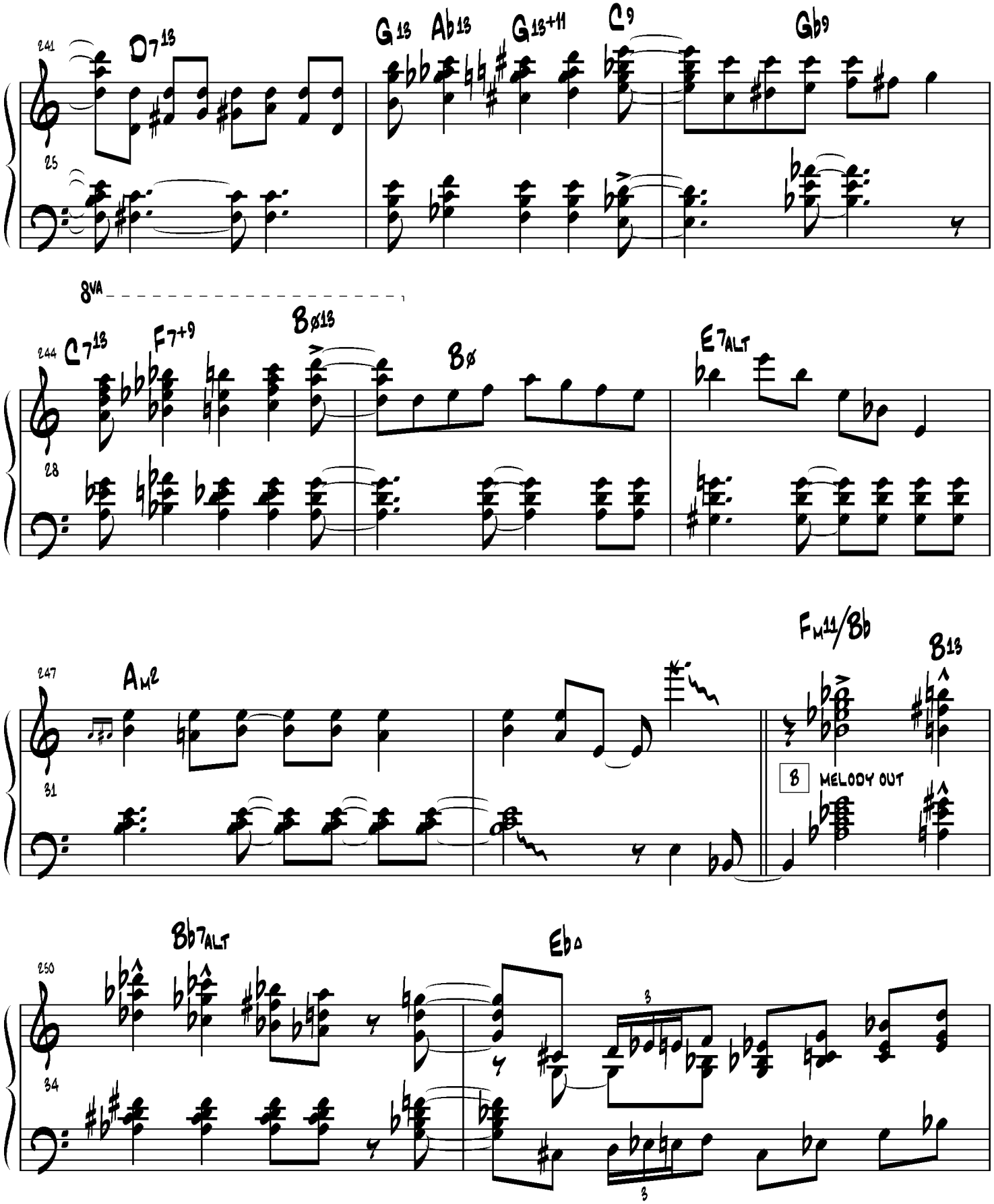

197
45
Ab13
198
46
C♯M9
F♯13
200
48
BØ13
E7+9
C
203
51
AM7
BØ13
E7+9

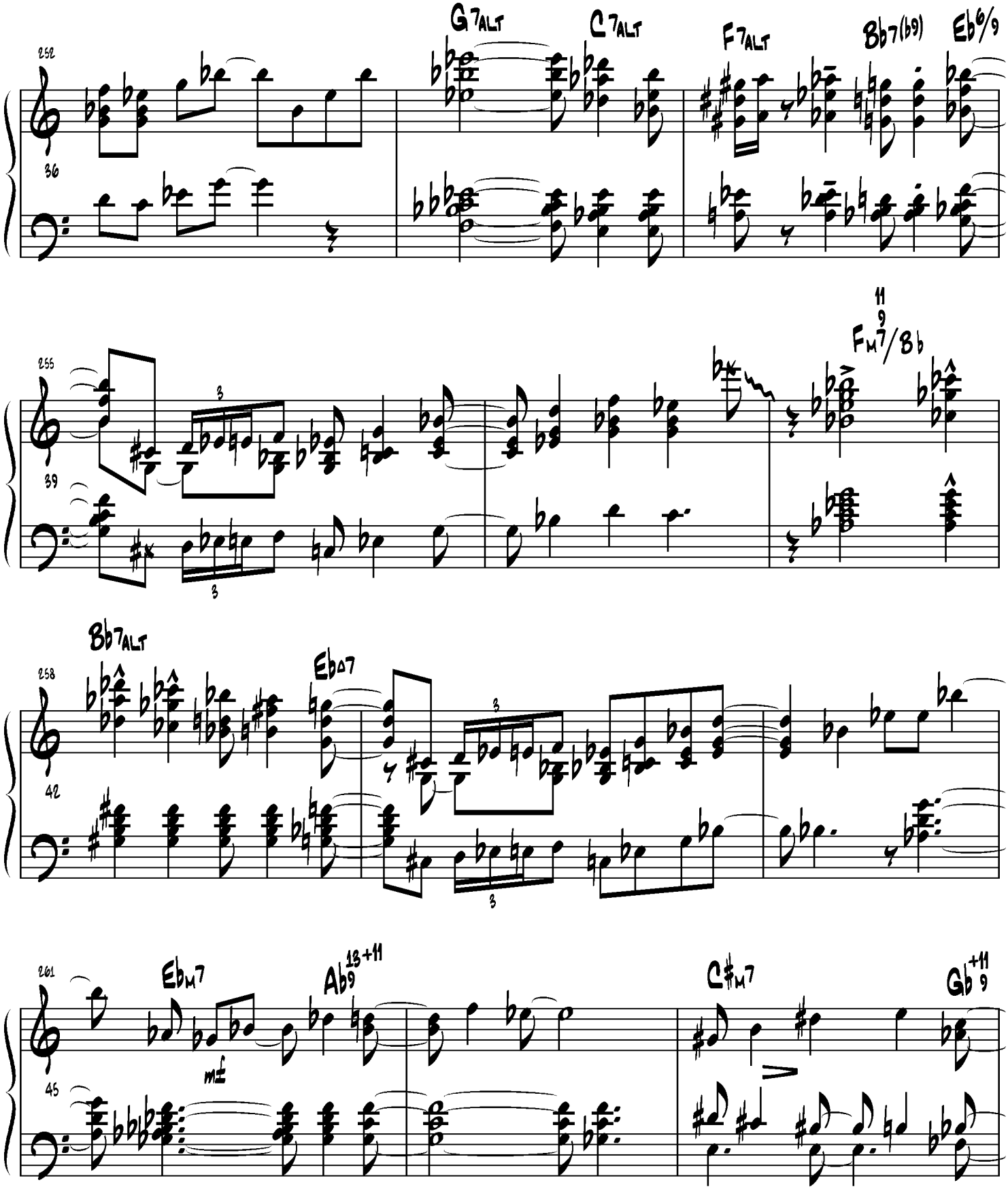

F7+9
E7ALT
AM
206
54
A7ALT
208
56
pp
DM711
G7
210
58
C7ALT
C7b13
F9
BbM13
Bø13
E7+9
212
60

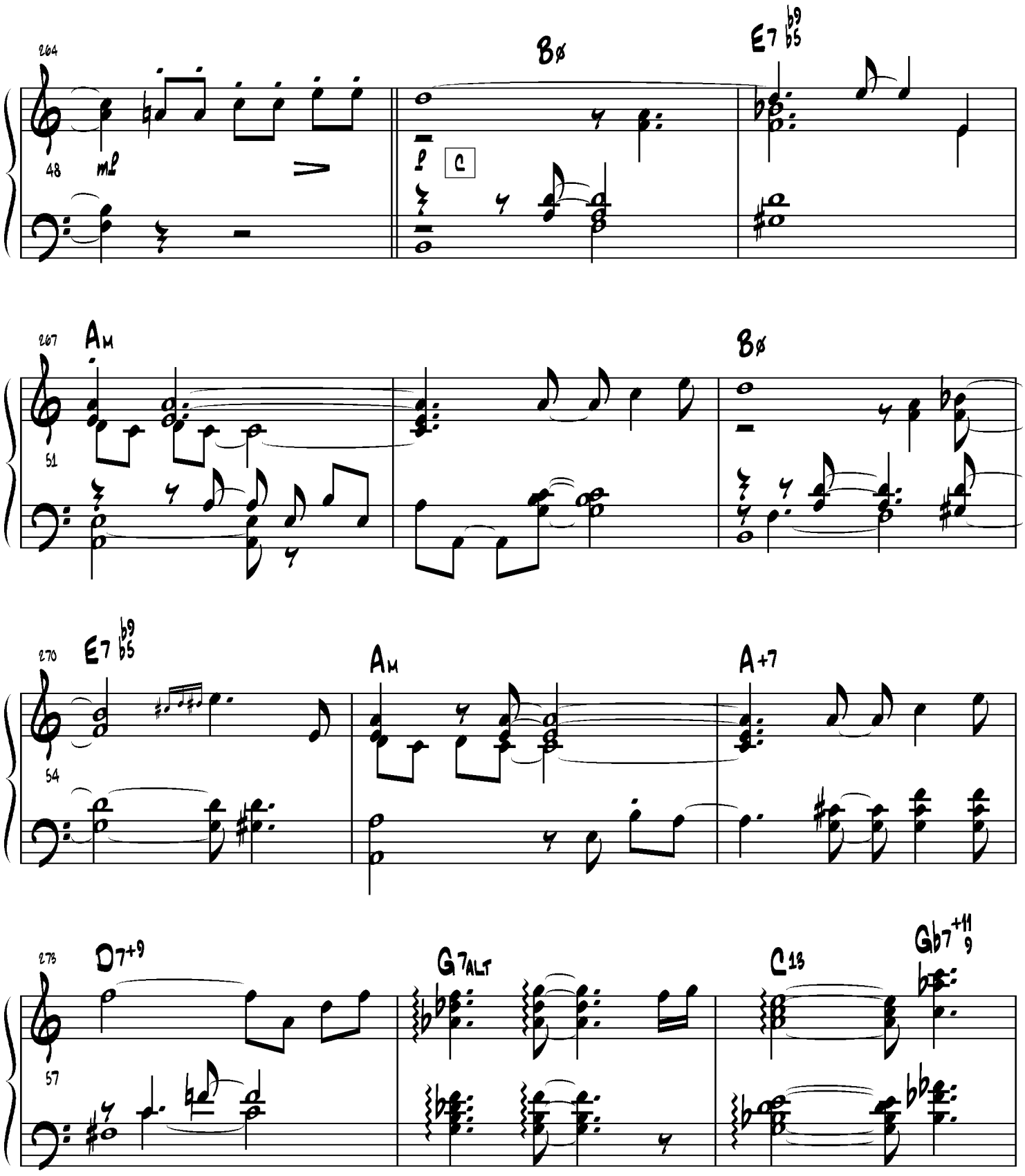

214
Am2
62
216
Bø13
PIANO SOLO 3
64
A
218
E7ALT
8VA
Am9
11
Bø13
2
221
E7ALT
Am9
A7ALT
5

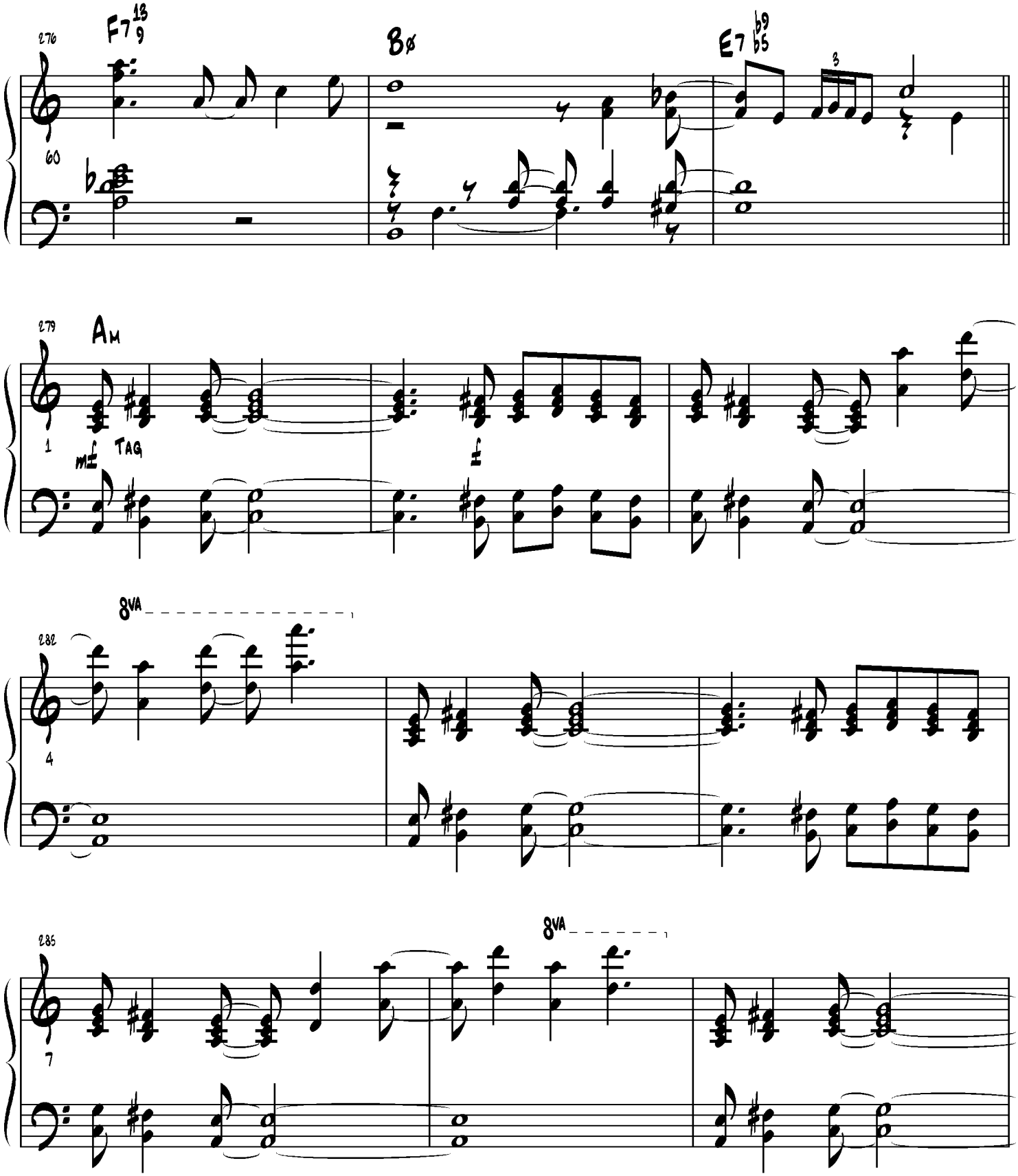

224
D13
D13/9
8
226
G7 13 9
Db9
C 13 9
C7+9
Gb9
F9
10
228
Bø13
E7+9
12
230
E7b9
Am2
14

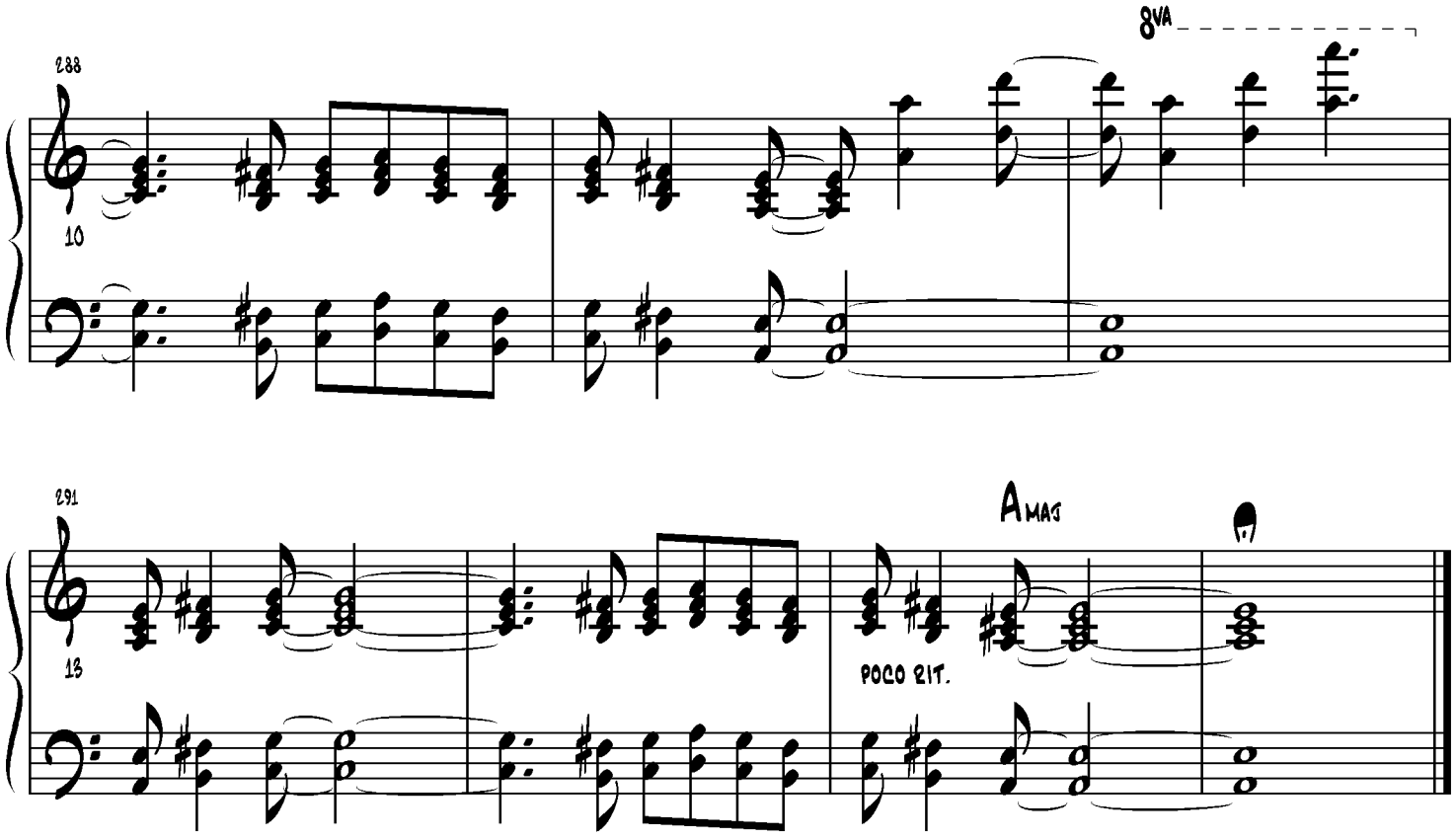

232
Bø13
E7+9
16
A2
235
AM2
AM9
19
237
Bø13
E7ALT
21
AM2
A7ALT
D13
239
23


241
D7 13
G 13
Ab 13
G 13+11
C 9
Gb9
25
8VA
244
C7 13
F7+9
Bø13
Bø
E7 ALT
28
247
Am2
FM11/Bb
B13
31
B
MELODY OUT
250
Bb7 ALT
Eb∆
34


252
G7ALT
C7ALT
F7ALT
Bb7(b9)
Eb6/9
36
255
Fm11/Bb
9
39
3
3
258
Bb7ALT
Eb△7
42
3
3
261
Ebm7
Ab13+11
9
C#m7
Gb+11
9
45
mf

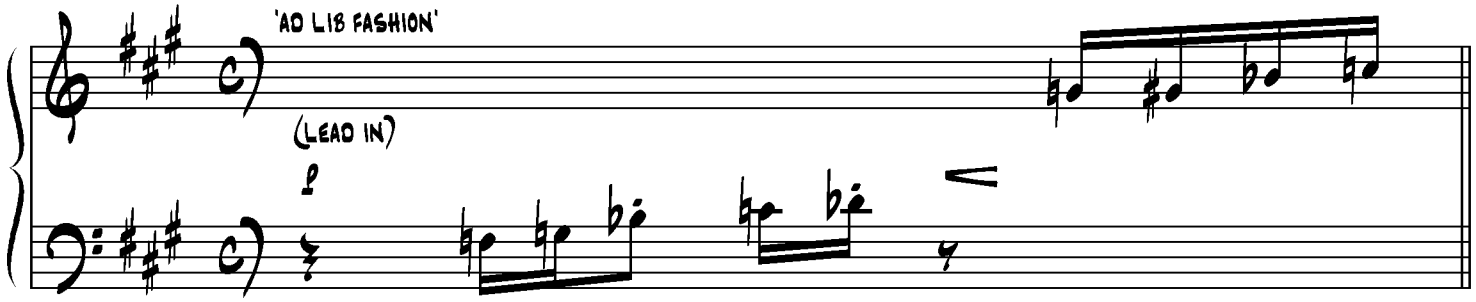

264
48
mf
Bø
E7 b9 b5
f
C
267
51
Am
Bø
270
54
E7 b9 b5
Am
A+7
278
57
D7+9
G7ALT
C13
Gb7+11 9


276
F7 13 9
Bø
E7 b9 b5
3
60
279
Am
1
mf
TAG
f
8va
282
4
285
7
8va

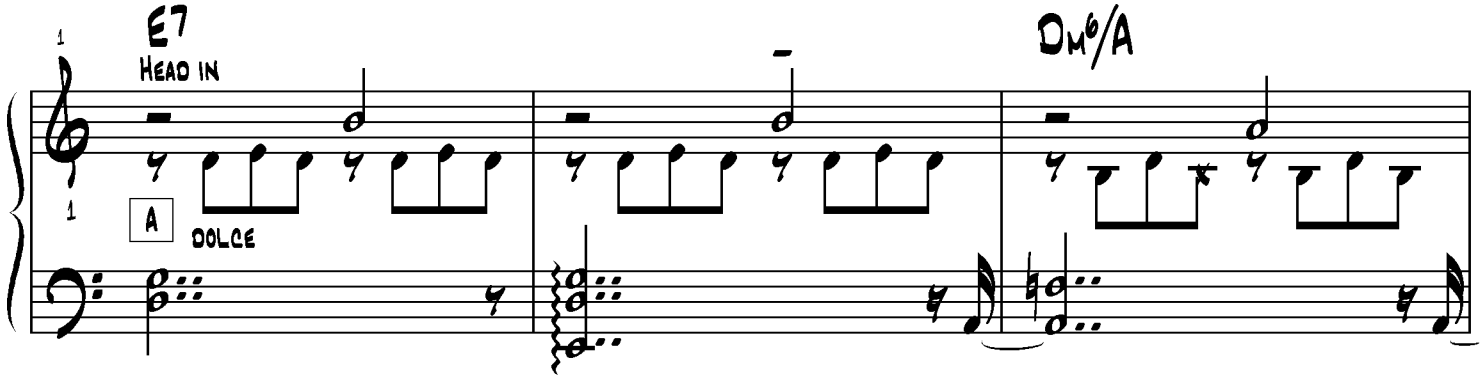

288
10
8va
291
13
A MAJ
POCO RIT.

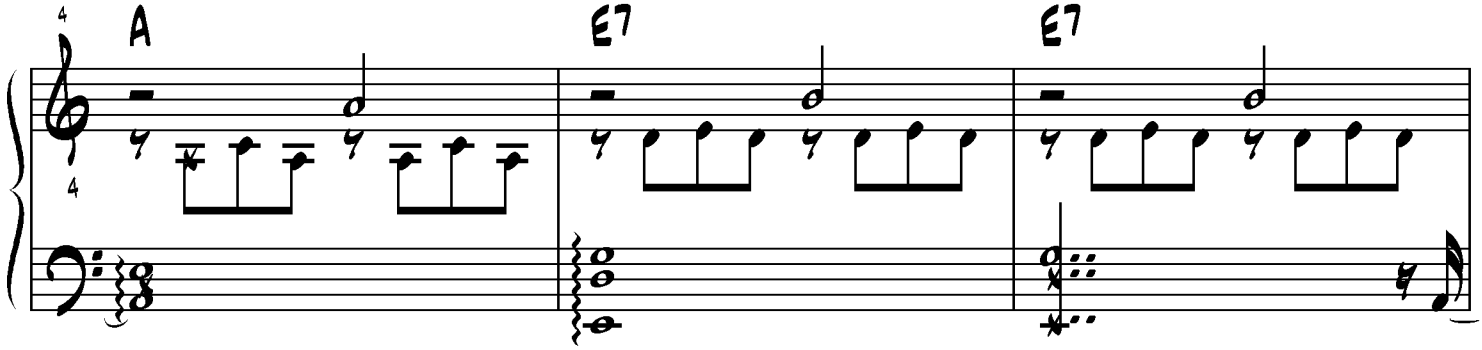
Night Time

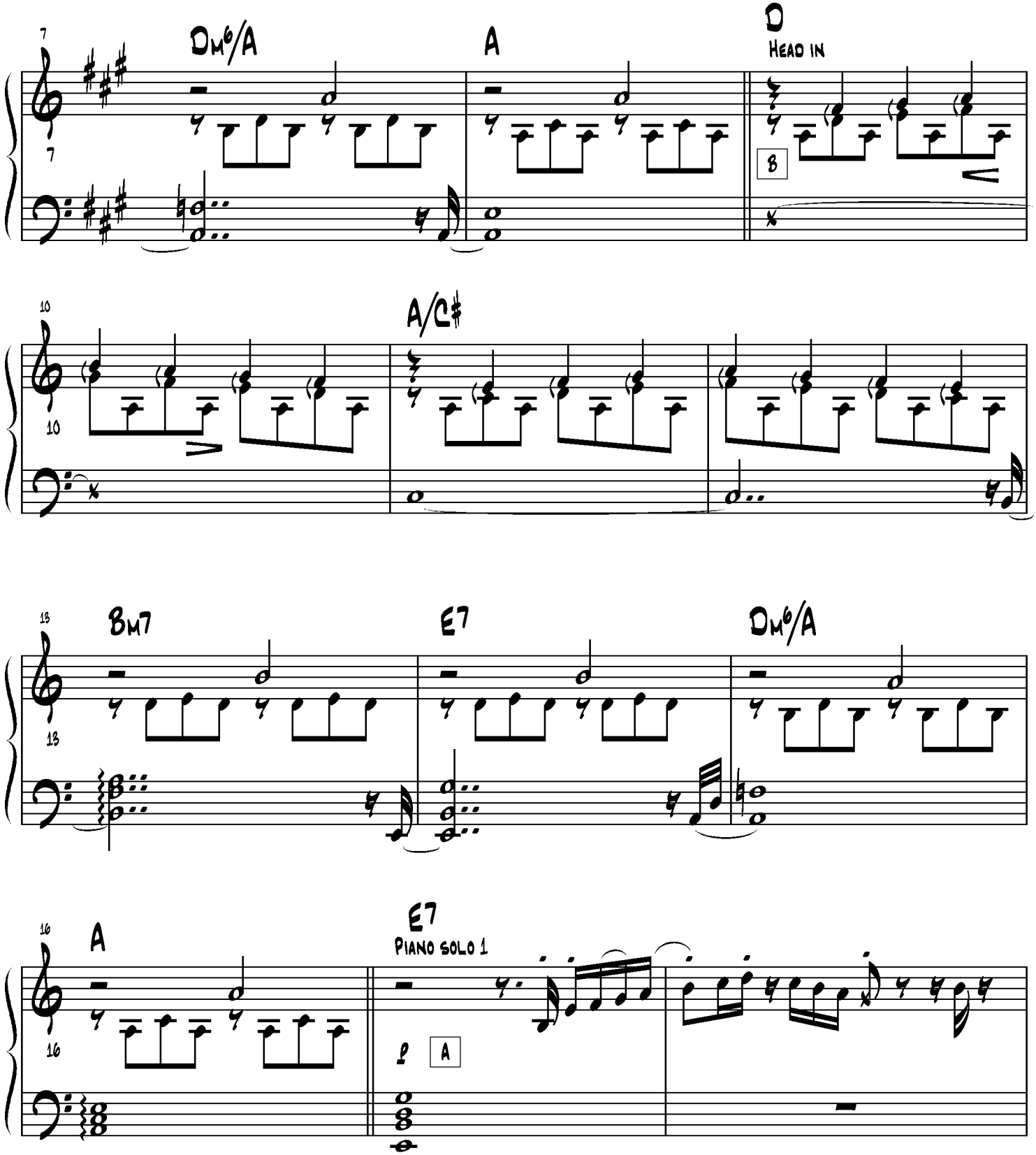
by Oscar Peterson
from "OP Trio Saturday Night at the Blue Note"
March 17, 1990

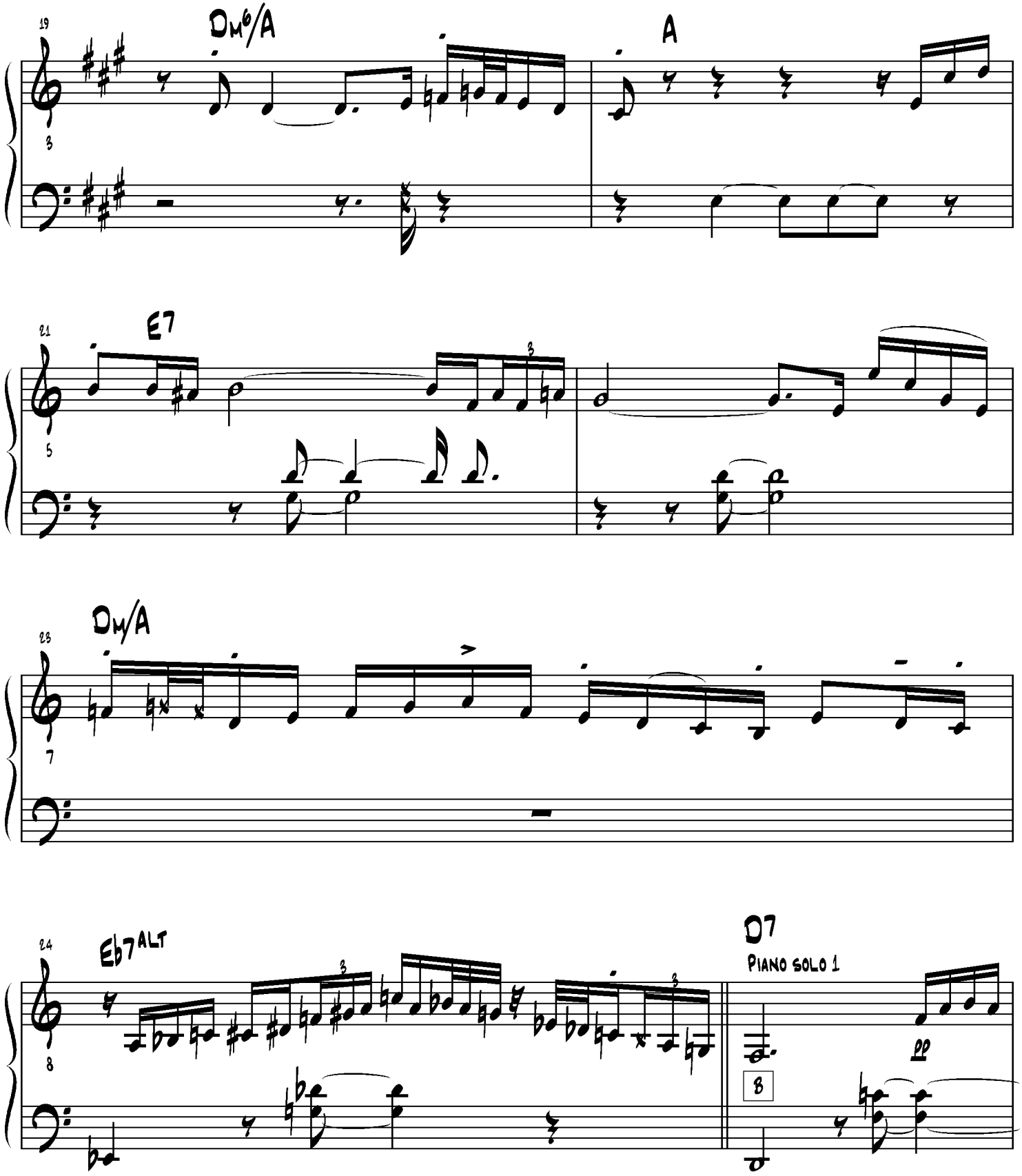


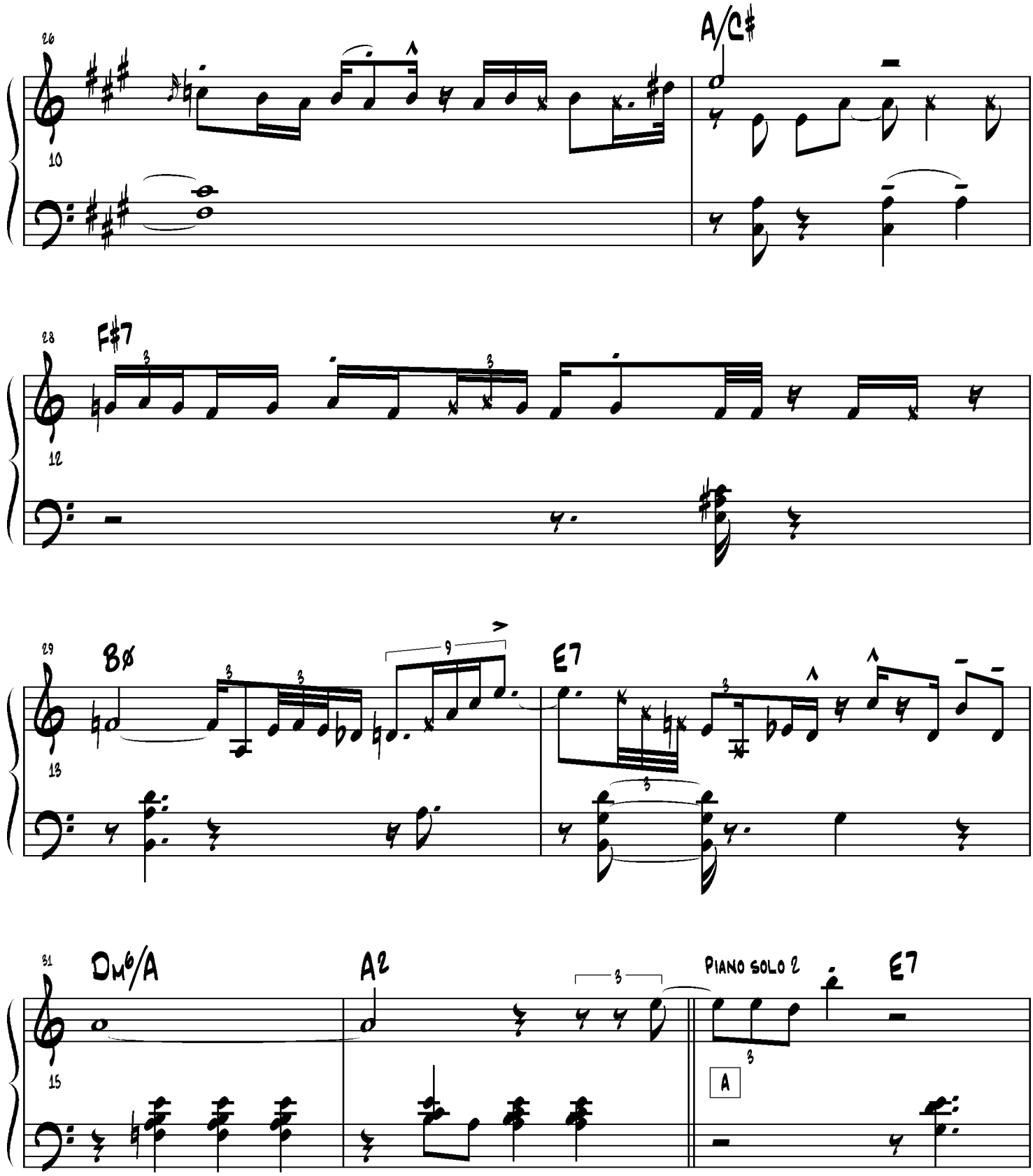
St. 8ths TEMPO ♩=90 MM

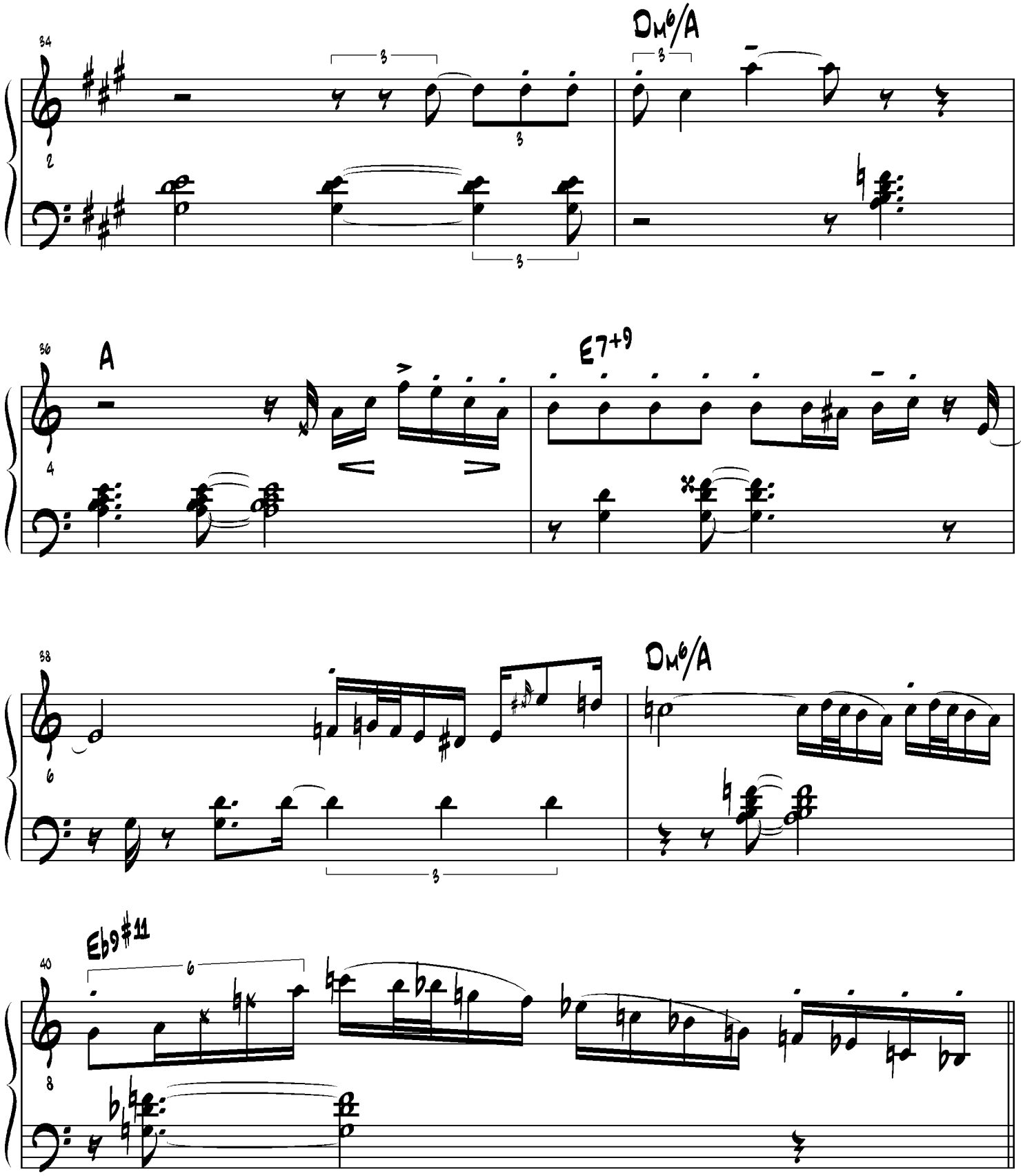


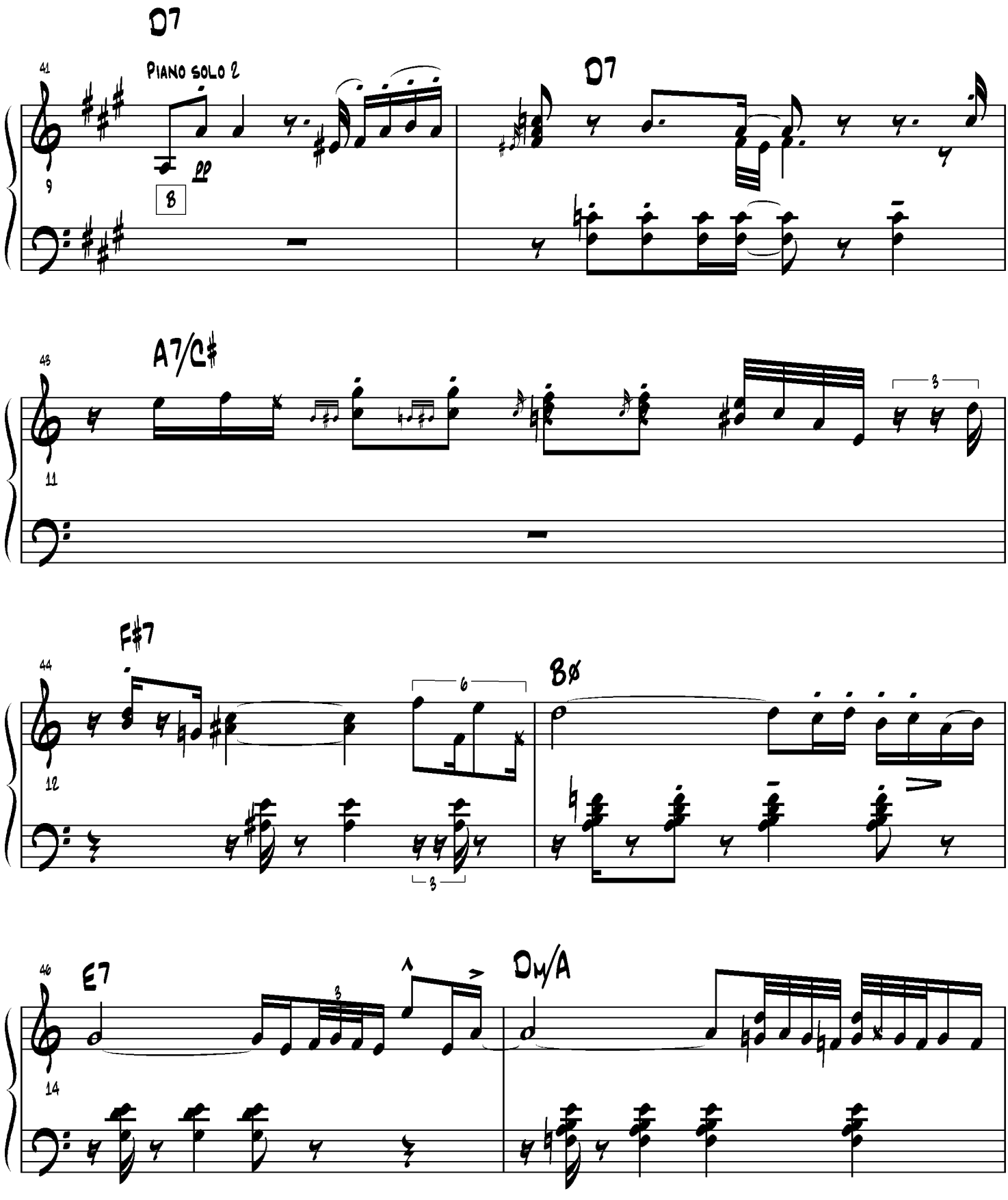


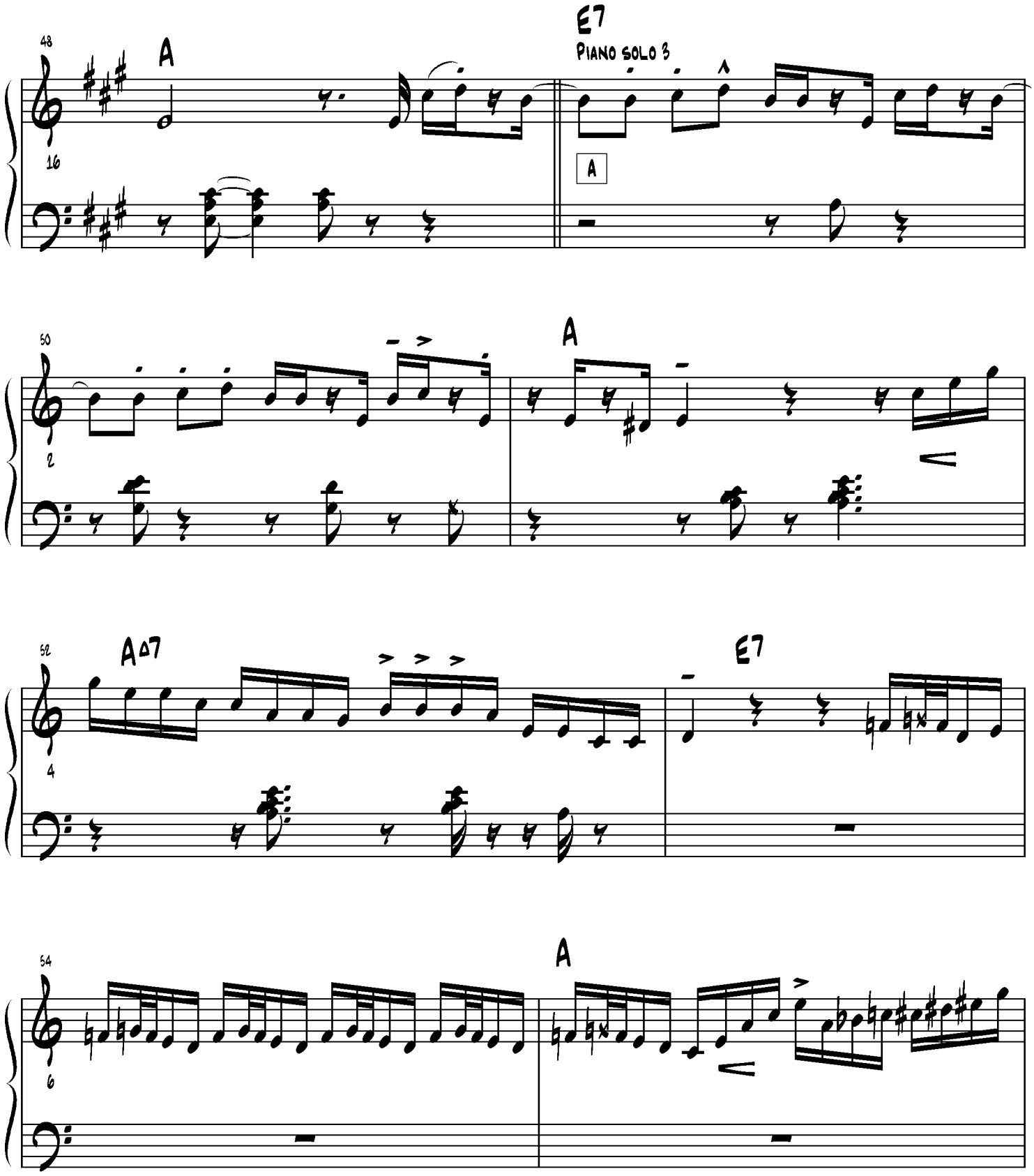

7
DM6/A
A
D
HEAD IN
B
10
A/C♯
13
BM7
E7
DM6/A
16
A
E7
PIANO SOLO 1
A

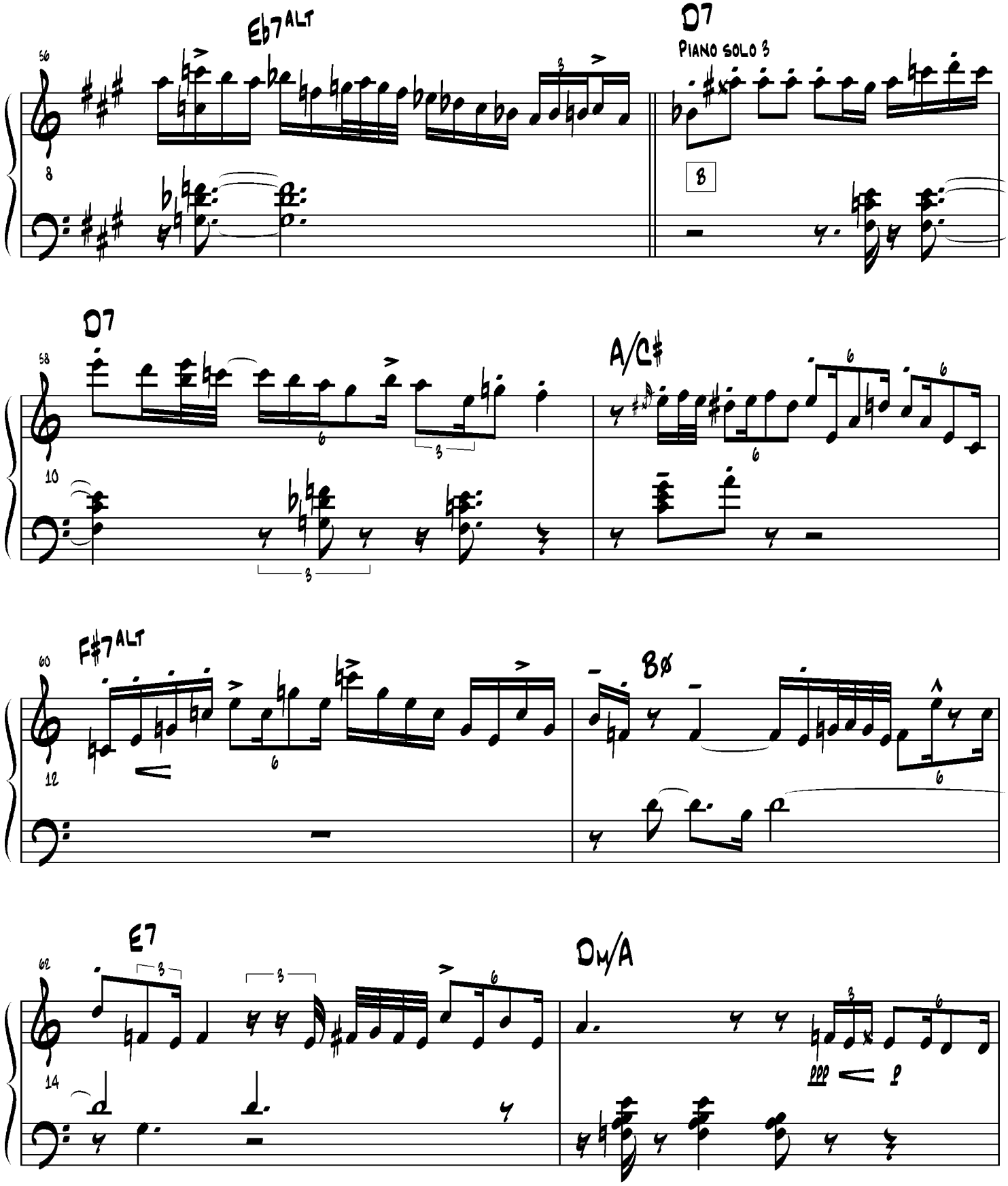

19
DM6/A
A
21
E7
23
DM/A
24
Eb7ALT
D7
PIANO SOLO 1
8
pp

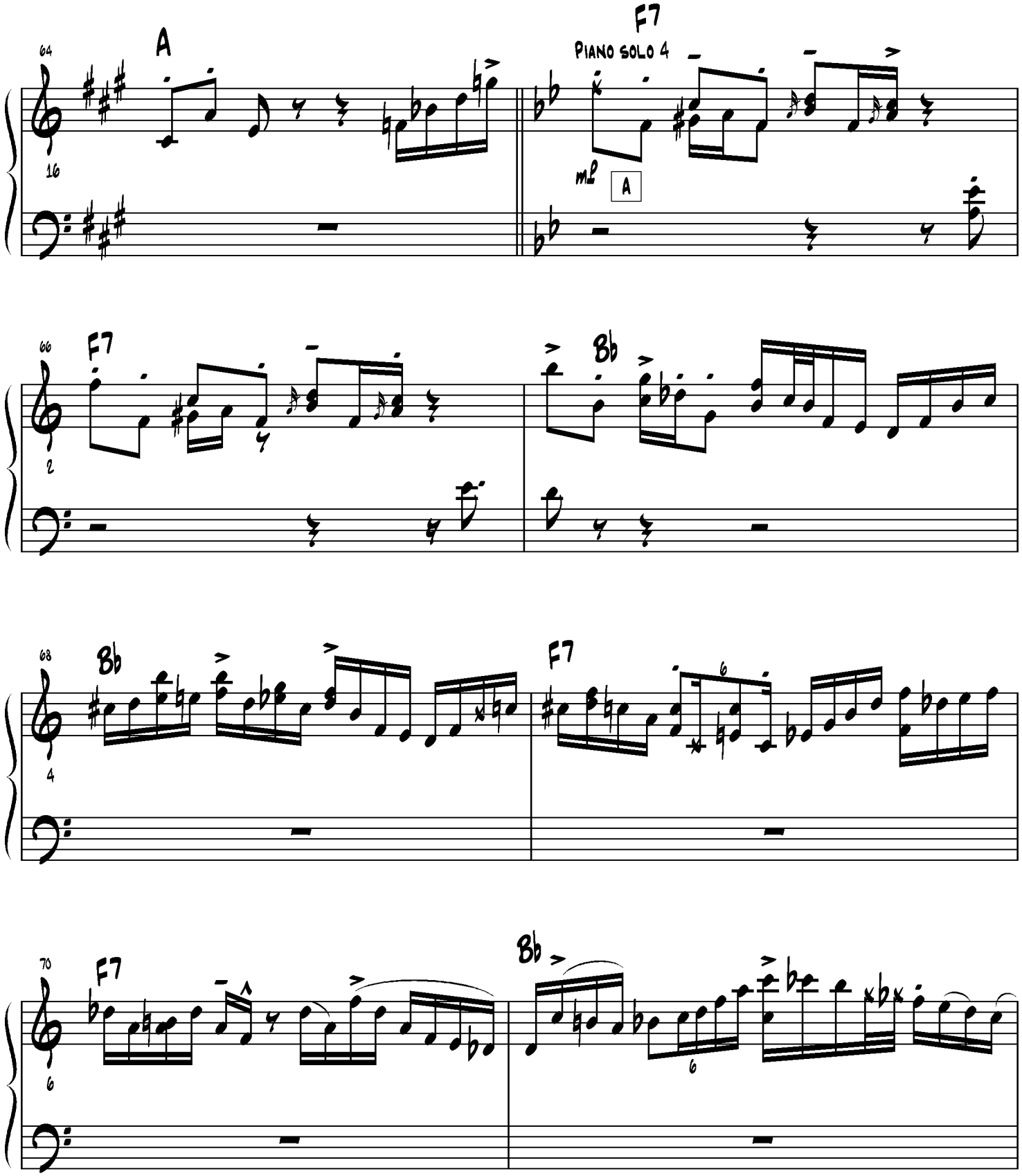

26
A/C♯
10
28
F♯7
12
29
Bø
E7
13
31
Dm6/A
A2
PIANO SOLO 2
E7
15
A

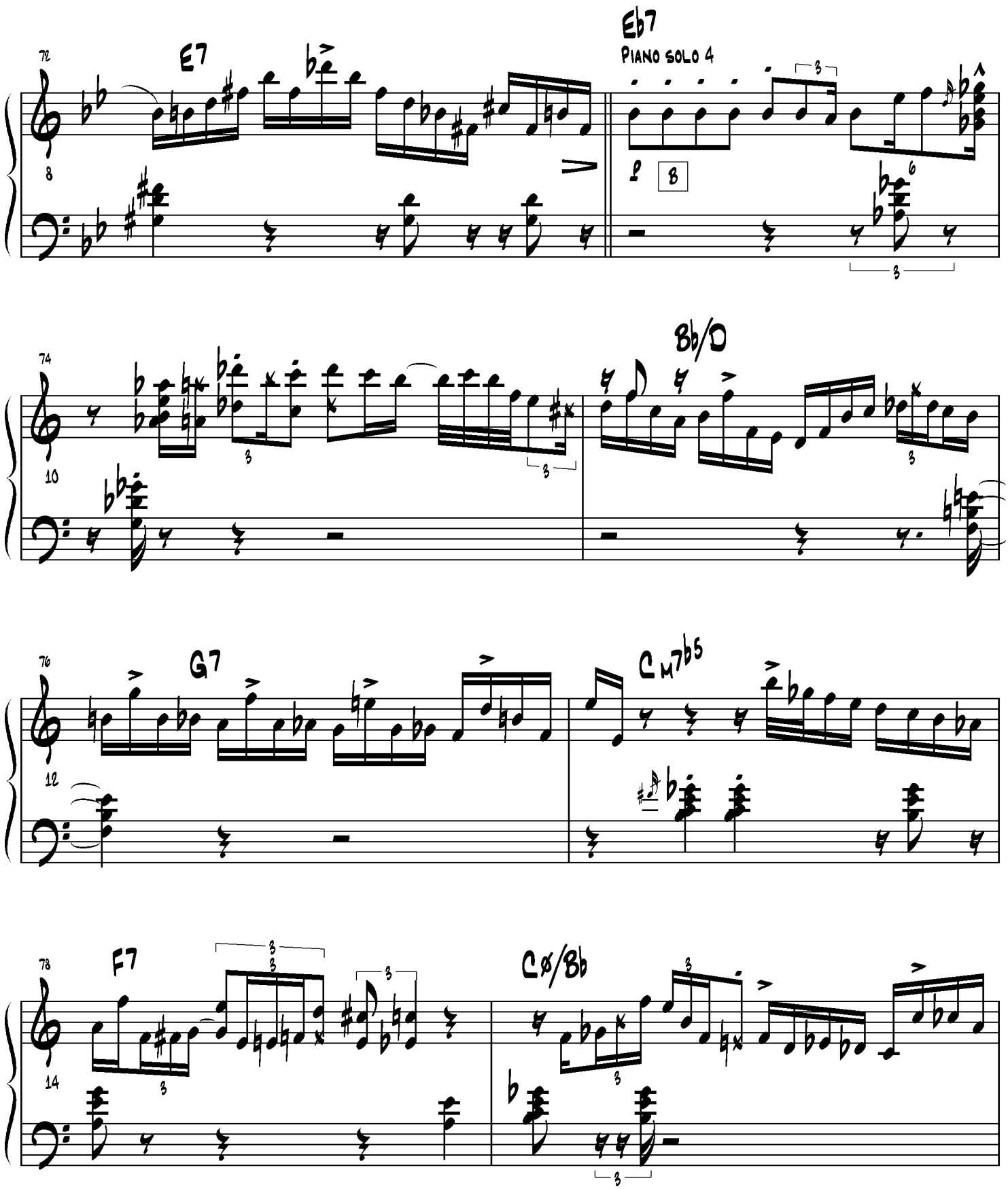

34
Dm6/A
36
A
E7+9
38
Dm6/A
40
Eb9#11

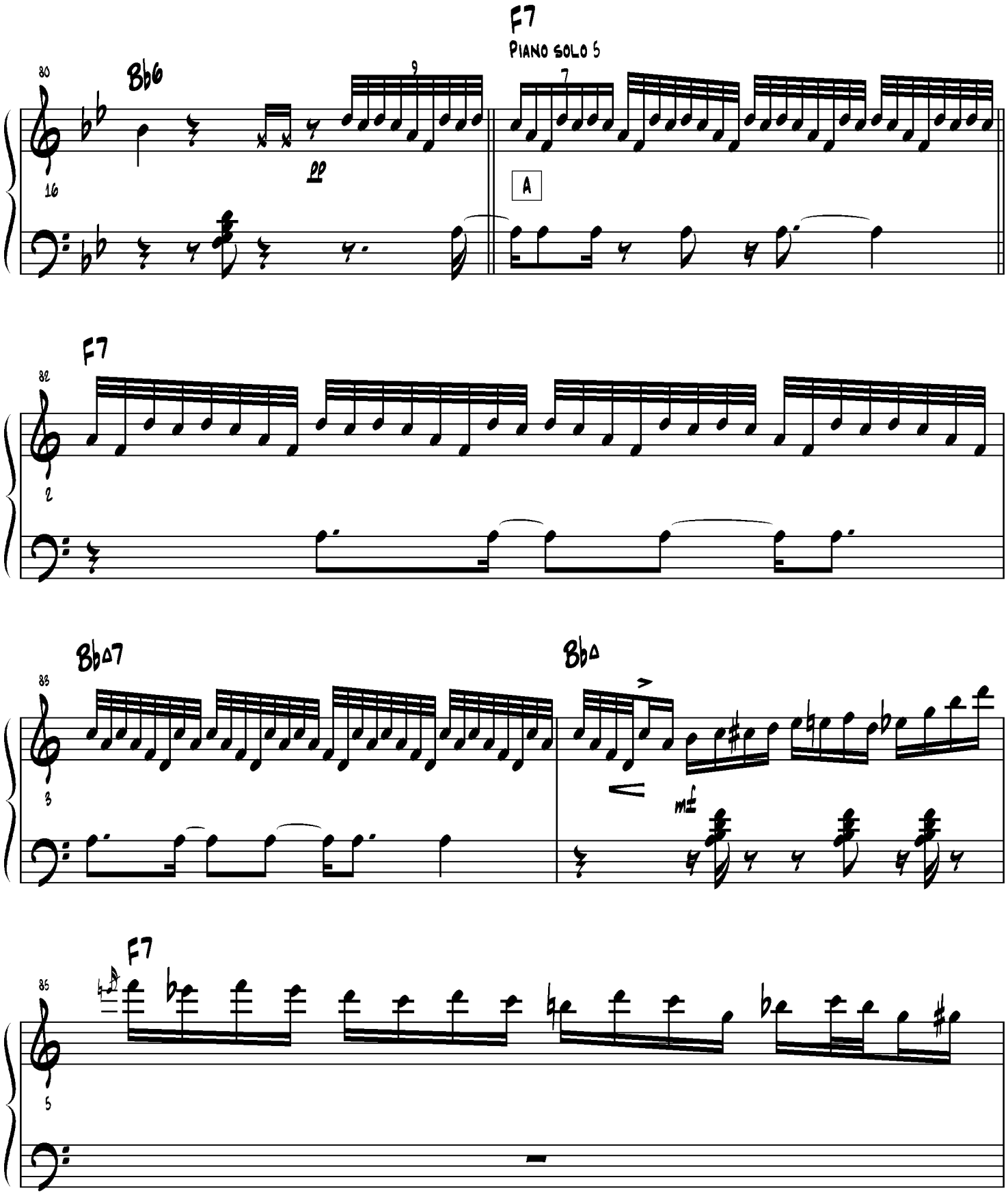

D7
41
Piano solo 2
9
pp
B
D7
A7/C♯
43
11
3
F♯7
44
12
6
3
Bø
E7
46
14
3
Dm/A

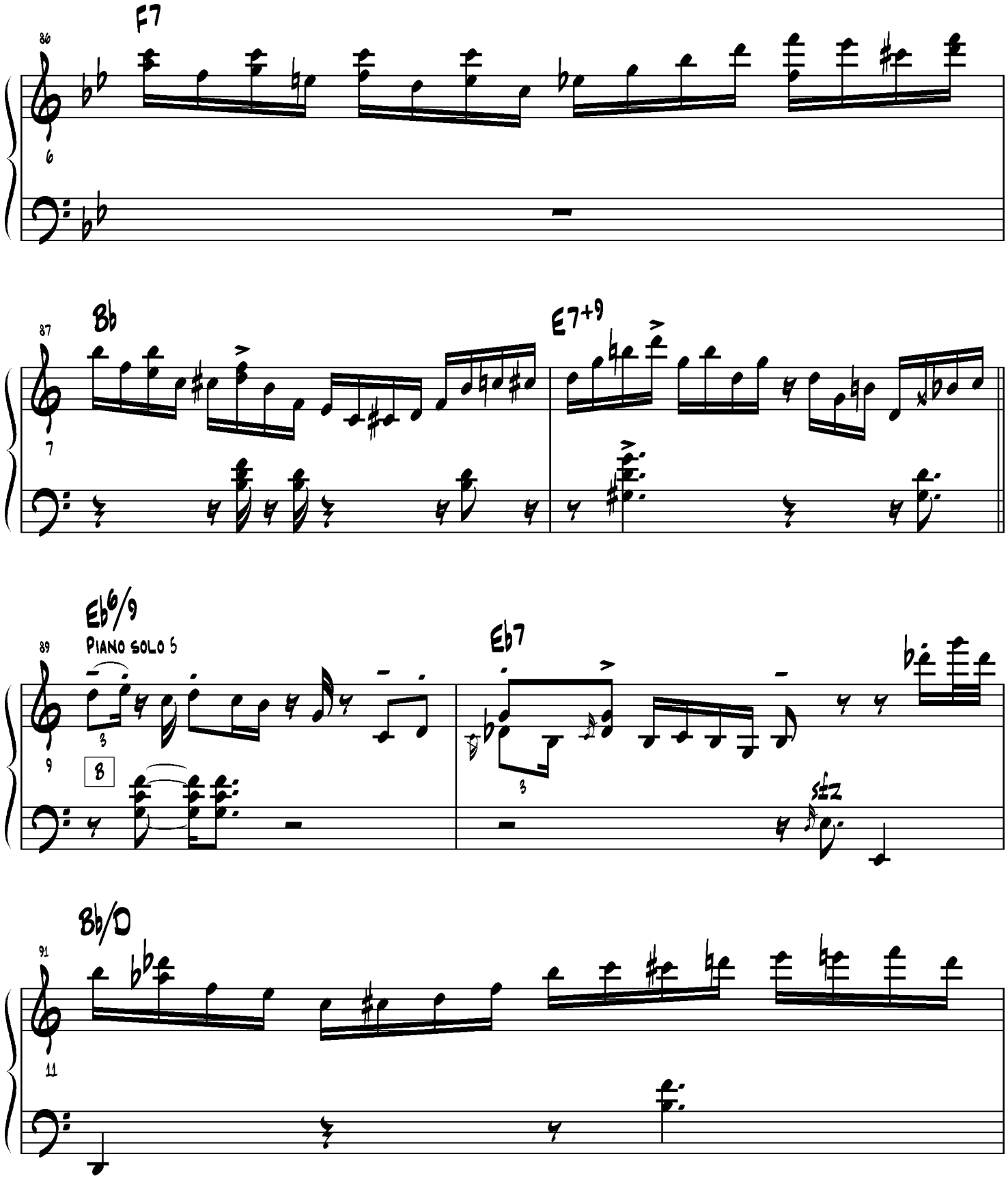

48
A
E7
Piano solo 3
16
A
50
A
2
52
A∆7
E7
4
54
A
6

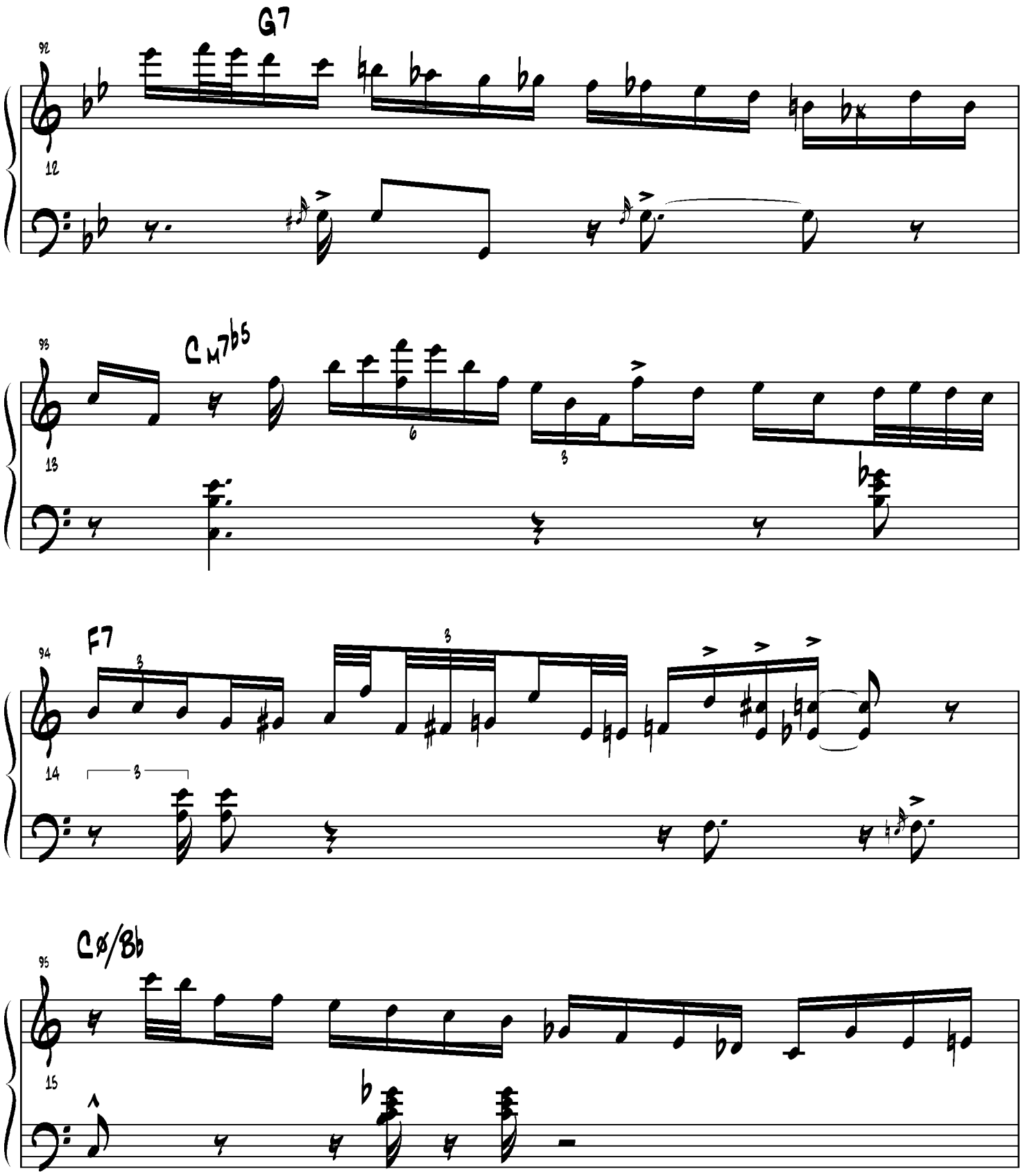

Eb7 ALT
D7
PIANO SOLO 3
8
D7
A/C♯
10
F♯7 ALT
Bø
12
E7
Dm/A
14
ppp

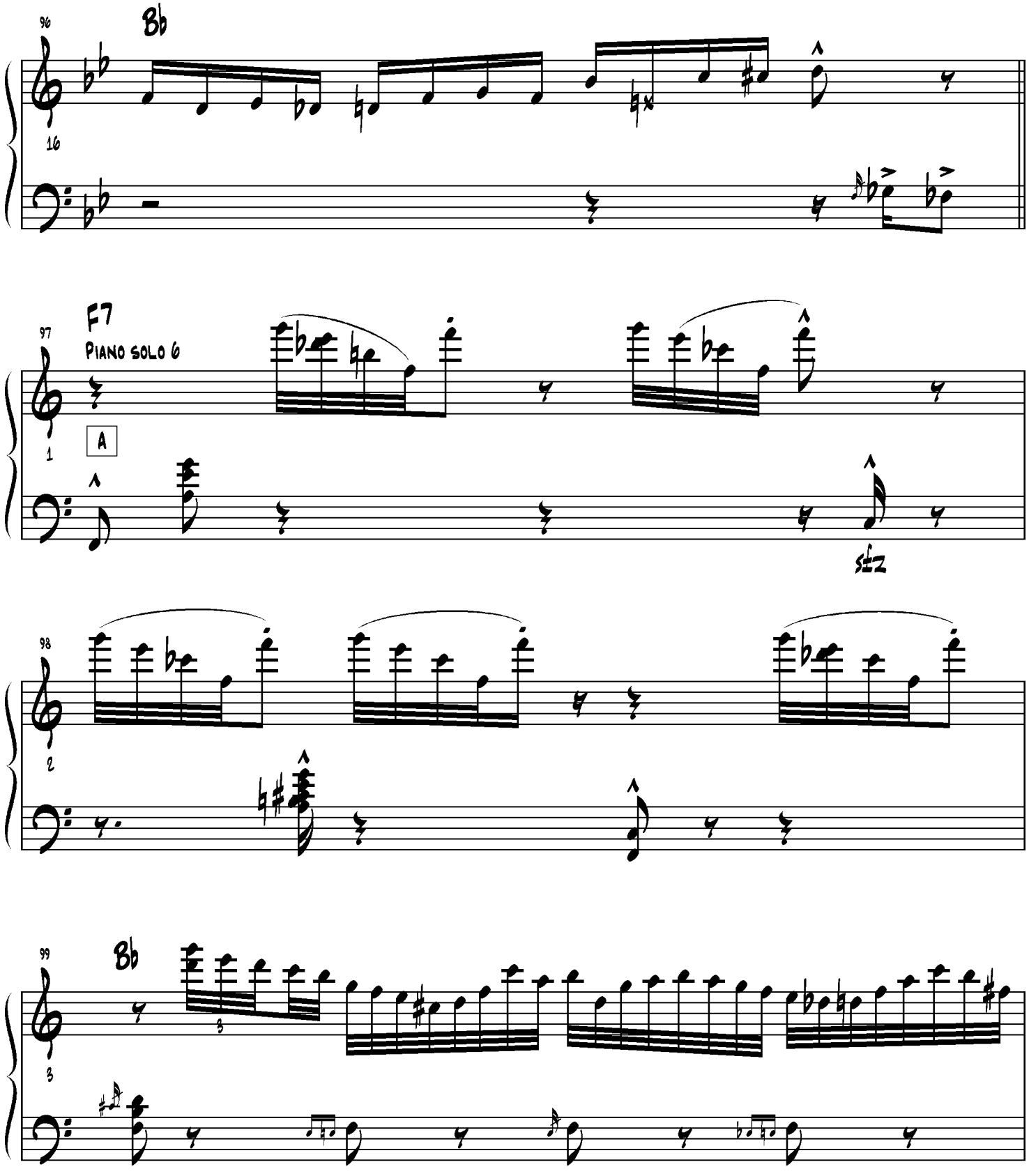

64
A
16
F7
PIANO SOLO 4
mp
A
66
F7
2
Bb
68
Bb
4
F7
6
70
F7
6
Bb
6

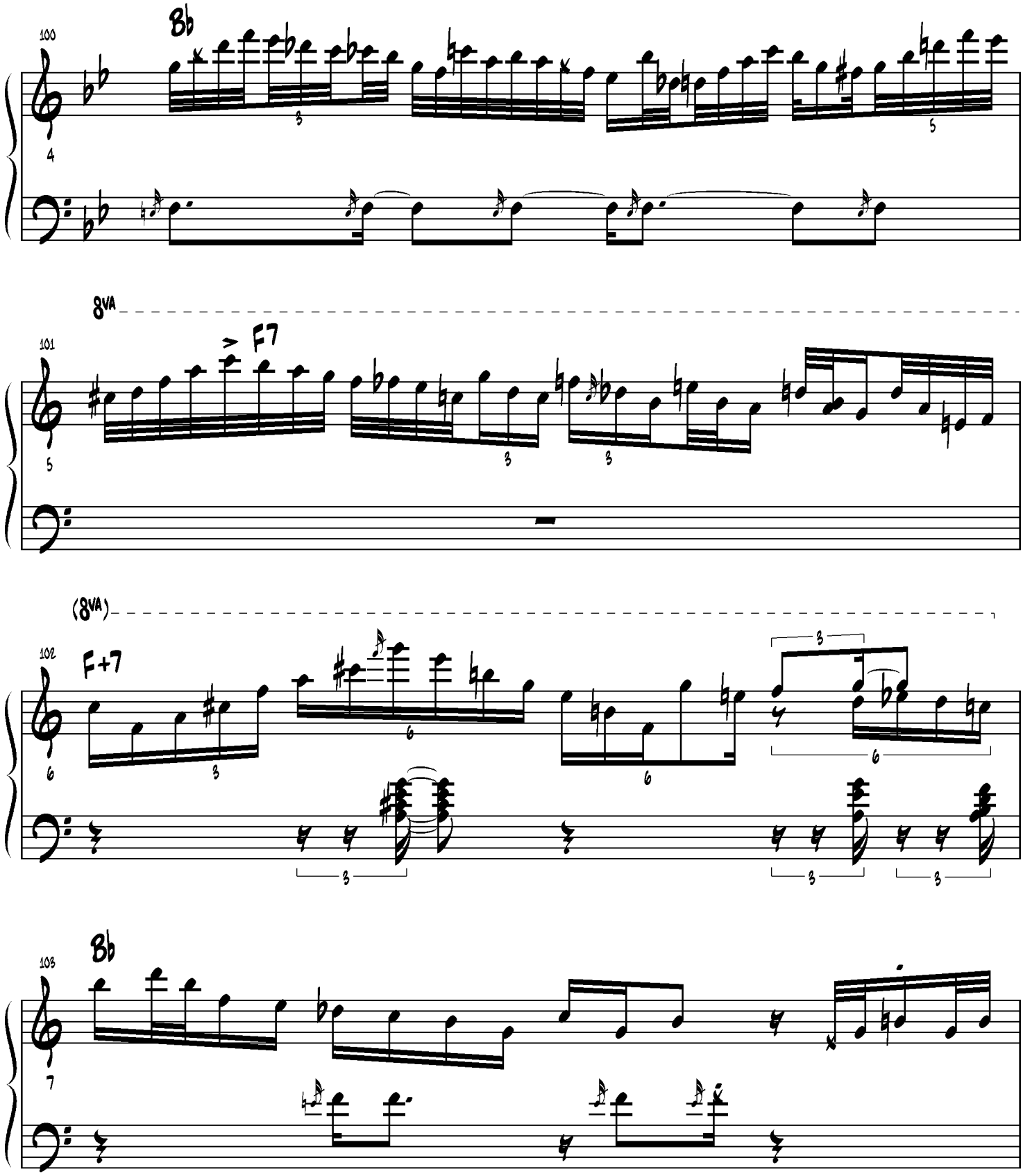

72
E7
Eb7
PIANO SOLO 4
8
8
74
10
Bb/D
76
12
G7
CM7b5
78
14
F7
C∅/Bb

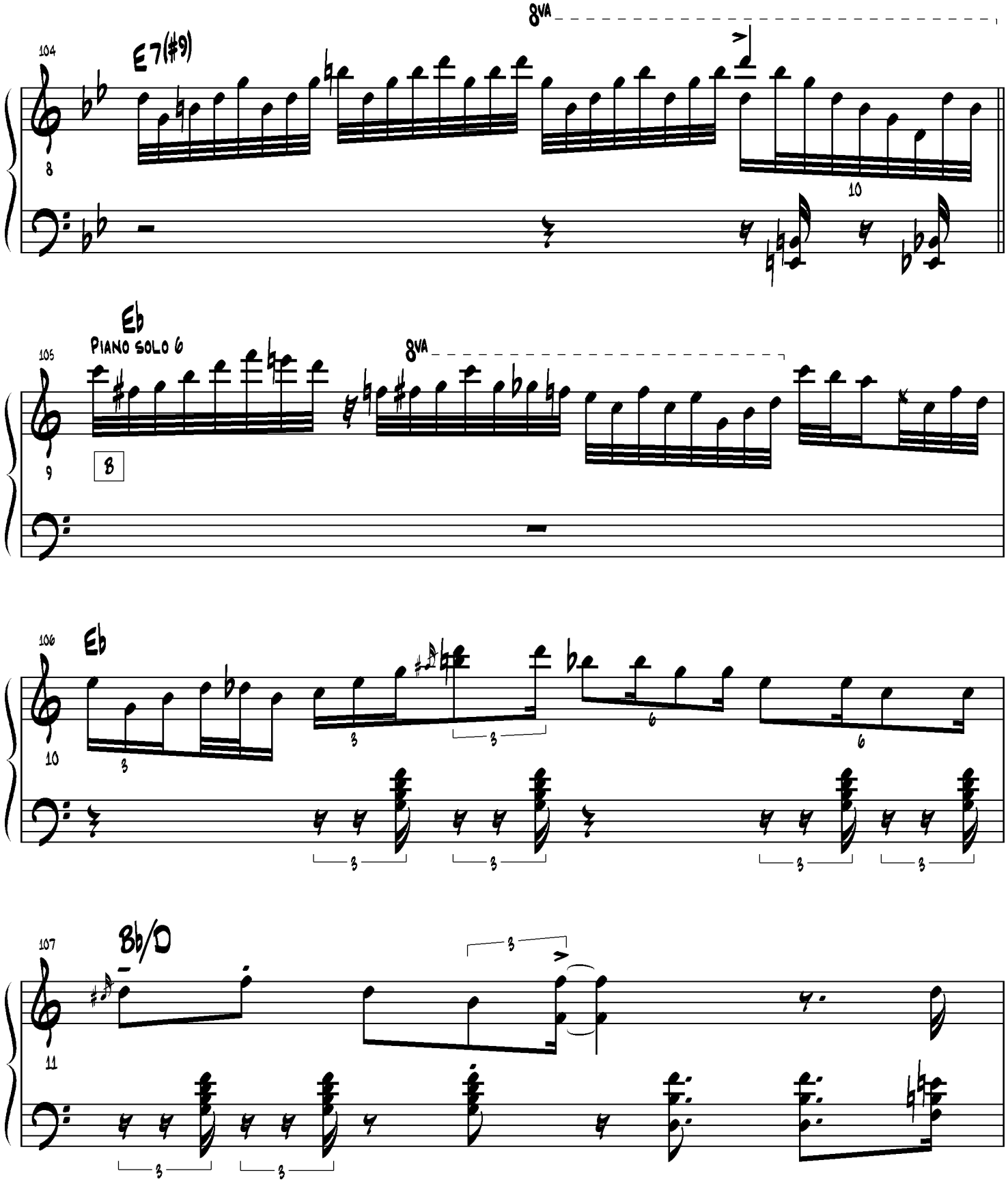

F7
Piano solo 5
80
Bb6
16
9
pp
7
A
F7
82
2
Bb∆7
83
3
Bb∆
mf
F7
85
5

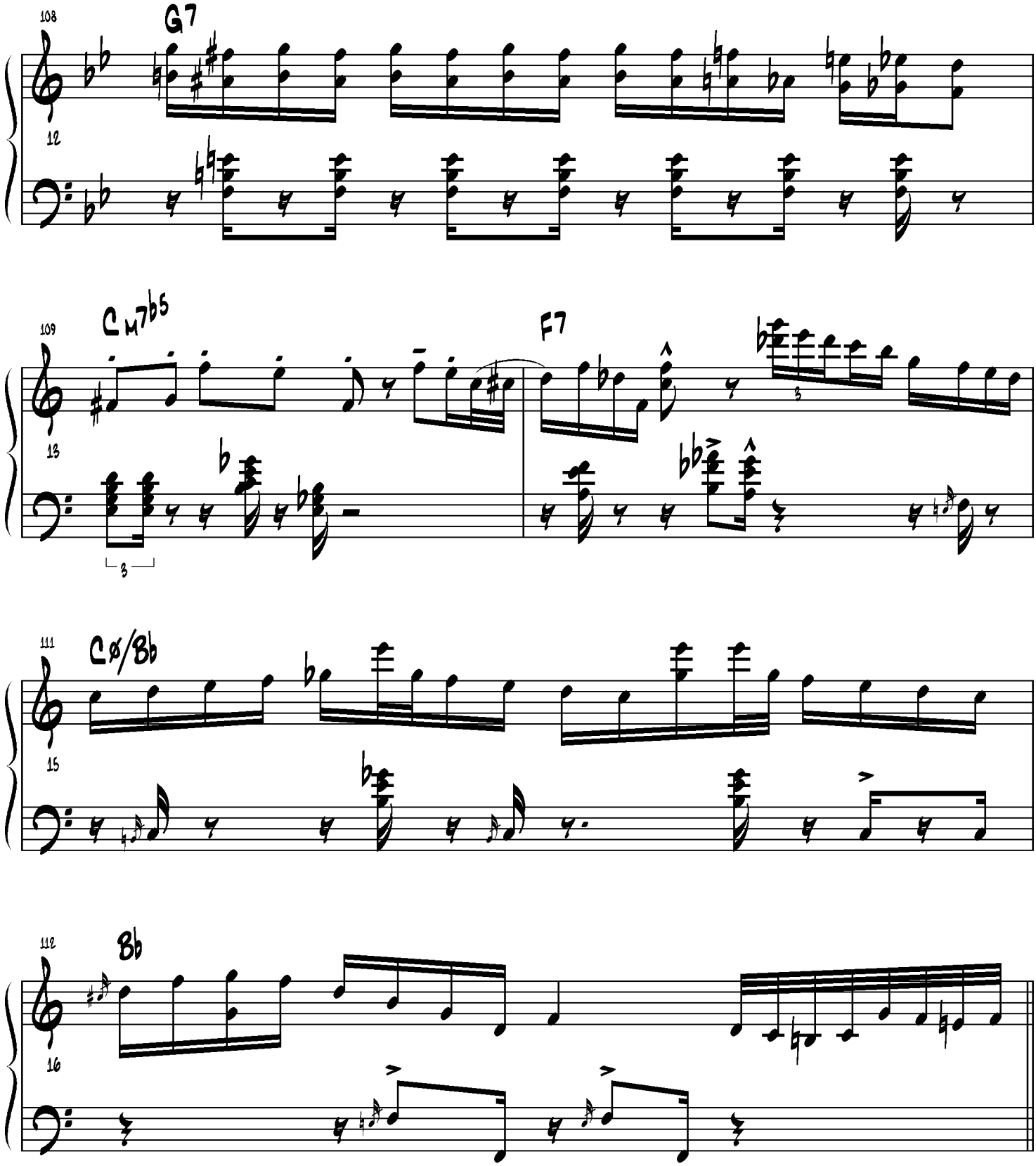

F7
86
6
Bb
87
7
E7+9
Eb6/9
89
PIANO SOLO 5
9
B
Eb7
Bb/D
91
11

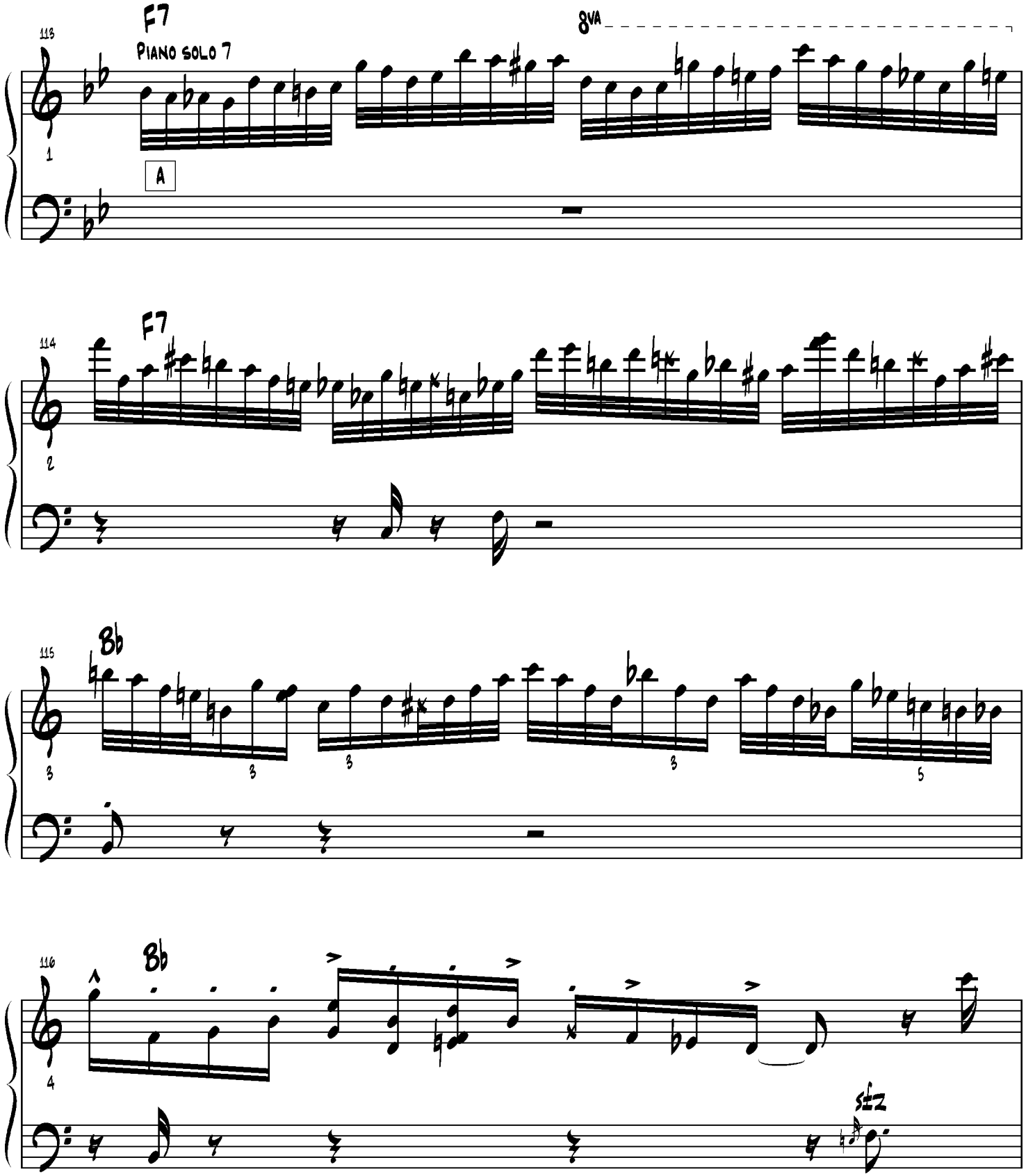

G7
92
12
93
CM7b5
13
6
3
94
F7
3
14
3
95
Cø/Bb
15

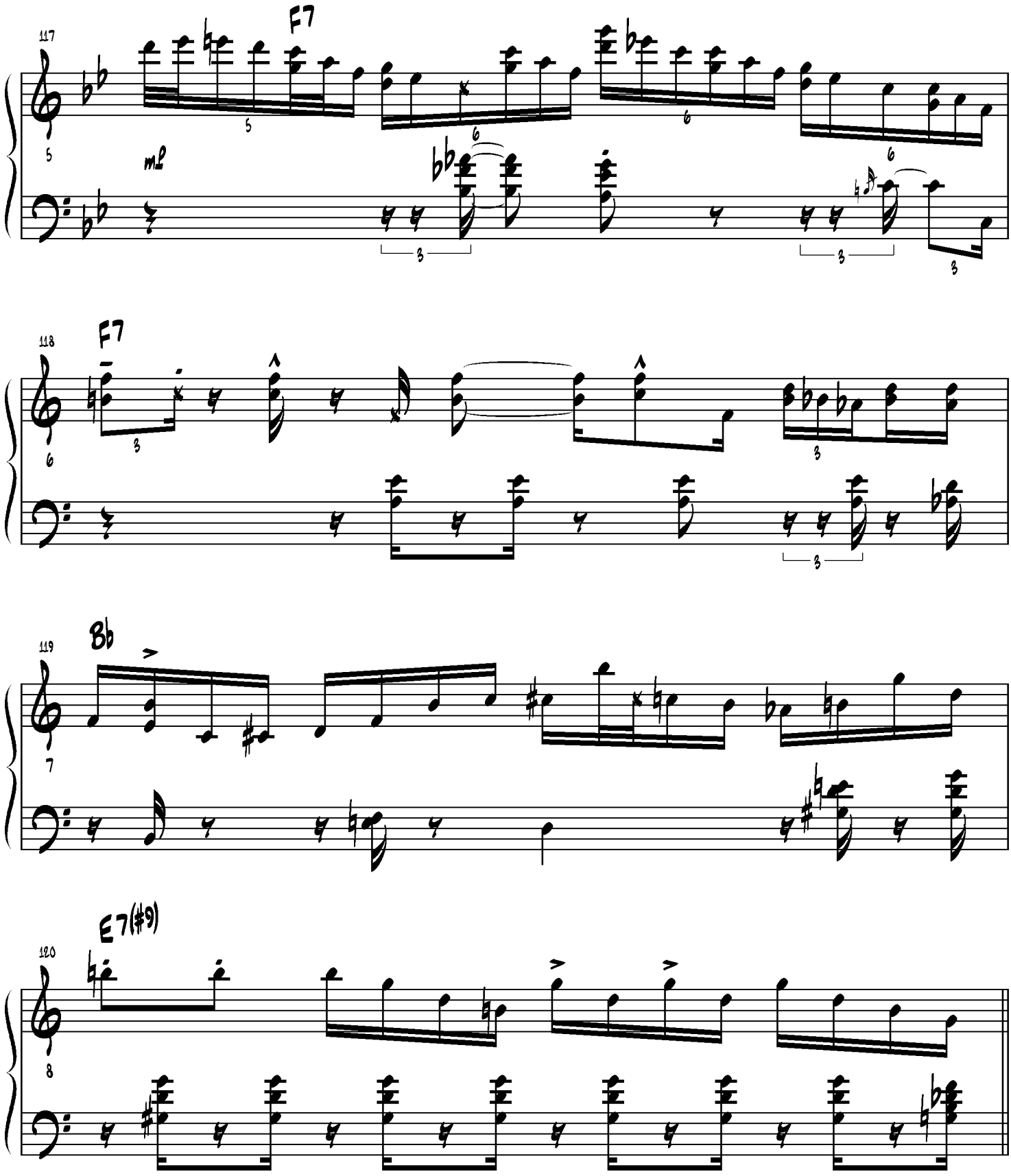

96
Bb
16
97
F7
Piano solo 6
1
A
sez
98
2
99
Bb
3

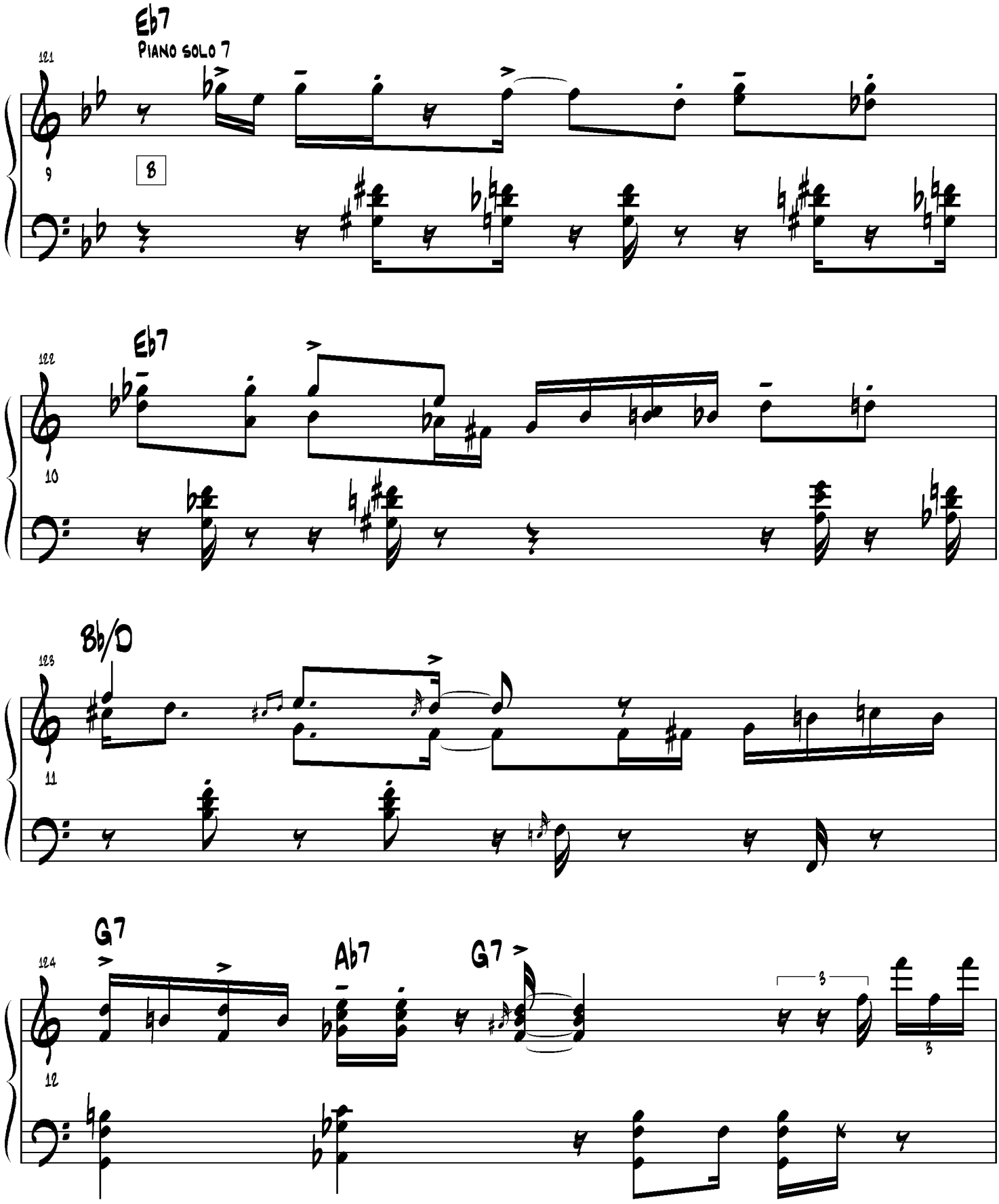

100
Bb
101
8VA
F7
102
(8VA)
F+7
103
Bb

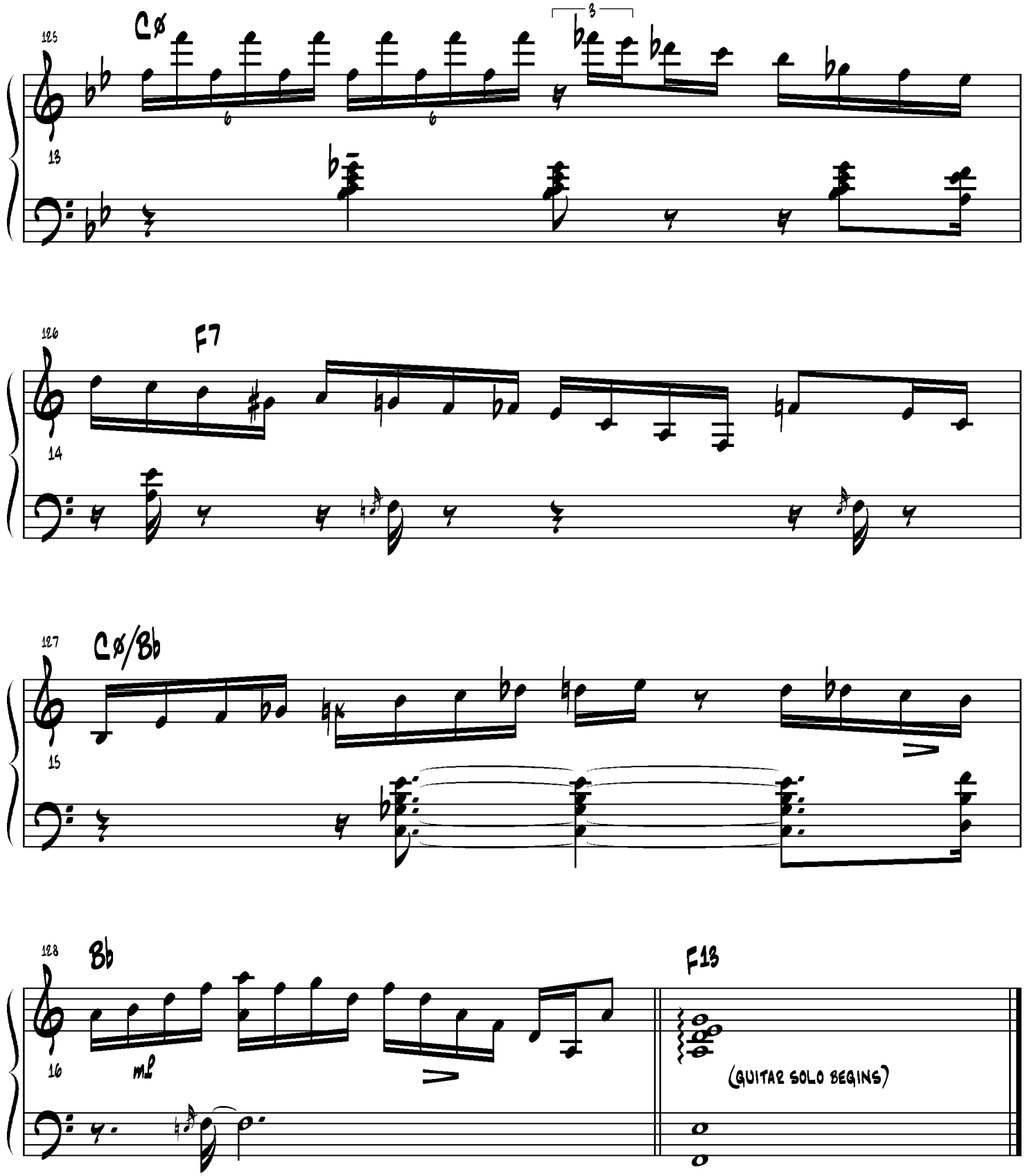

104
E7(#9)
8VA
8
10
105
Eb
PIANO SOLO 6
8VA
9
B
106
Eb
10
3
6
107
Bb/D
11


108
G7
12
109
CM7b5
F7
13
111
Cø/Bb
15
112
Bb
16


113
F7
Piano solo 7
8va
A
114
F7
115
Bb
116
Bb

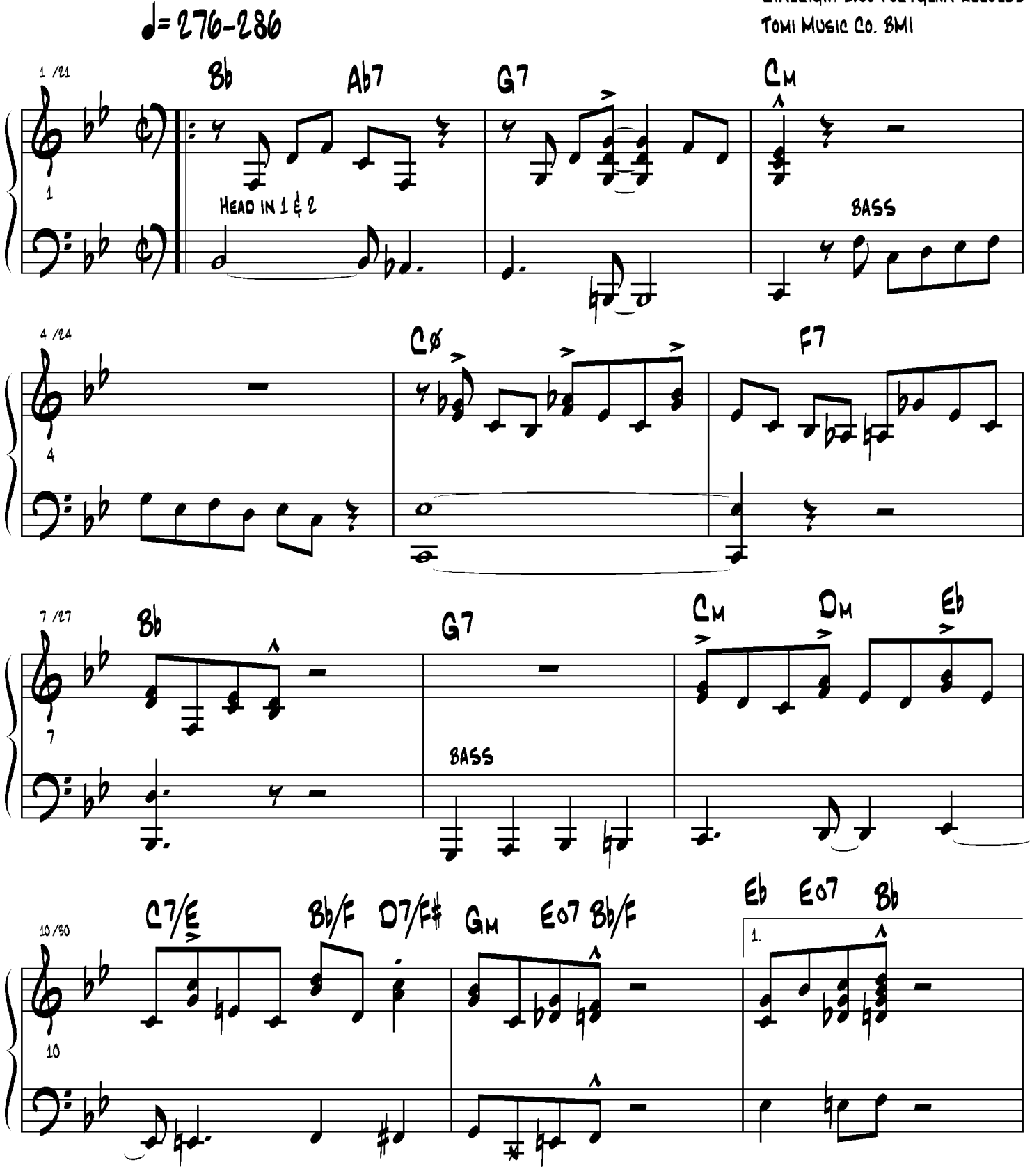

117
F7
mf
118
F7
119
Bb
120
E7(#9)

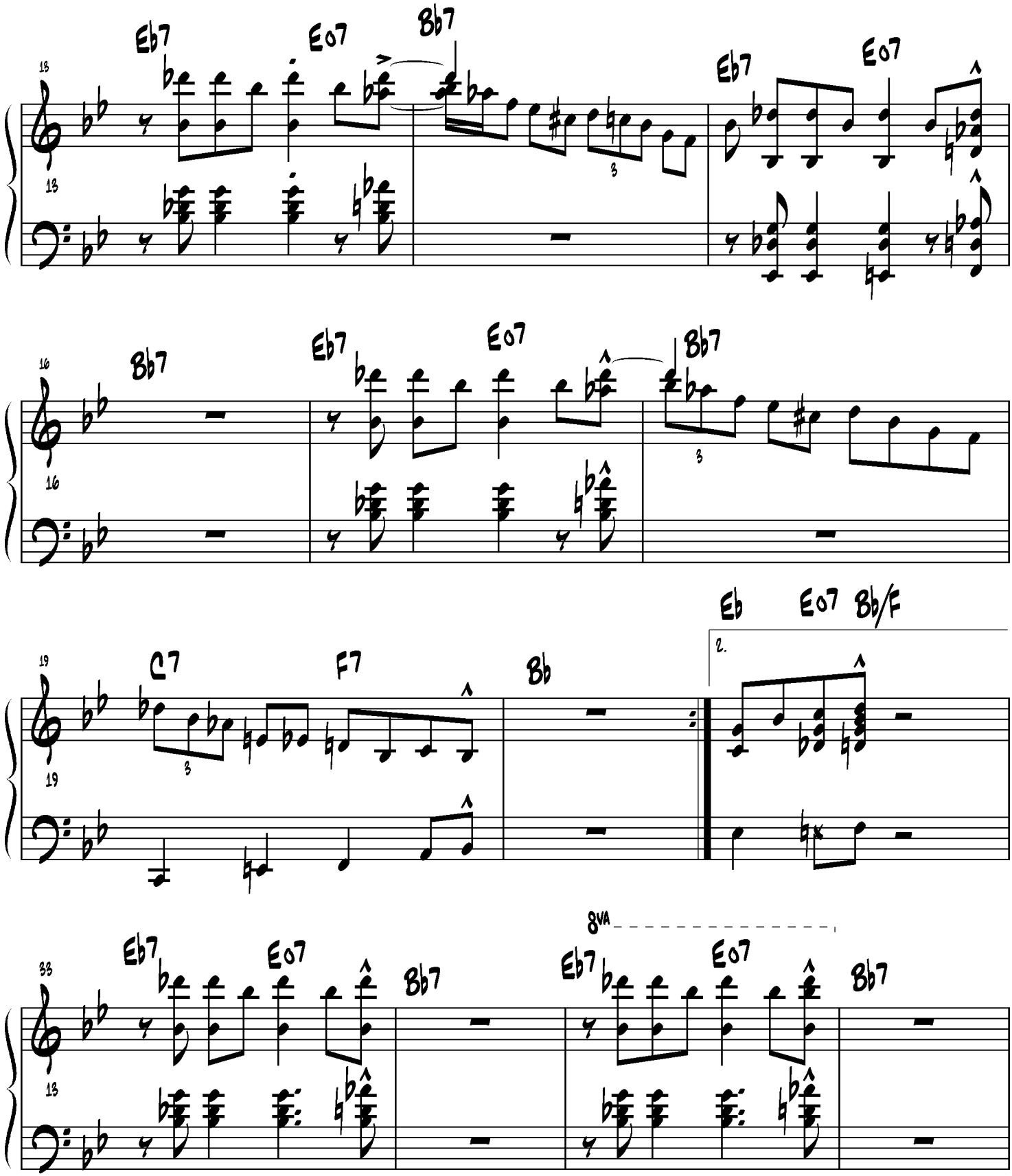

Eb7
PIANO SOLO 7
121
9
B
Eb7
122
10
Bb/D
123
11
G7
Ab7
G7
124
12
3
3

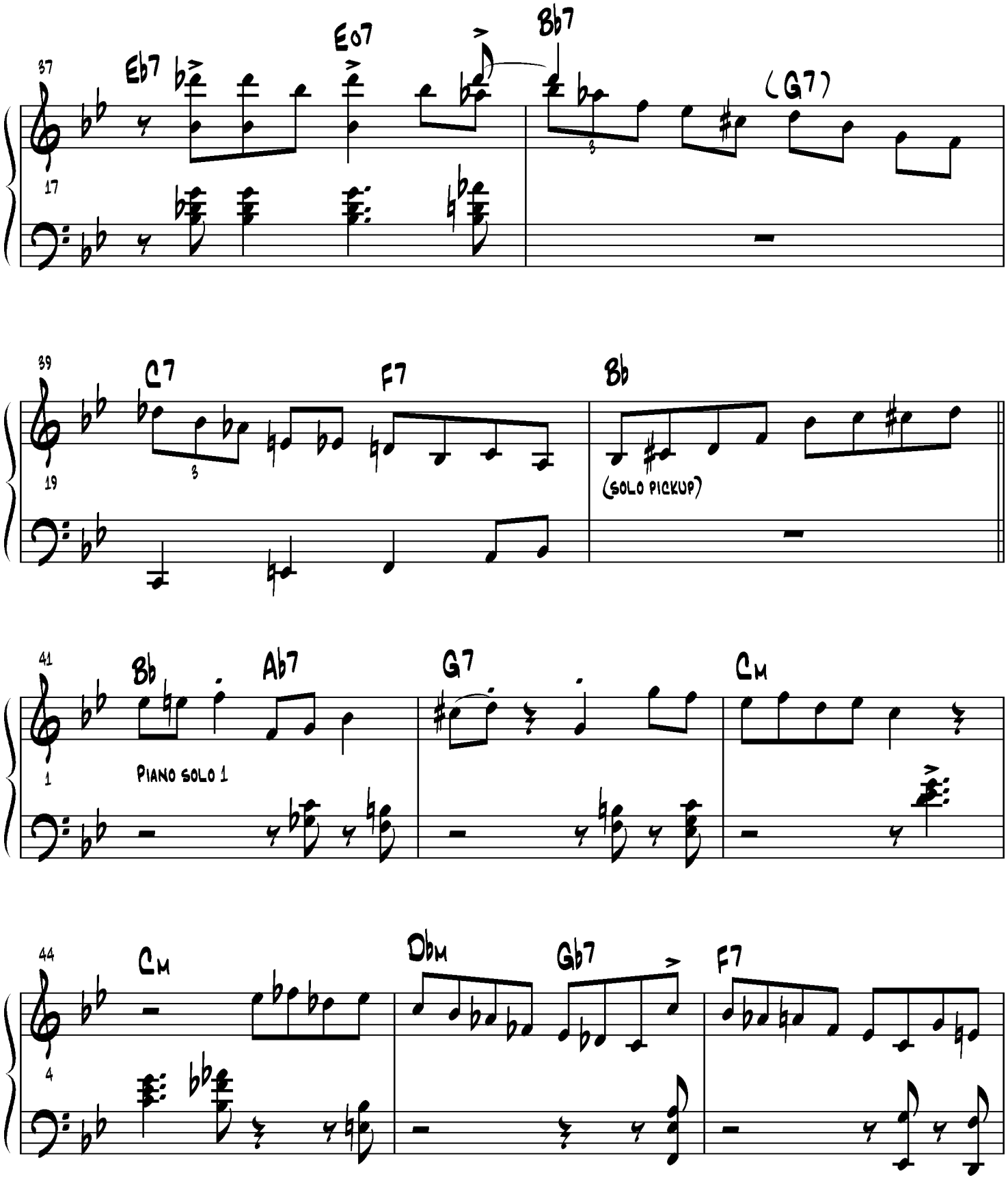

125
Cø
13
126
F7
14
127
Cø/Bb
15
128
Bb
16
mp
F13
(GUITAR SOLO BEGINS)

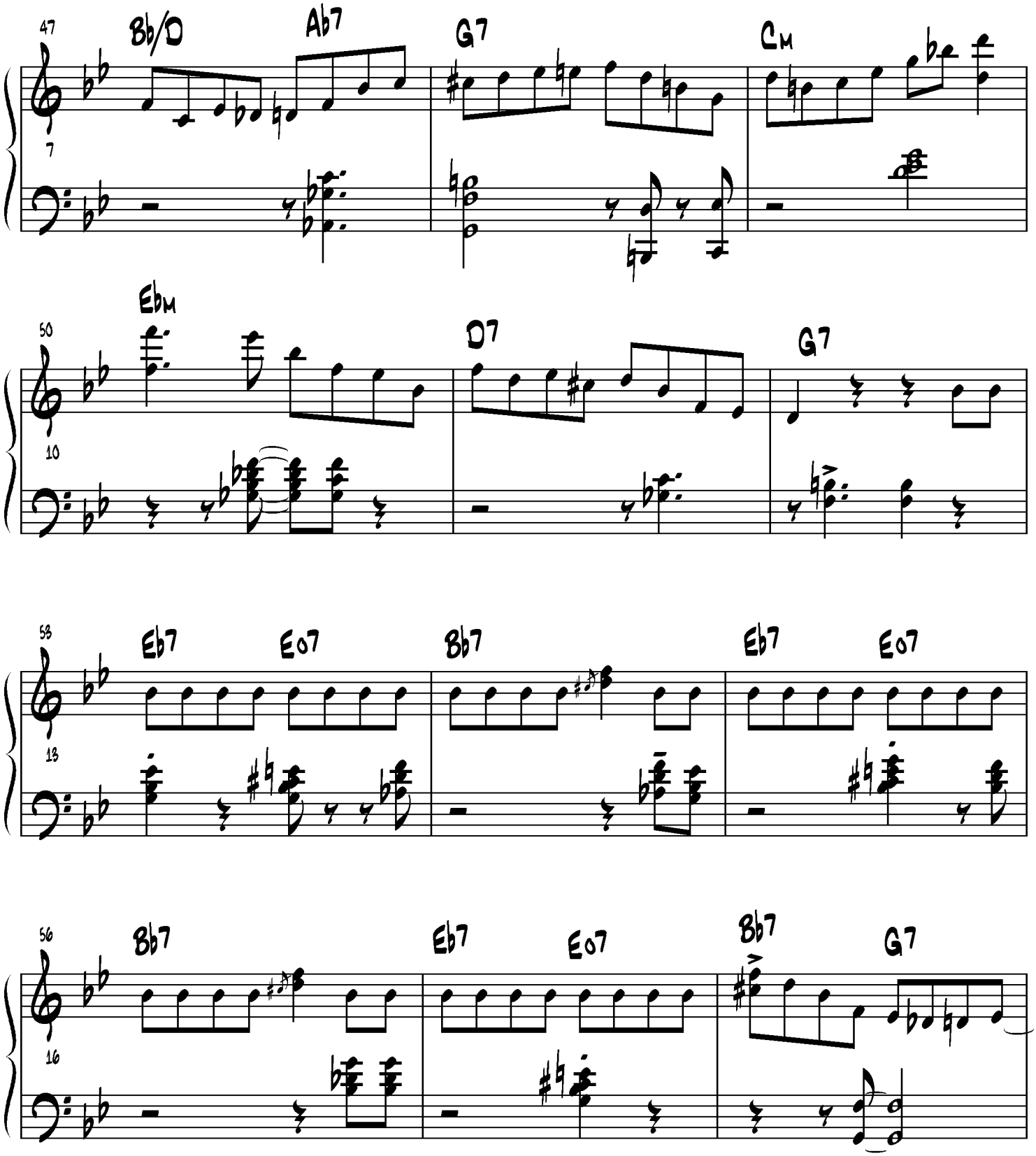
Place St-Henri

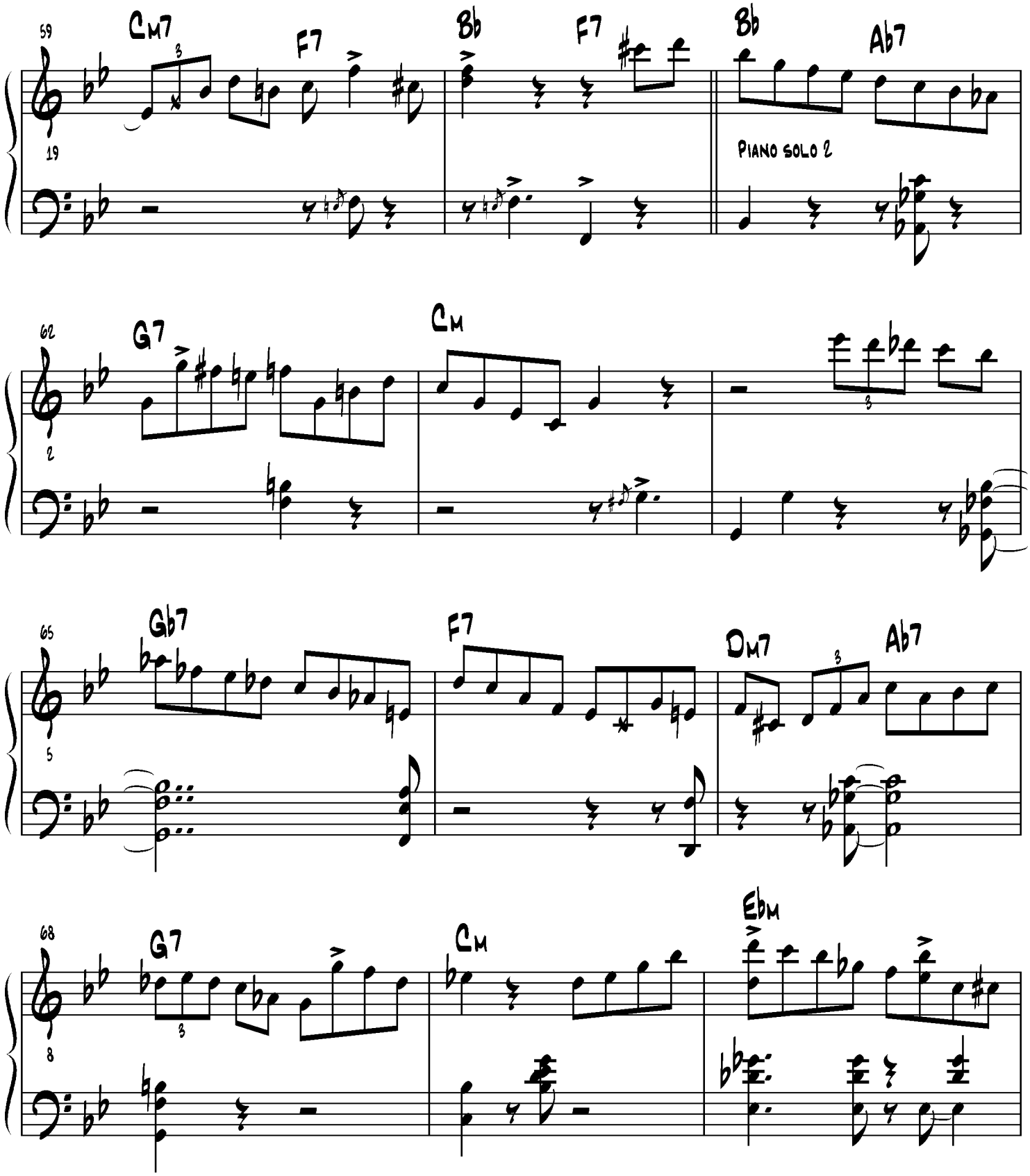
by Oscar Peterson
from "Canadiana Suite"
Limelight 1965 Polygram Records
Tomi Music Co. BMI

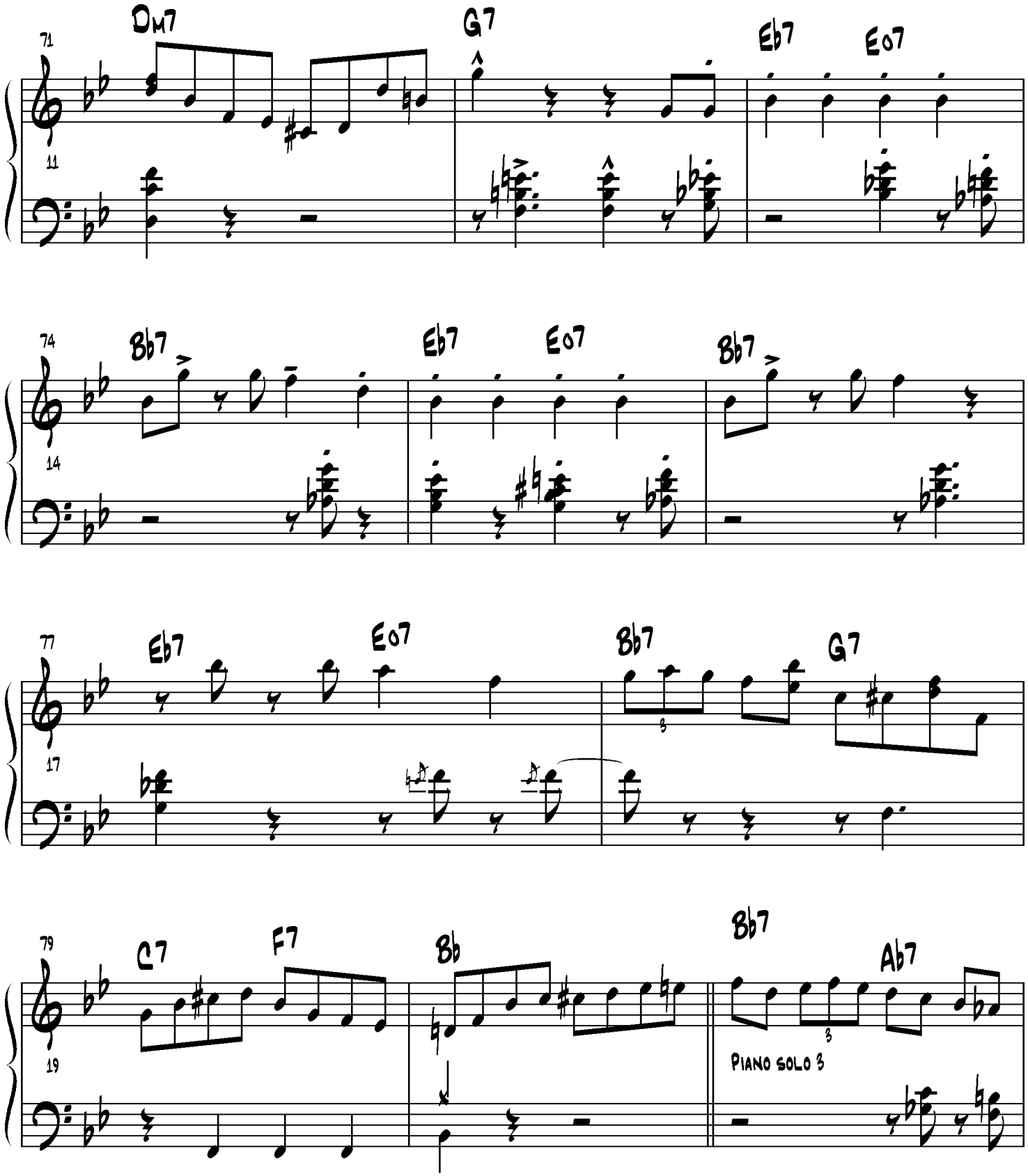


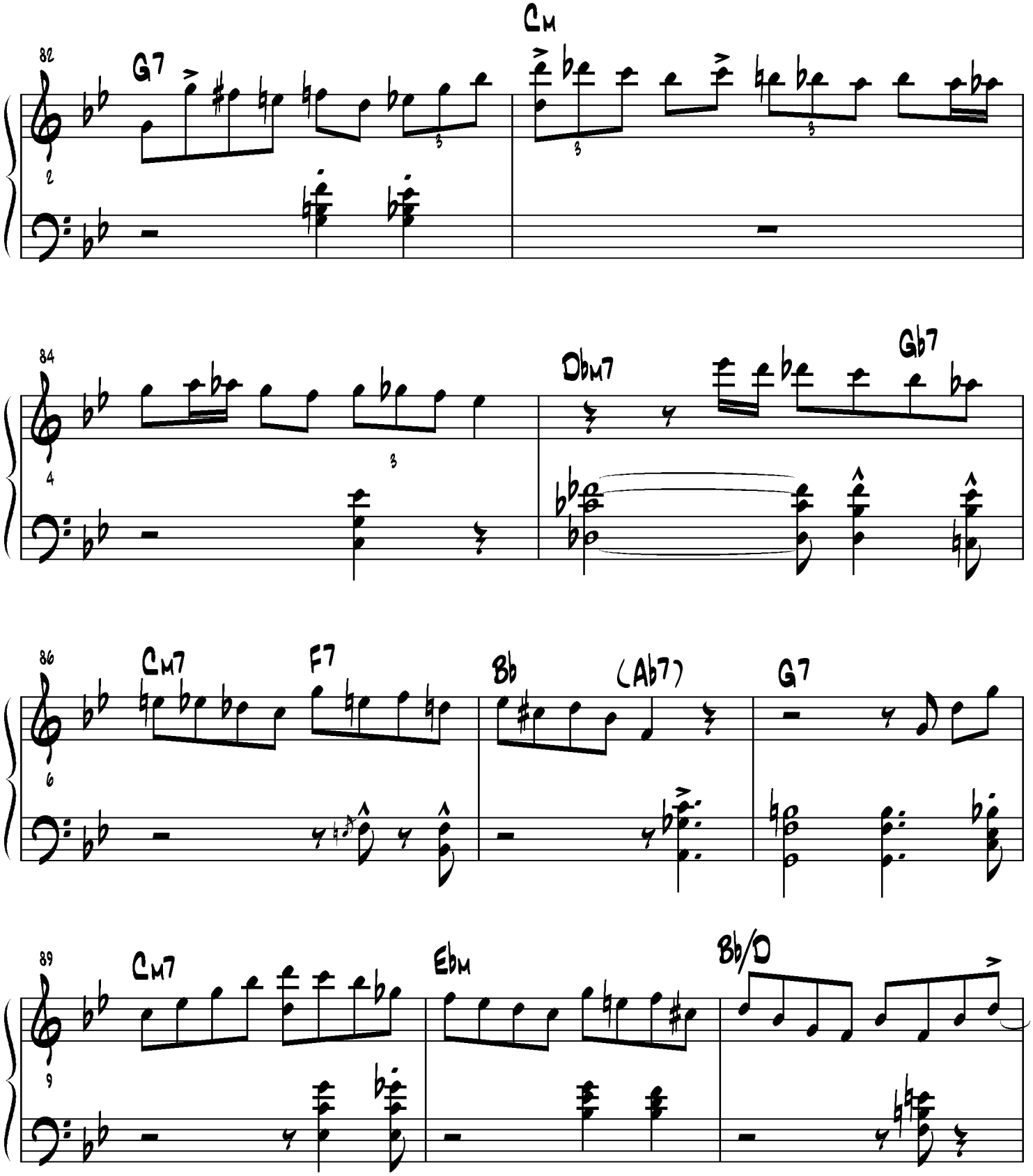

Eb7
Eo7
Bb7
13
Eb7
Eo7
16
Bb7
Eb7
Eo7
Bb7
19
C7
F7
Bb
Eb
Eo7
Bb/F
2.
33
Eb7
Eo7
Bb7
8va
Eb7
Eo7
Bb7

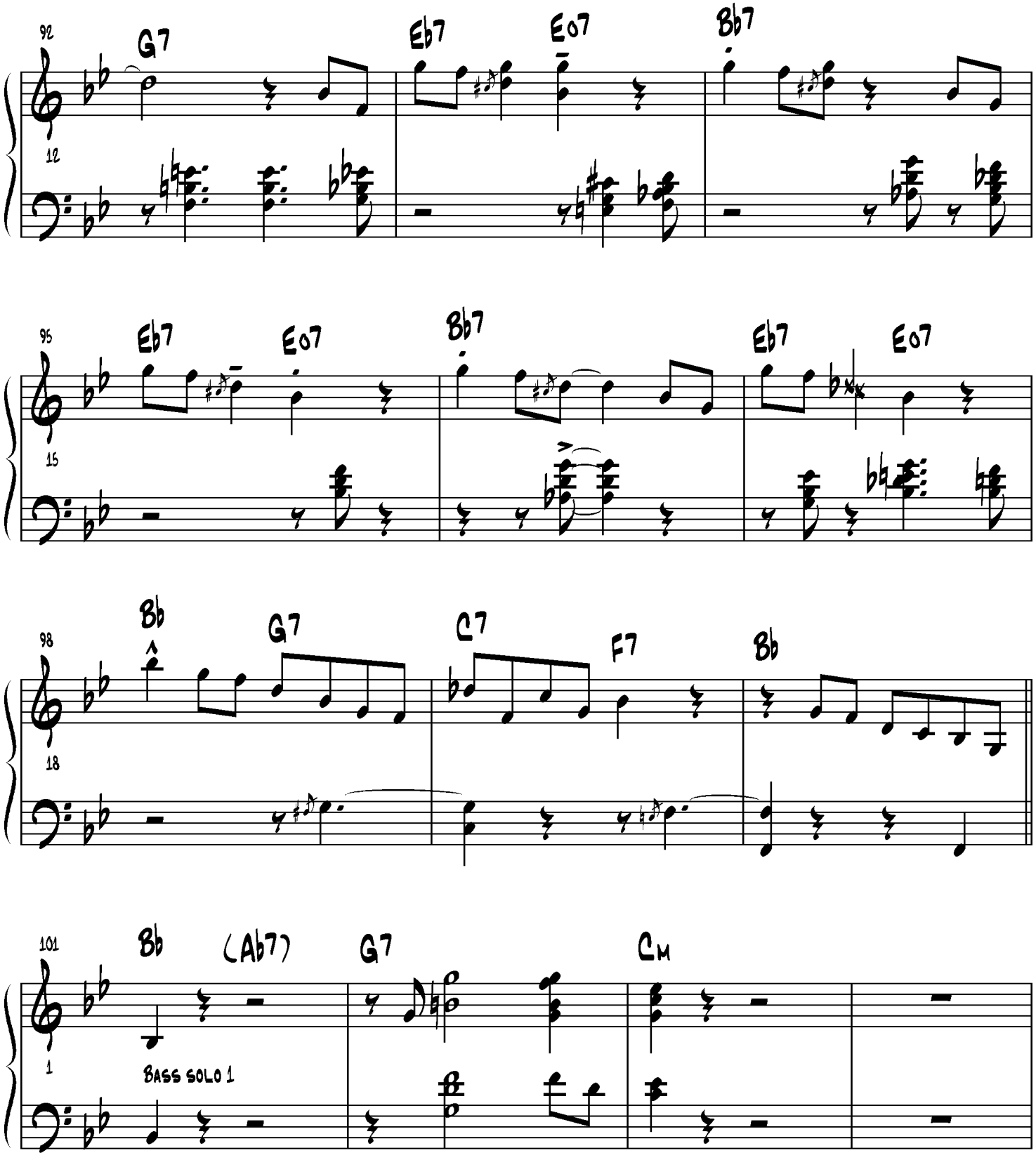

37
Eb7
Eo7
Bb7
(G7)
17
39
C7
F7
Bb
19
(SOLO PICKUP)
41
Bb
Ab7
G7
Cm
1
PIANO SOLO 1
44
Cm
Dbm
Gb7
F7
4

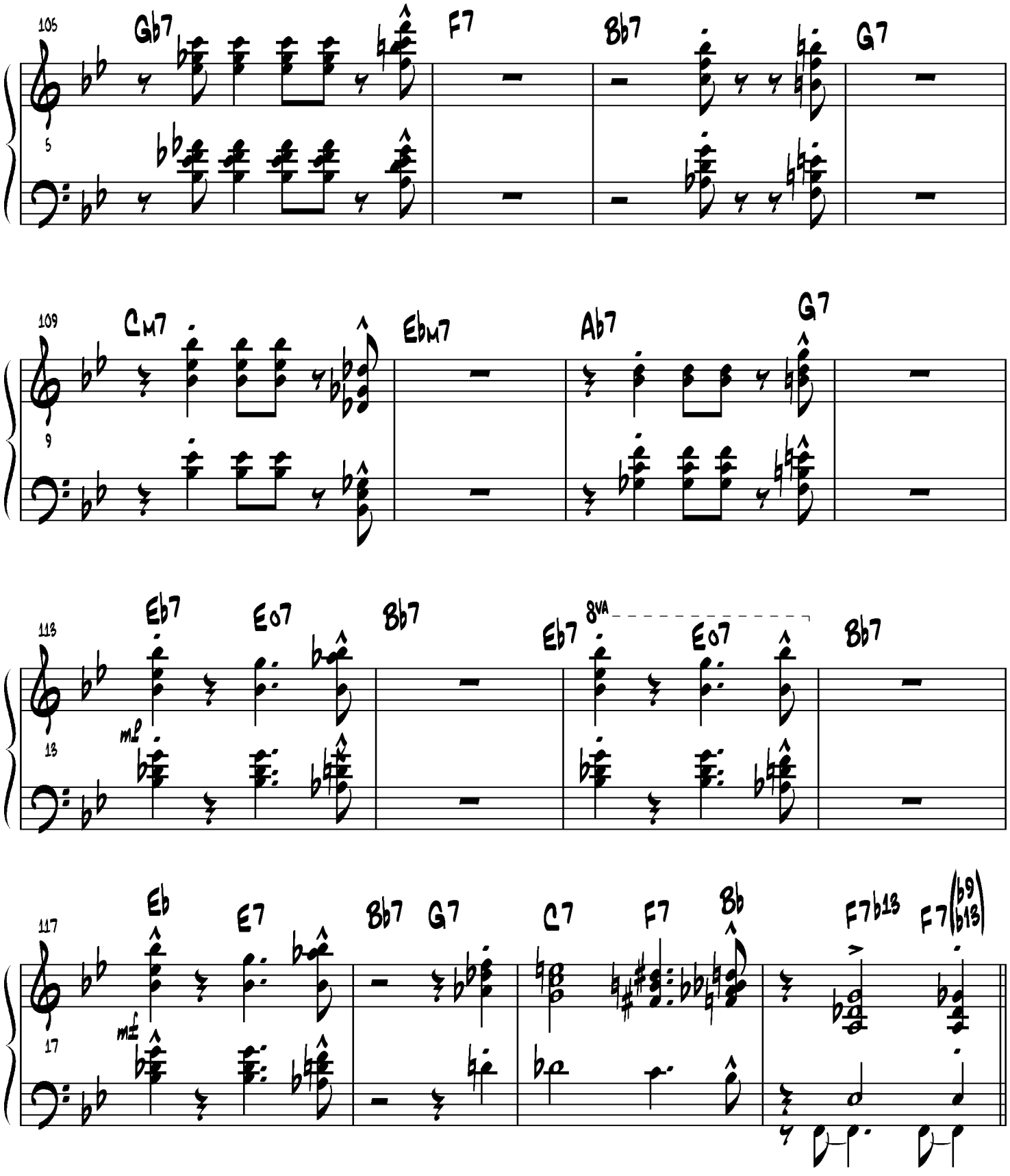

47
Bb/D
Ab7
G7
Cm
7
50
Ebm
D7
G7
10
58
Eb7
Eo7
Bb7
Eb7
Eo7
13
56
Bb7
Eb7
Eo7
Bb7
G7
16

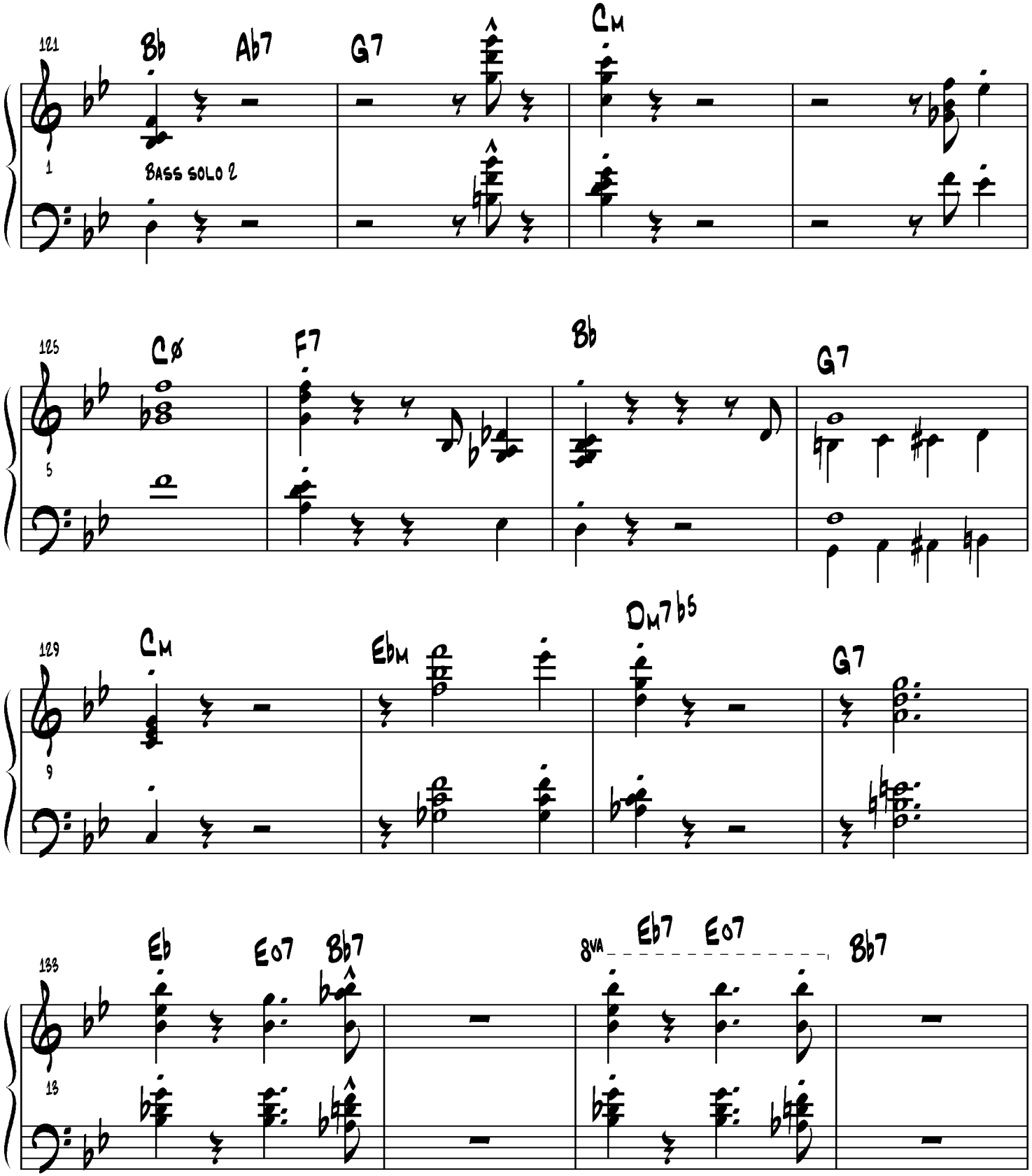

59
Cm7
F7
Bb
F7
Bb
Ab7
19
Piano solo 2
62
G7
Cm
2
65
Gb7
F7
Dm7
Ab7
5
68
G7
Cm
Ebm
8

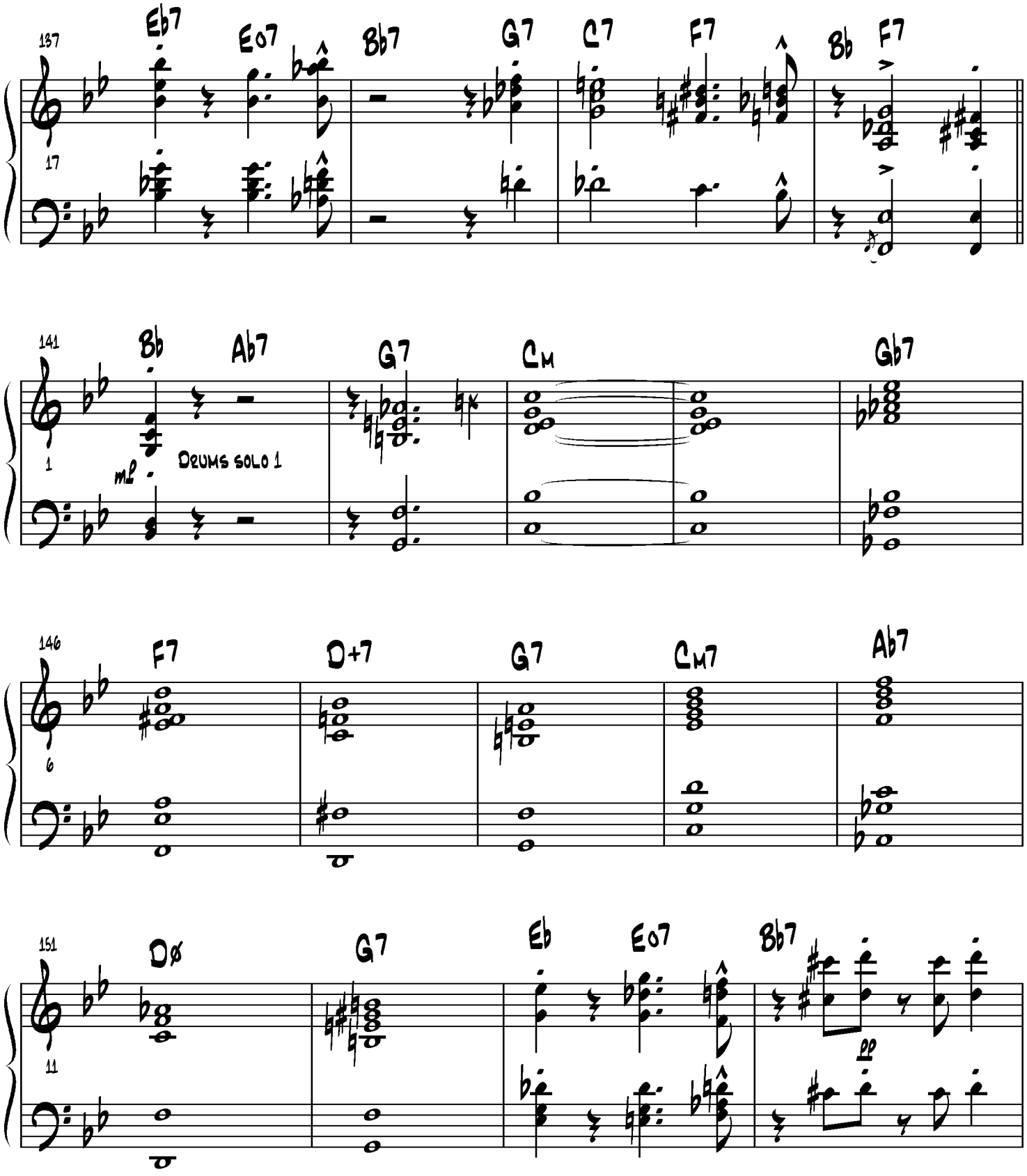

71
Dm7
G7
Eb7
Eo7
11
74
Bb7
Eb7
Eo7
Bb7
14
77
Eb7
Eo7
Bb7
G7
17
79
C7
F7
Bb
Bb7
Ab7
19
Piano solo

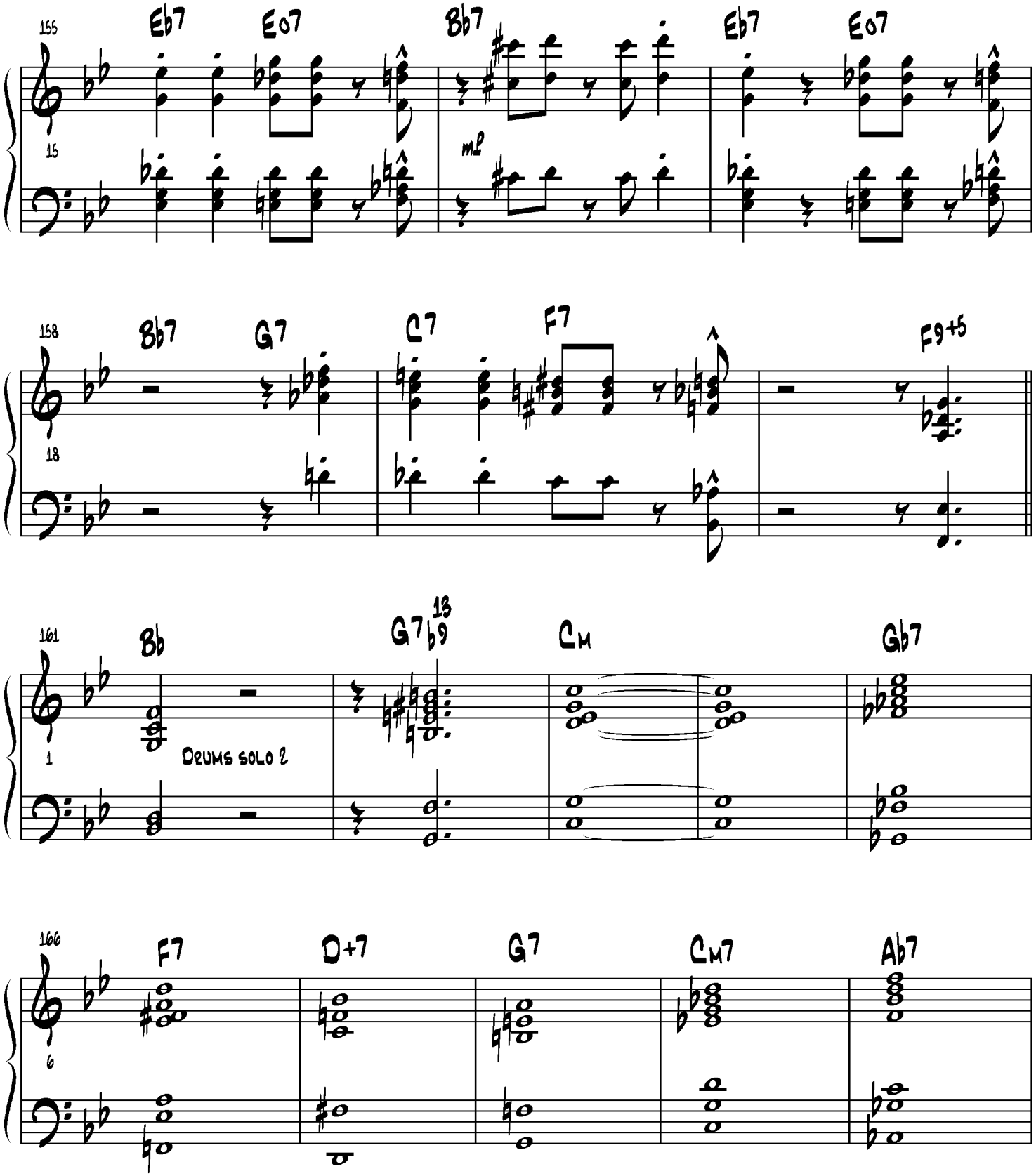

82
G7
Cm
84
Dbm7
Gb7
86
Cm7
F7
Bb
(Ab7)
G7
89
Cm7
Ebm
Bb/D

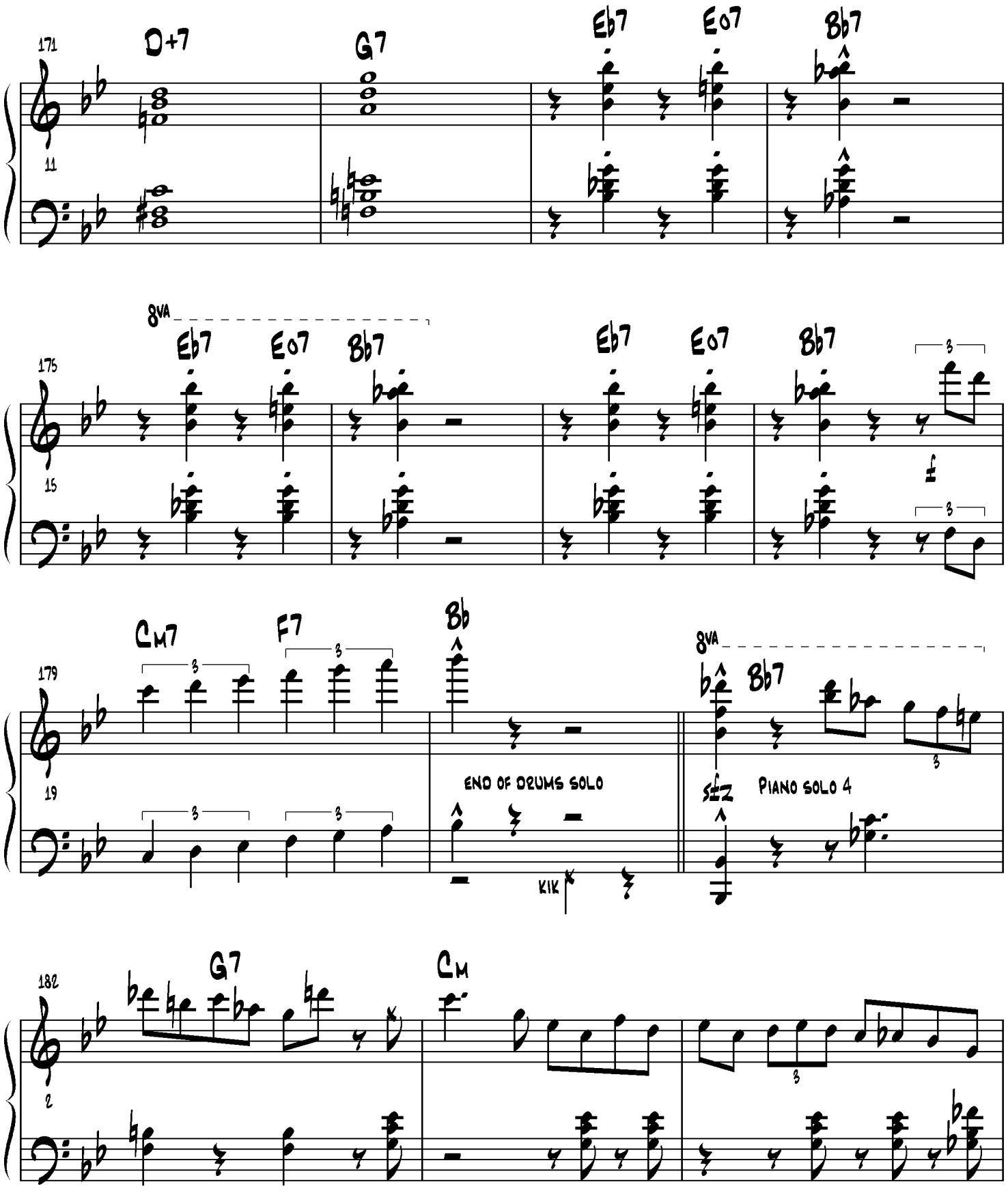

92
G7
Eb7
E07
Bb7
12
95
Eb7
E07
Bb7
Eb7
E07
15
98
Bb
G7
C7
F7
Bb
18
101
Bb
(Ab7)
G7
Cm
1
BASS SOLO 1

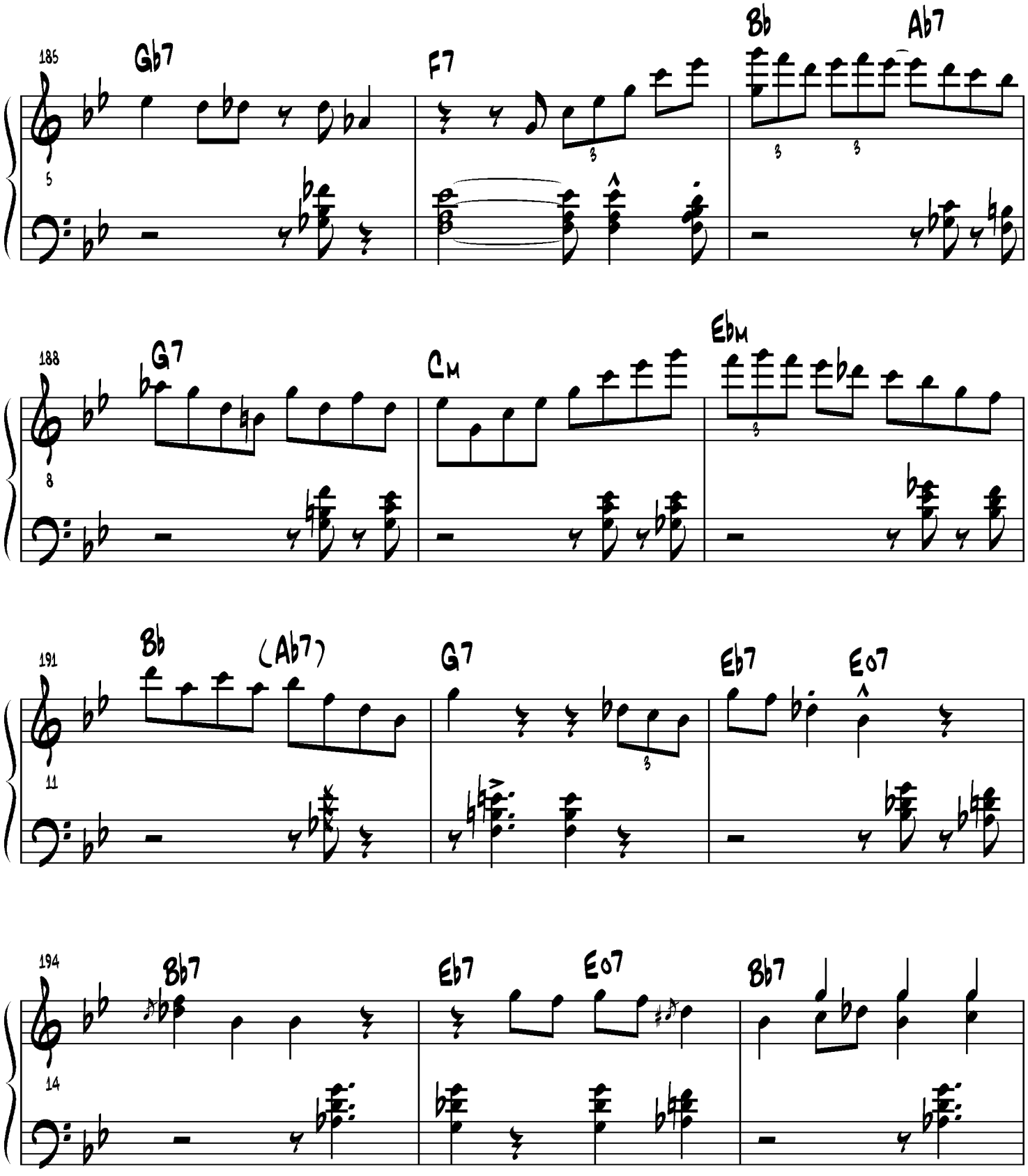

105
Gb7
F7
Bb7
G7
5
109
Cm7
Ebm7
Ab7
G7
9
113
Eb7
Eo7
Bb7
Eb7
8va
Eo7
Bb7
13
mf
117
Eb
E7
Bb7
G7
C7
F7
Bb
F7b13
F7(b9 b13)
17
mf

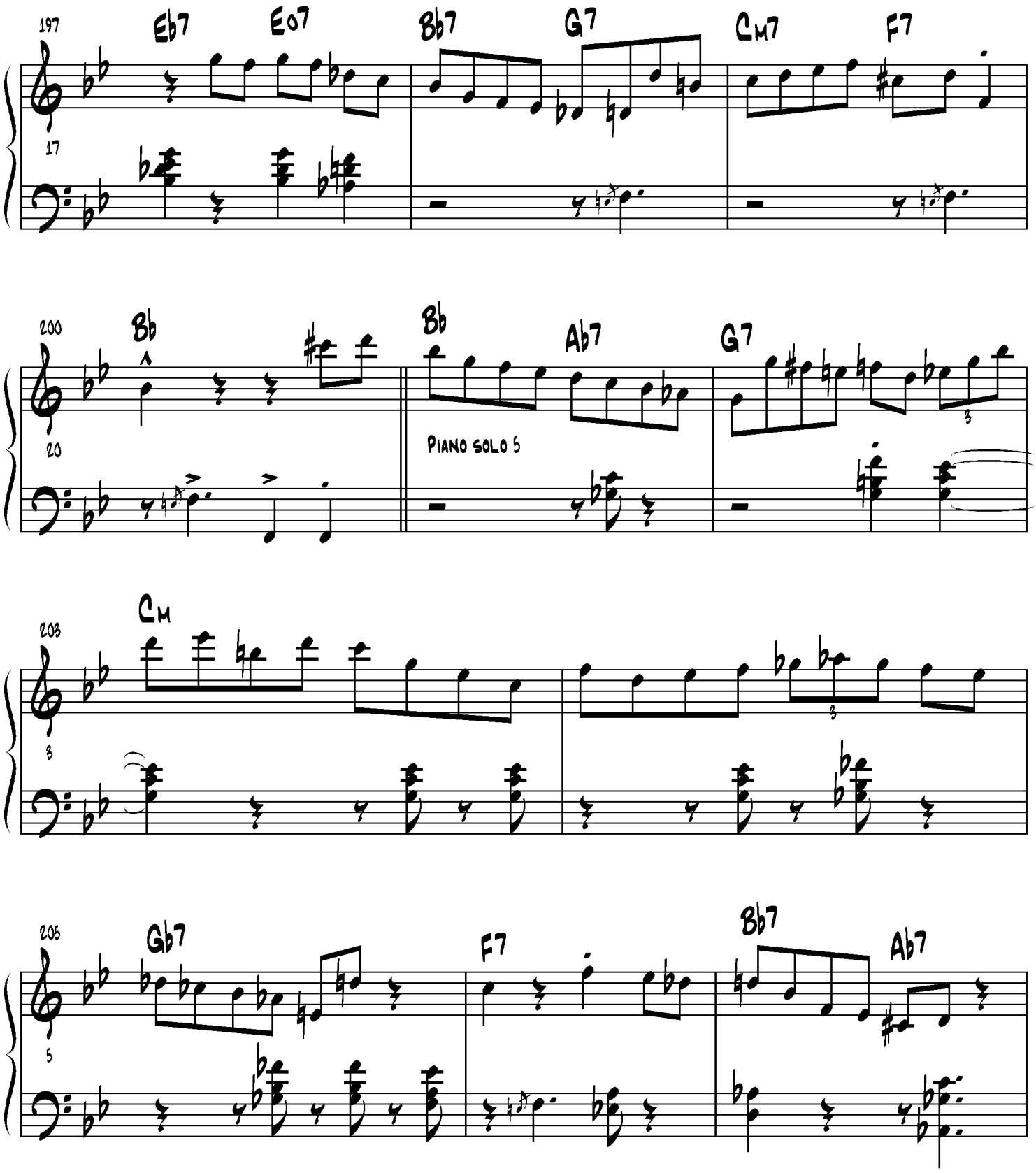

121
Bb
Ab7
G7
Cm
1
BASS SOLO 2
125
Cø
F7
Bb
G7
5
129
Cm
Ebm
Dm7b5
G7
9
133
Eb
Eo7
Bb7
8va
Eb7
Eo7
Bb7
13

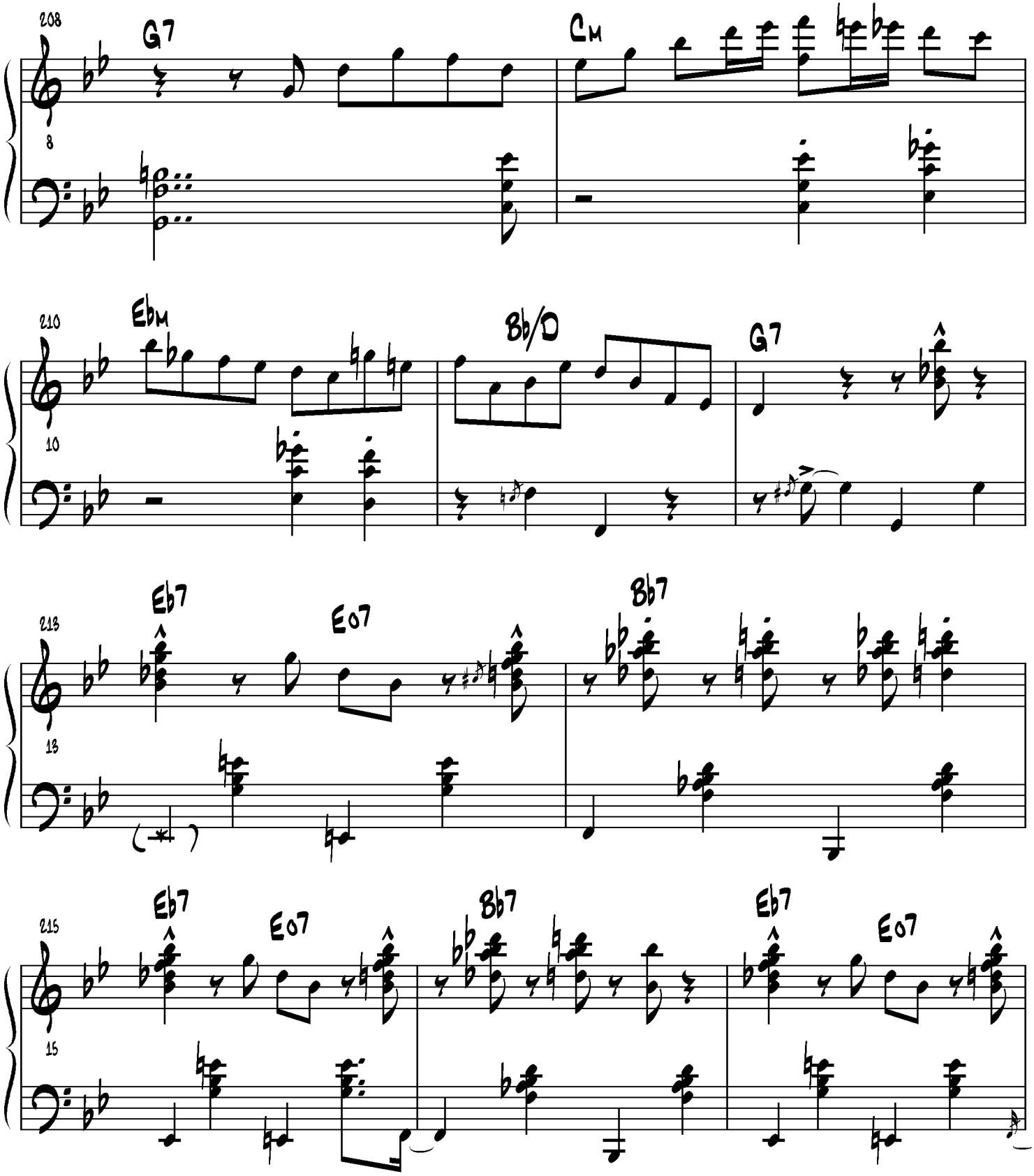

137
Eb7
Eo7
Bb7
G7
C7
F7
Bb
F7
17
141
Bb
Ab7
G7
Cm
Gb7
1
mf
Drums solo 1
146
F7
D+7
G7
Cm7
Ab7
6
151
Dø
G7
Eb
Eo7
Bb7
11
pp

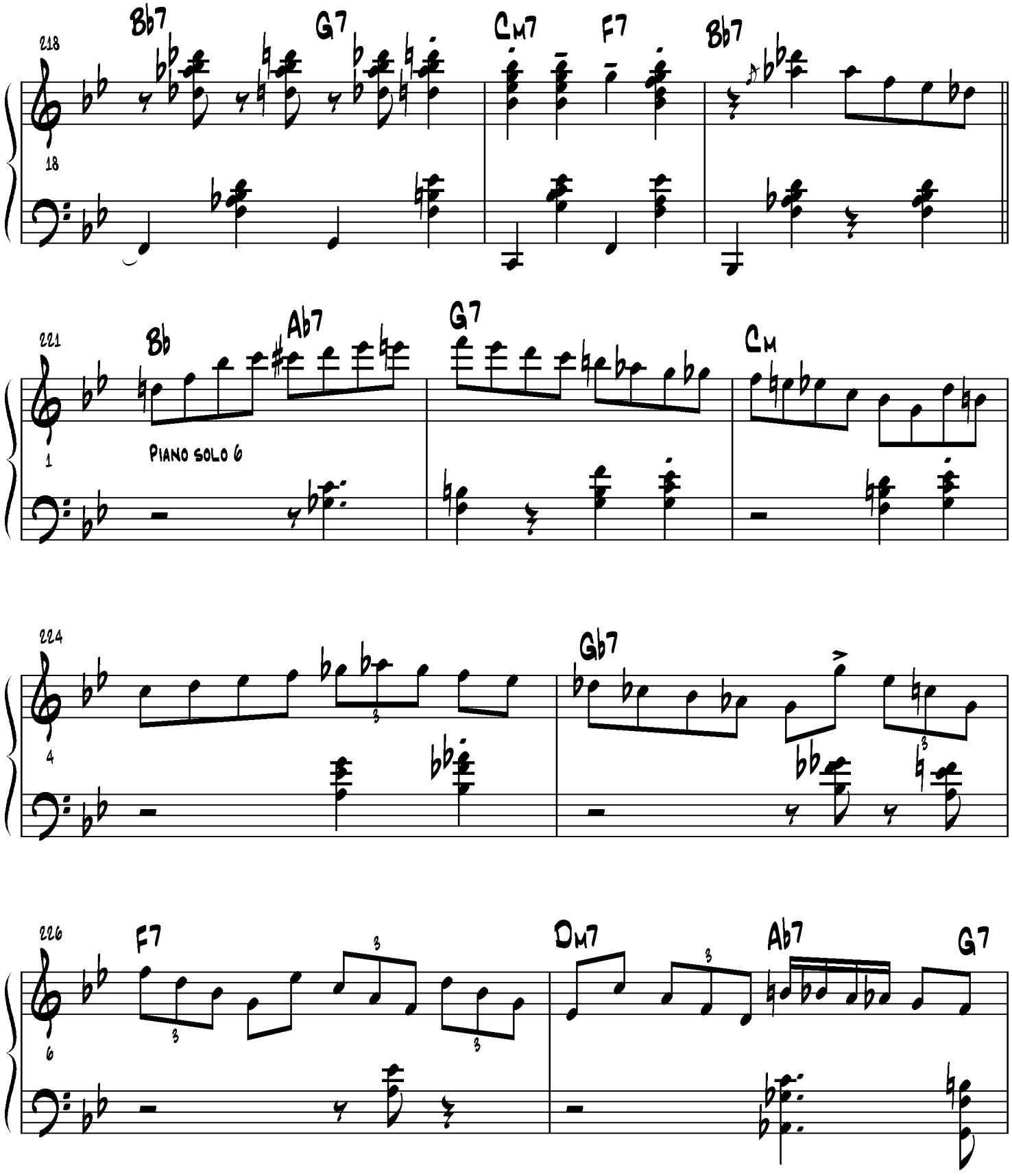

155
Eb7
Eo7
Bb7
Eb7
Eo7
15
mp
158
Bb7
G7
C7
F7
F9+5
18
161
Bb
G7b9
13
Cm
Gb7
1
Drums solo 2
166
F7
D+7
G7
Cm7
Ab7
6

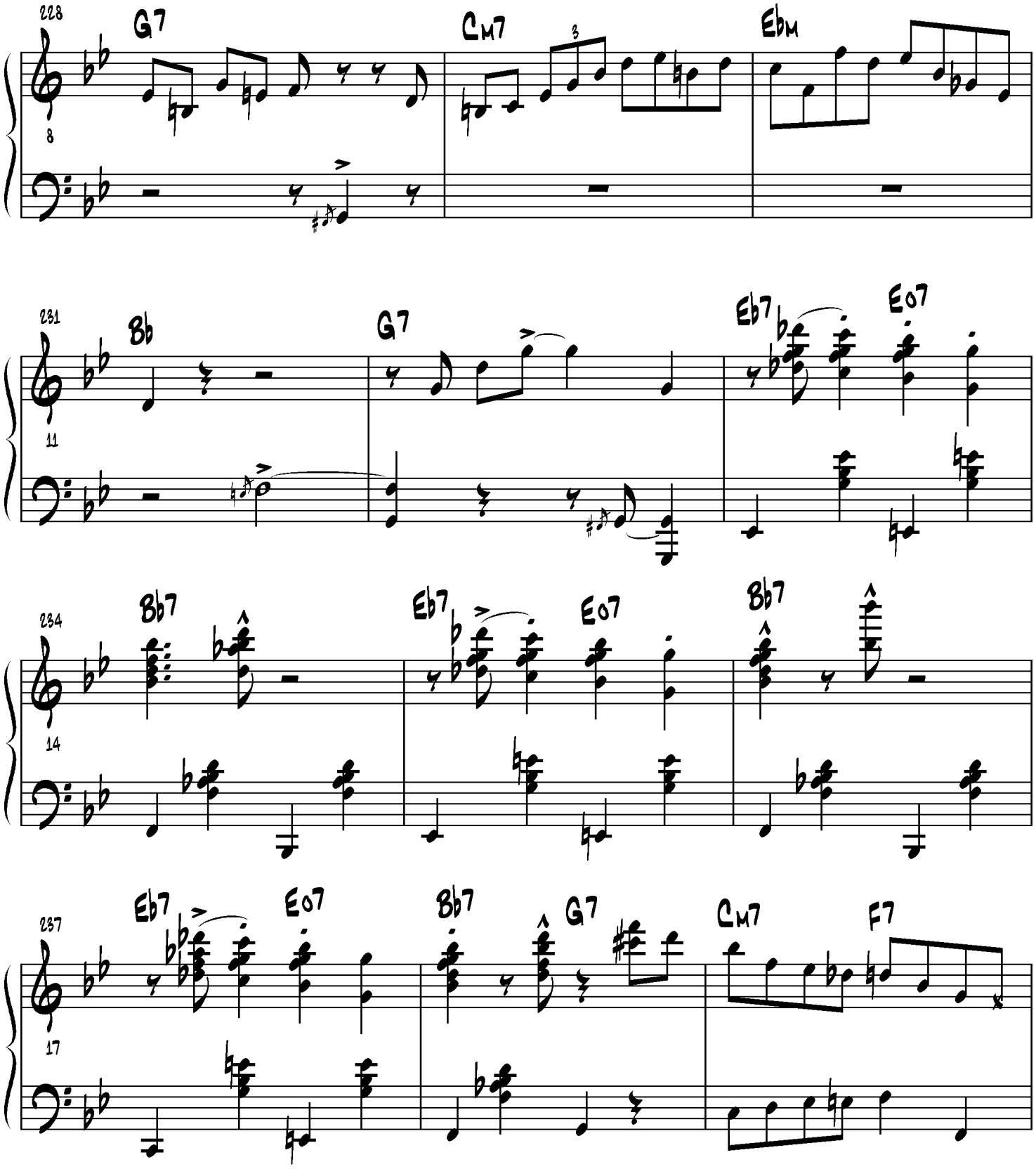

171
D+7
G7
Eb7
Eo7
Bb7
11
8va
175
Eb7
Eo7
Bb7
Eb7
Eo7
Bb7
15
f
179
Cm7
F7
Bb
8va
Bb7
19
END OF DRUMS SOLO
KIK
sfz
PIANO SOLO 4
182
G7
Cm
2

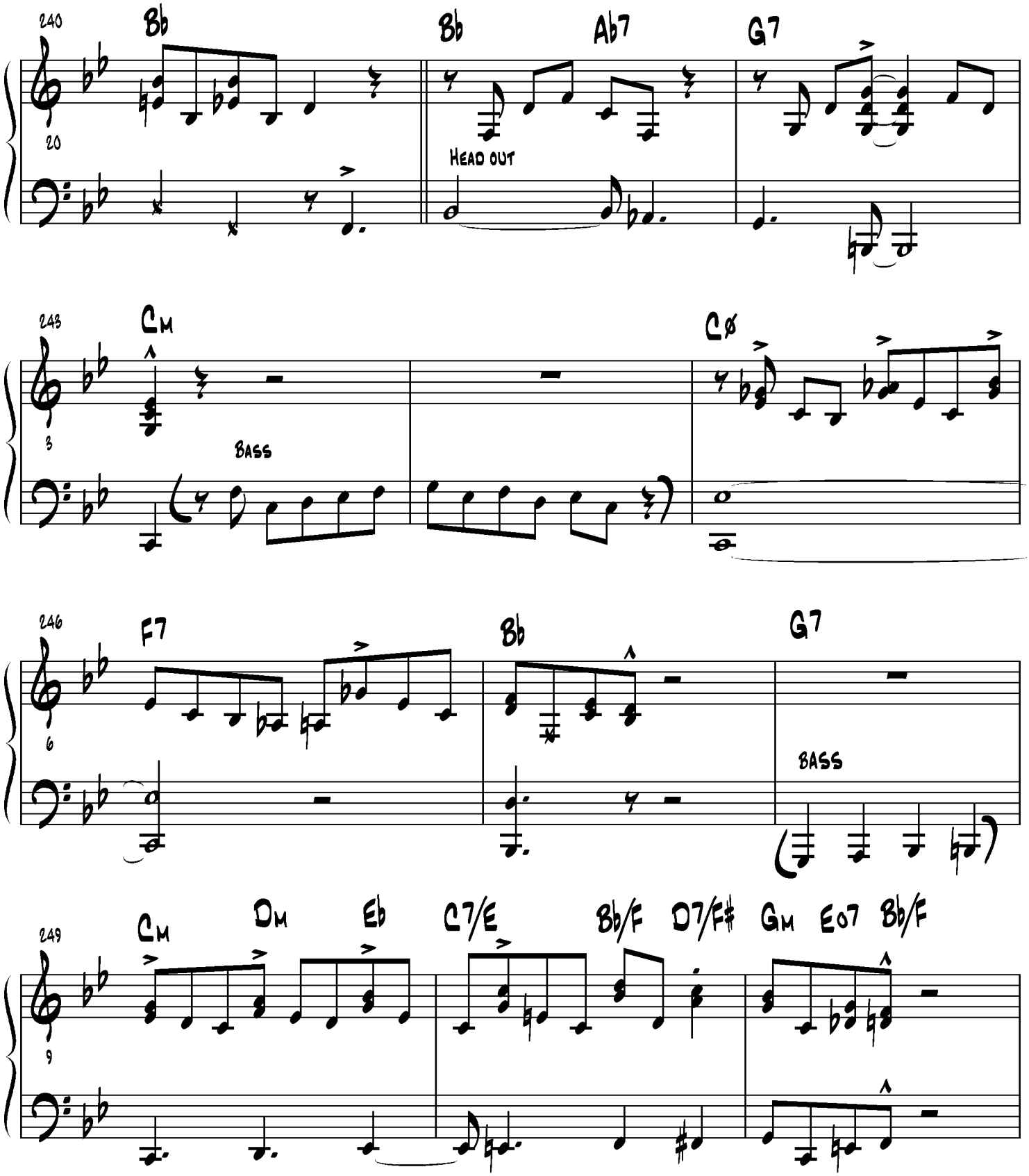

185
Gb7
F7
Bb
Ab7
5
188
G7
Cm
Ebm
8
191
Bb
(Ab7)
G7
Eb7
Eo7
11
194
Bb7
Eb7
Eo7
Bb7
14

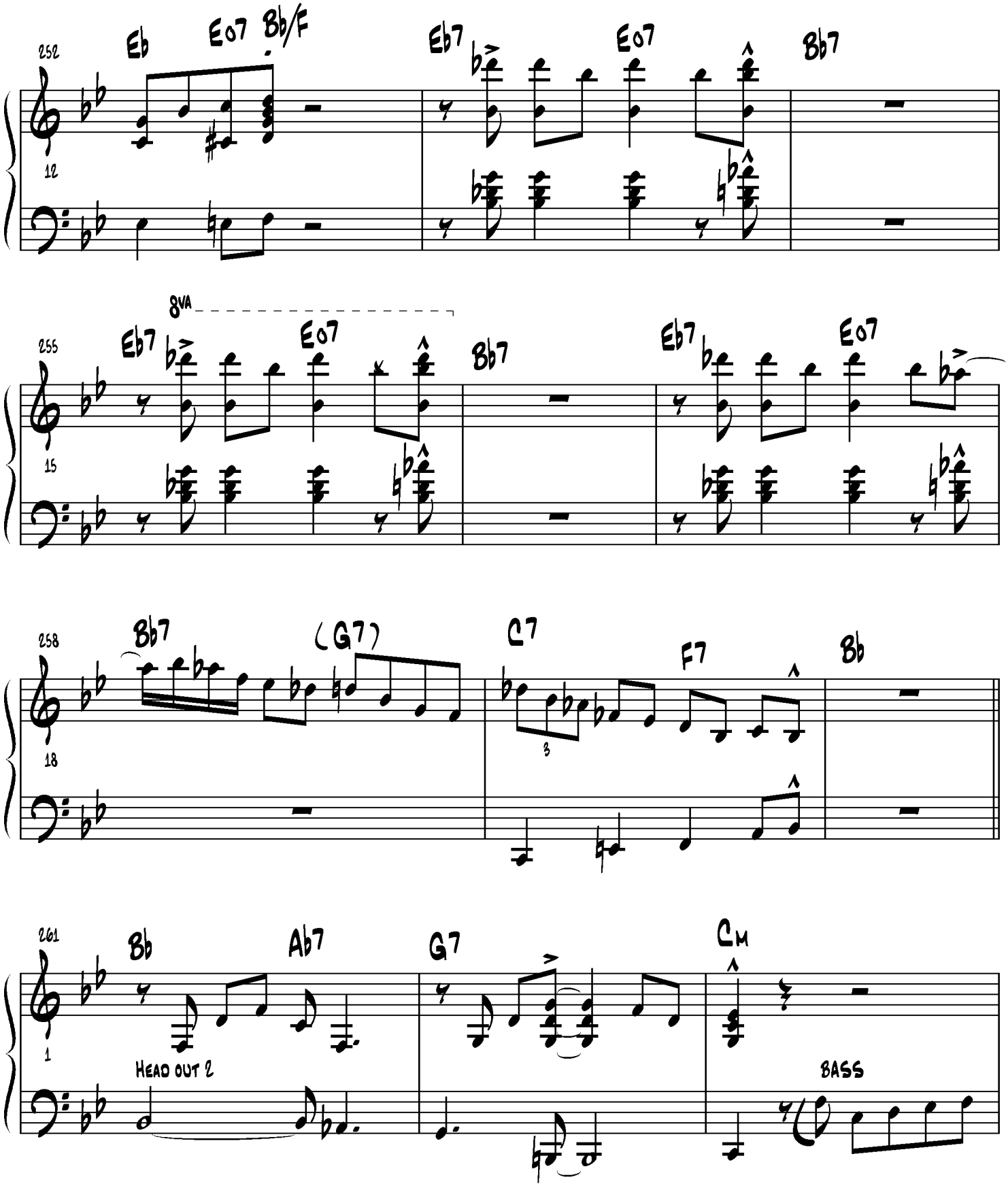

197
Eb7
Eo7
Bb7
G7
Cm7
F7
17
200
Bb
Bb
Ab7
G7
20
Piano solo 5
203
Cm
3
205
Gb7
F7
Bb7
Ab7
5

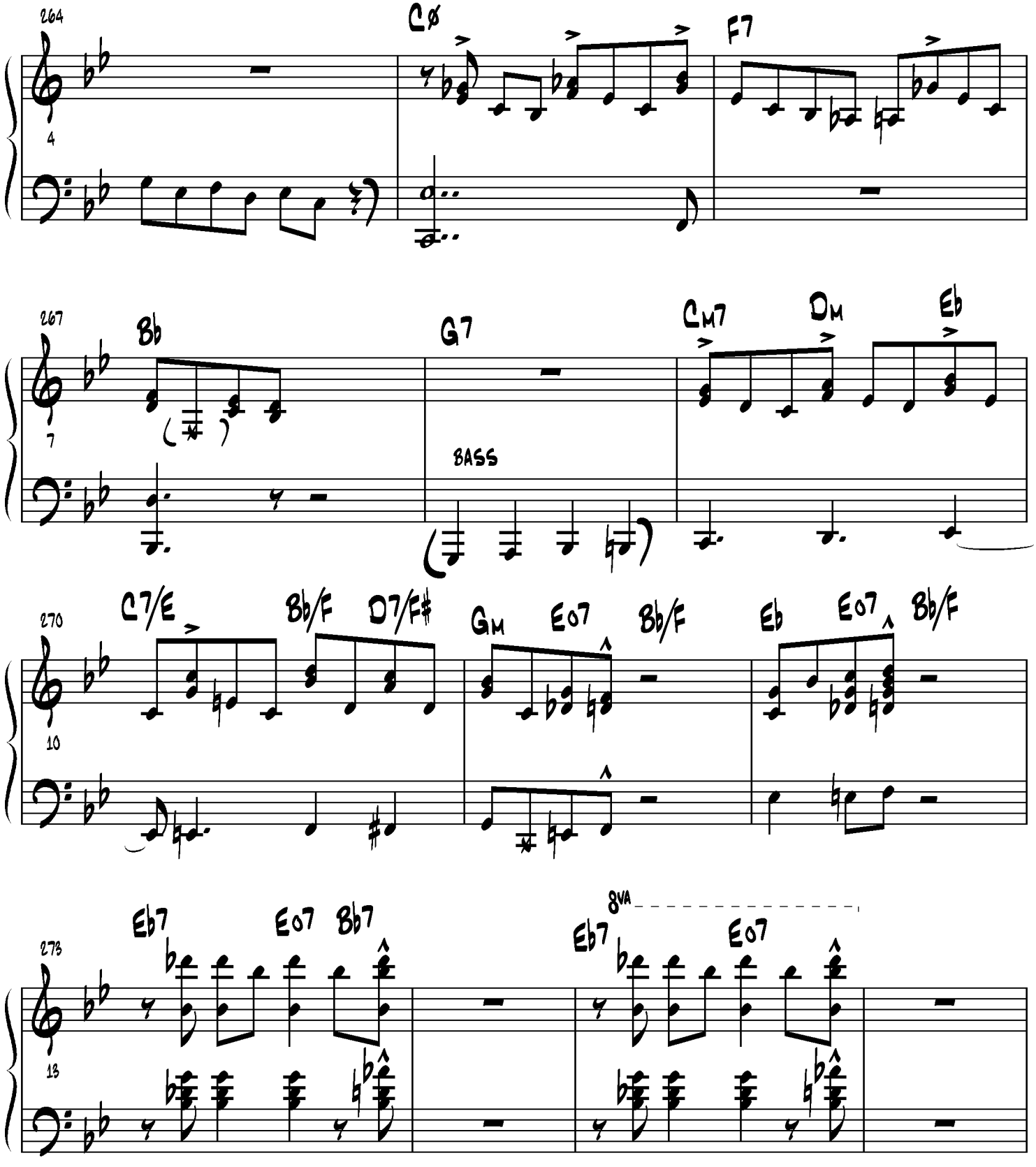

208
G7
Cm
8
210
Ebm
Bb/D
G7
10
213
Eb7
Eo7
Bb7
13
215
Eb7
Eo7
Bb7
Eb7
Eo7
15

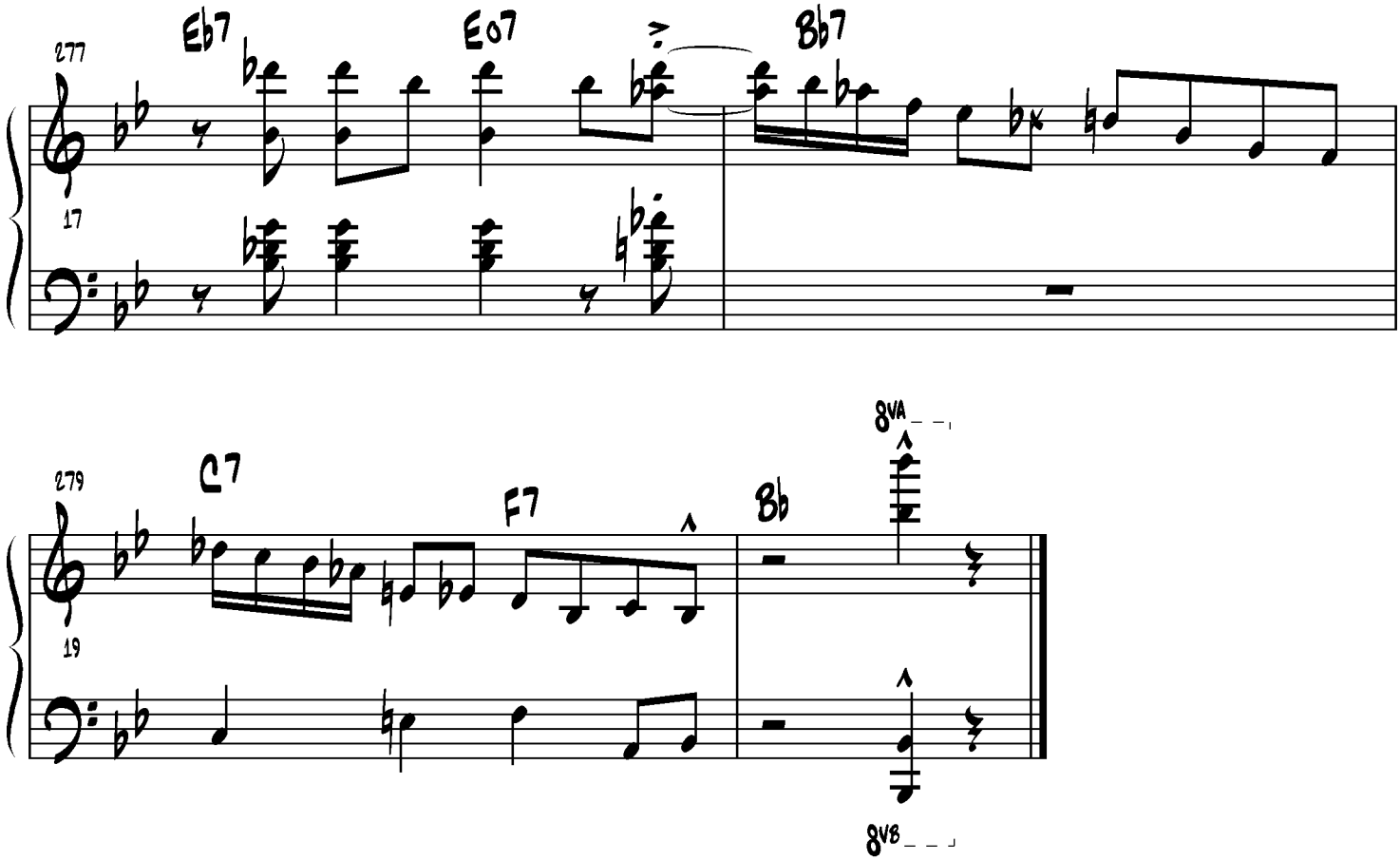

218
Bb7
G7
Cm7
F7
Bb7
18
221
Bb
Ab7
G7
Cm
1
Piano solo 6
224
Gb7
4
226
F7
Dm7
Ab7
G7
6


228
G7
Cm7
3
Ebm
8
231
Bb
G7
Eb7
E07
11
234
Bb7
Eb7
E07
Bb7
14
237
Eb7
E07
Bb7
G7
Cm7
F7
17


240
Bb
Bb
Ab7
G7
20
HEAD OUT
243
Cm
Cø
3
BASS
246
F7
Bb
G7
6
BASS
249
Cm
Dm
Eb
C7/E
Bb/F
D7/F#
Gm
Eø7
Bb/F
9


252
Eb
Eo7
Bb/F
Eb7
Eo7
Bb7
12
8va
255
Eb7
Eo7
Bb7
Eb7
Eo7
15
258
Bb7
(G7)
C7
F7
Bb
18
3
261
Bb
Ab7
G7
Cm
1
Head out 2
bass

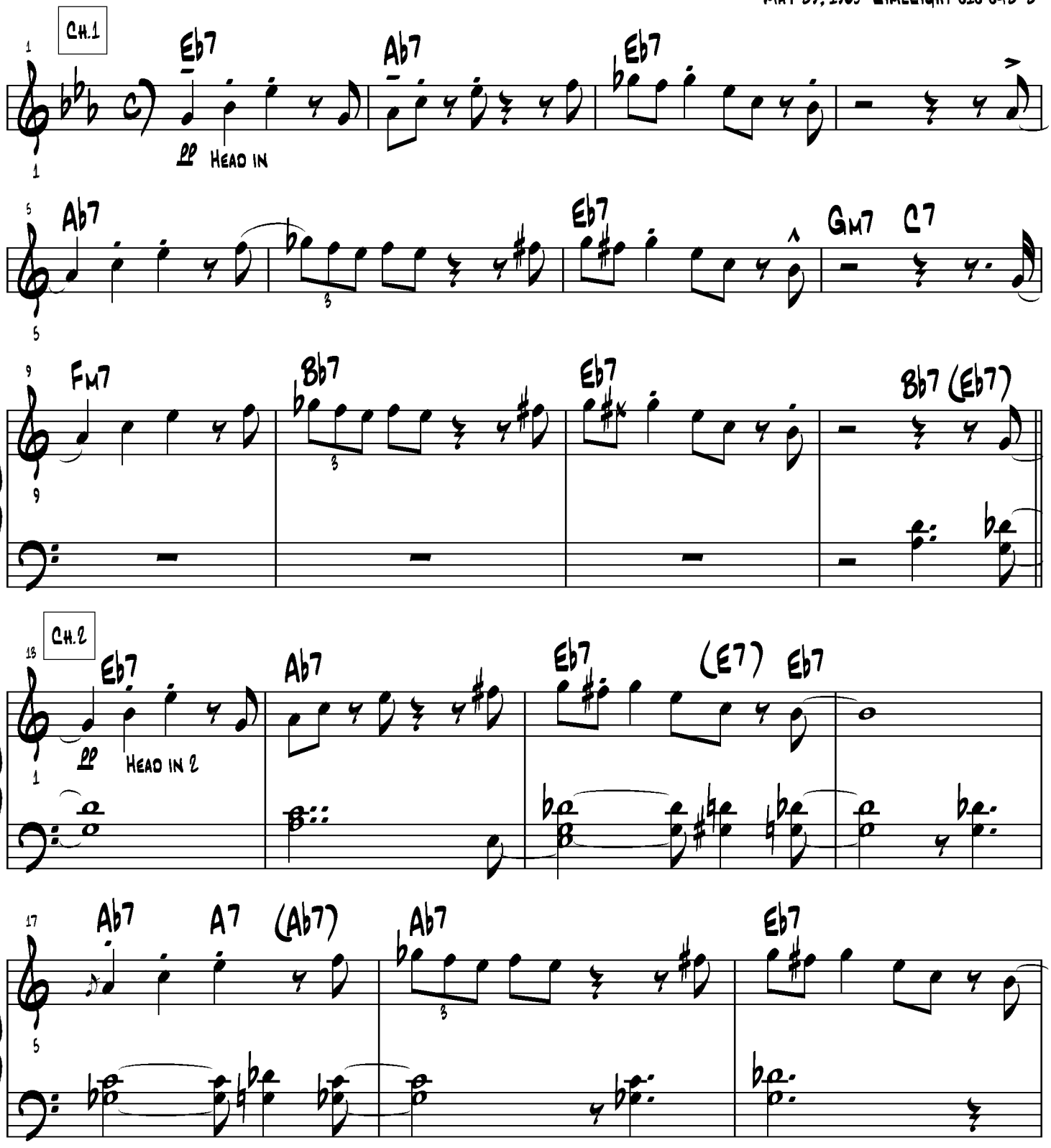

264
Cø
F7
4
267
Bb
G7
CM7
DM
Eb
7
BASS
270
C7/E
Bb/F
D7/F#
GM
E07
Bb/F
Eb
E07
Bb/F
10
273
Eb7
E07
Bb7
8VA
Eb7
E07
13

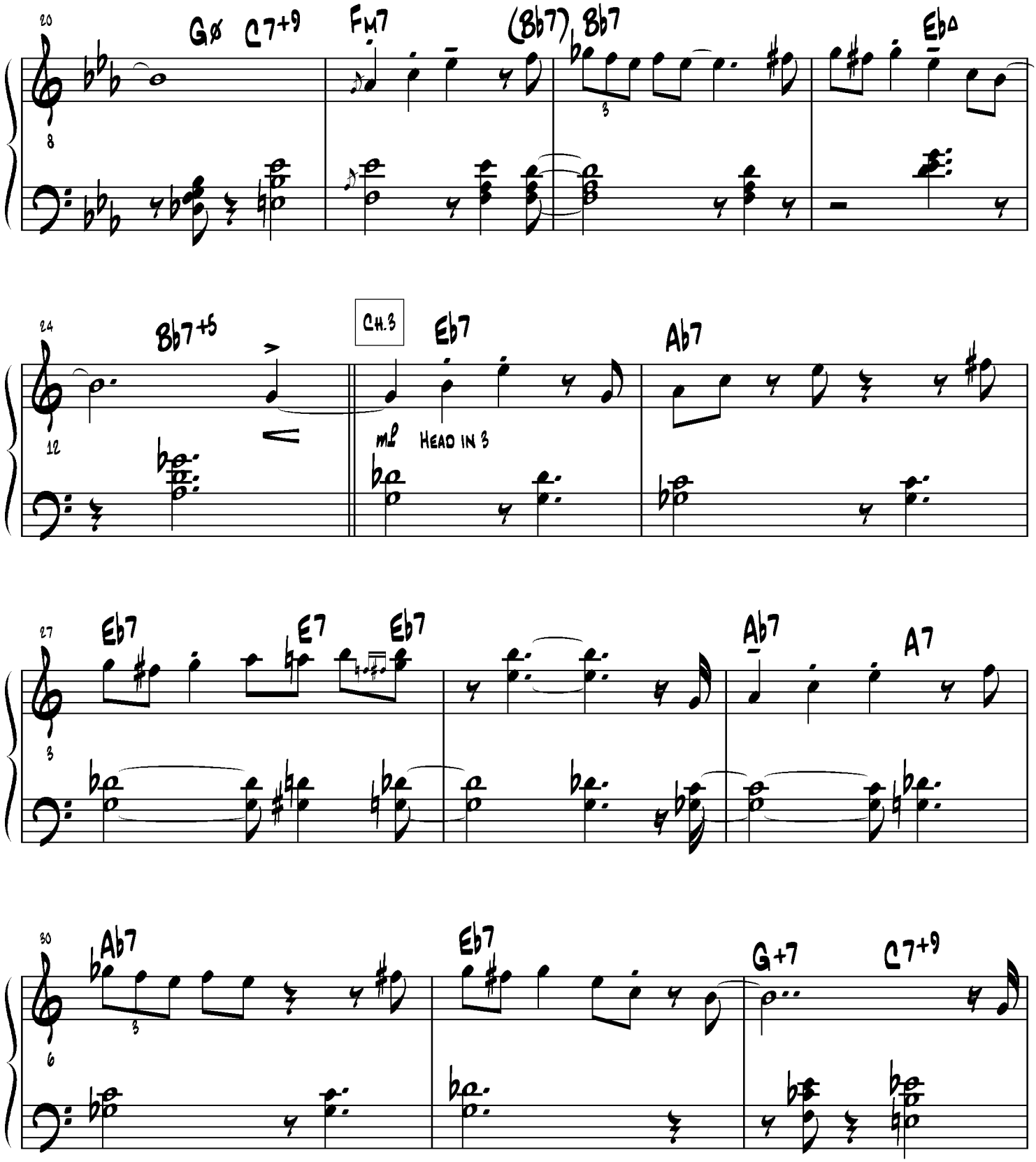

277
Eb7
Eo7
Bb7
17

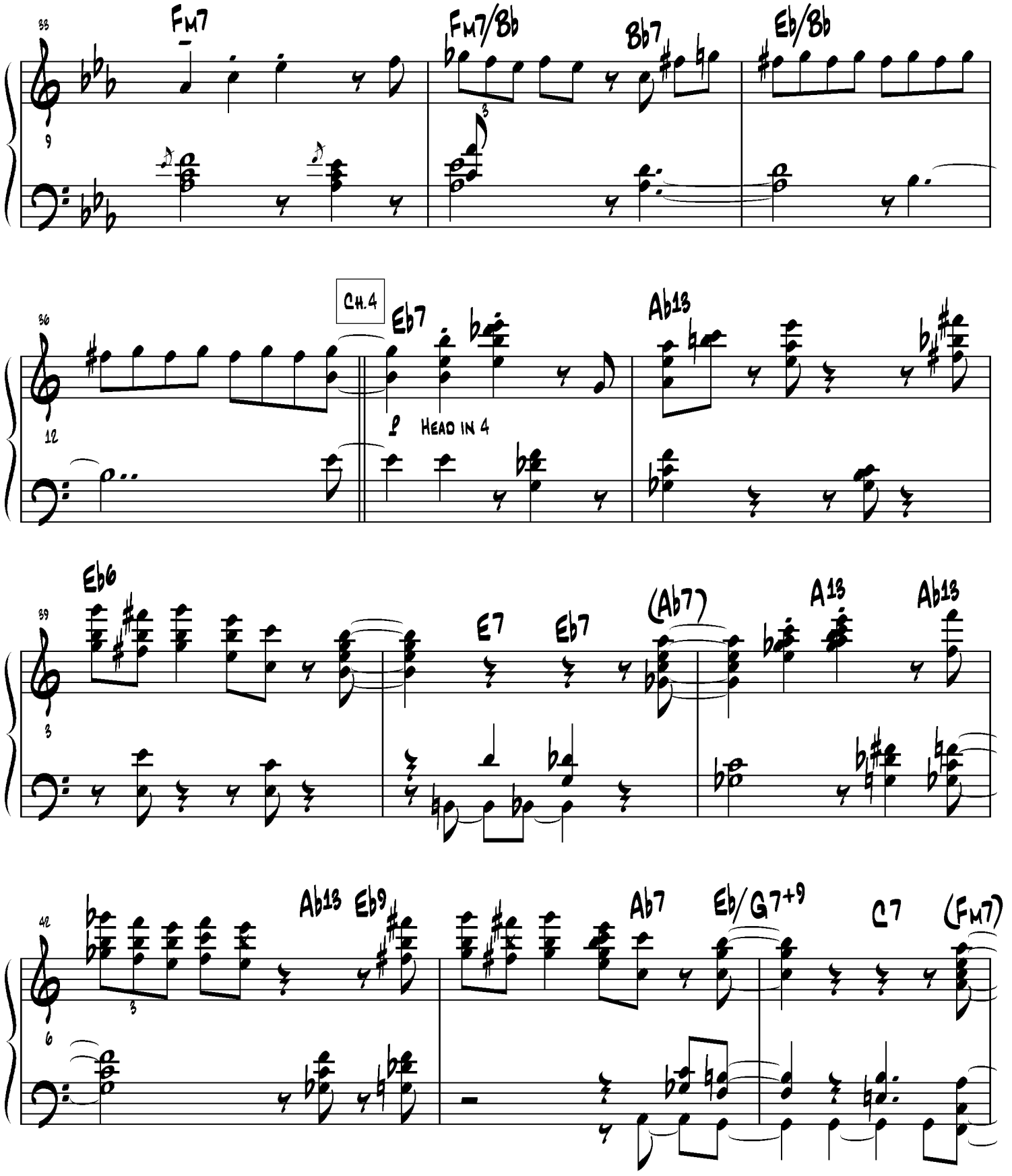
279
C7
F7
Bb
8va
19
8vb

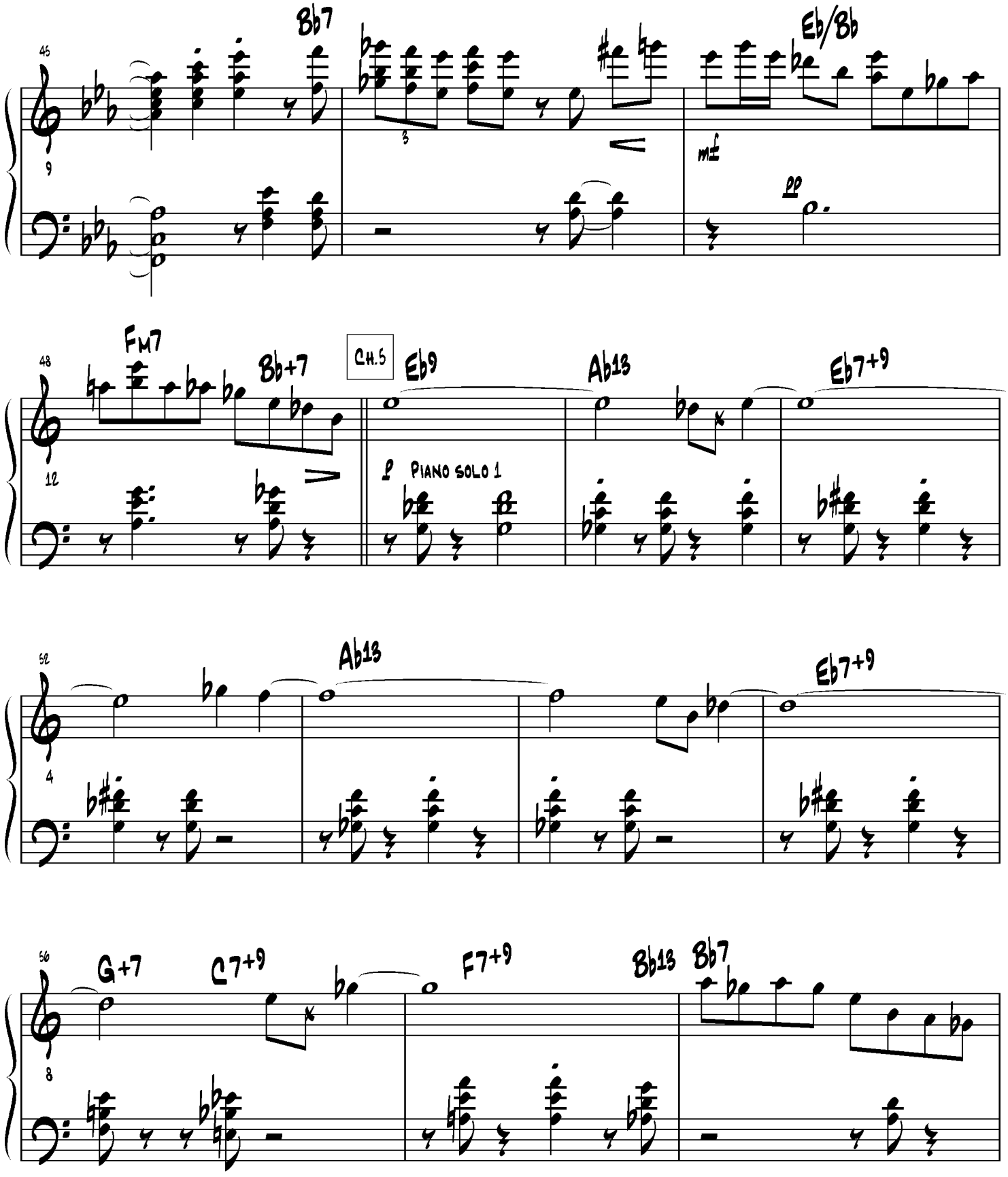
The Smudge

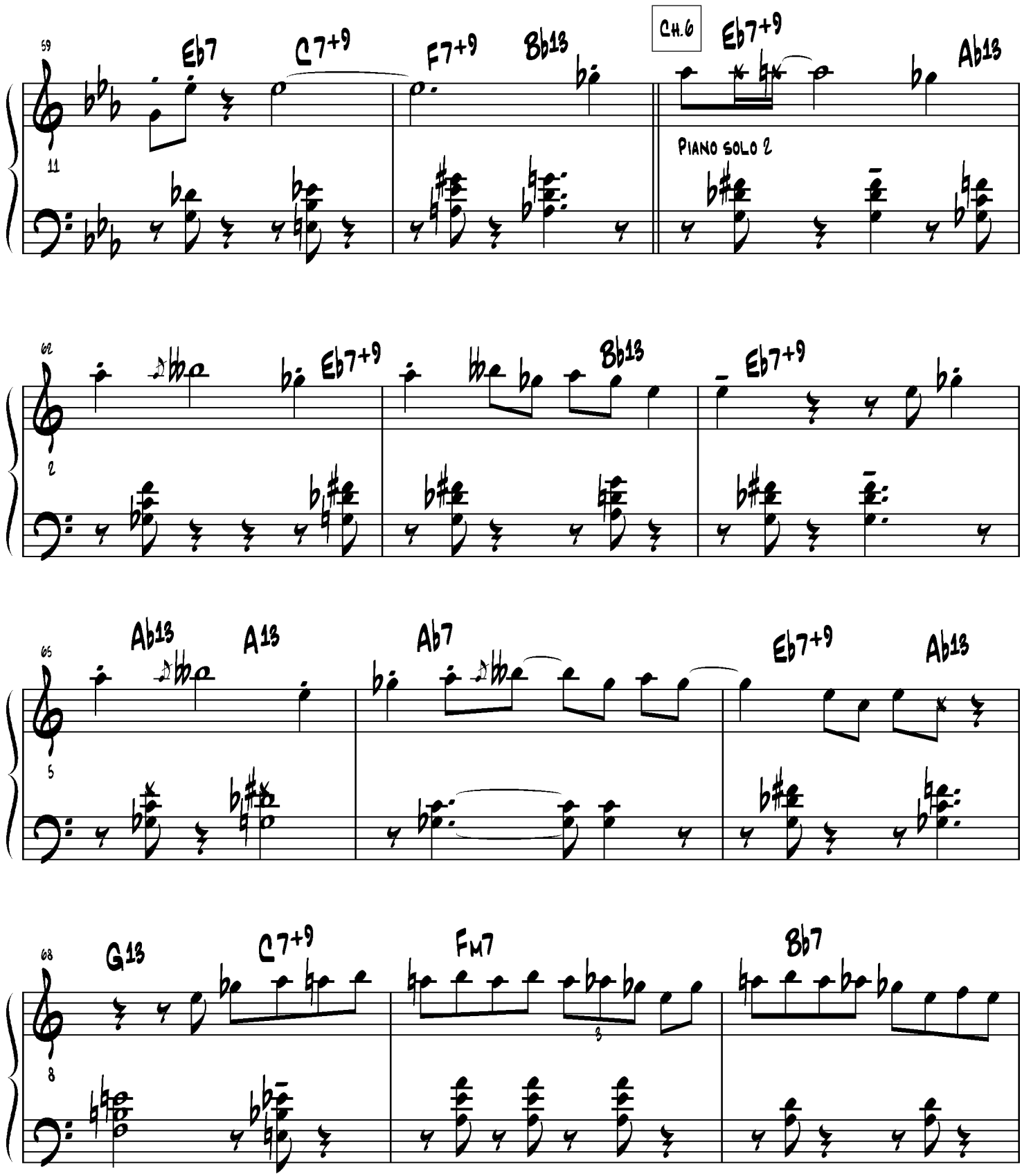
by Oscar Peterson
from "Eloquence - Live at the Tivoli Gardens Copenhagen"
May 29, 1965 Limelight 818 842-2

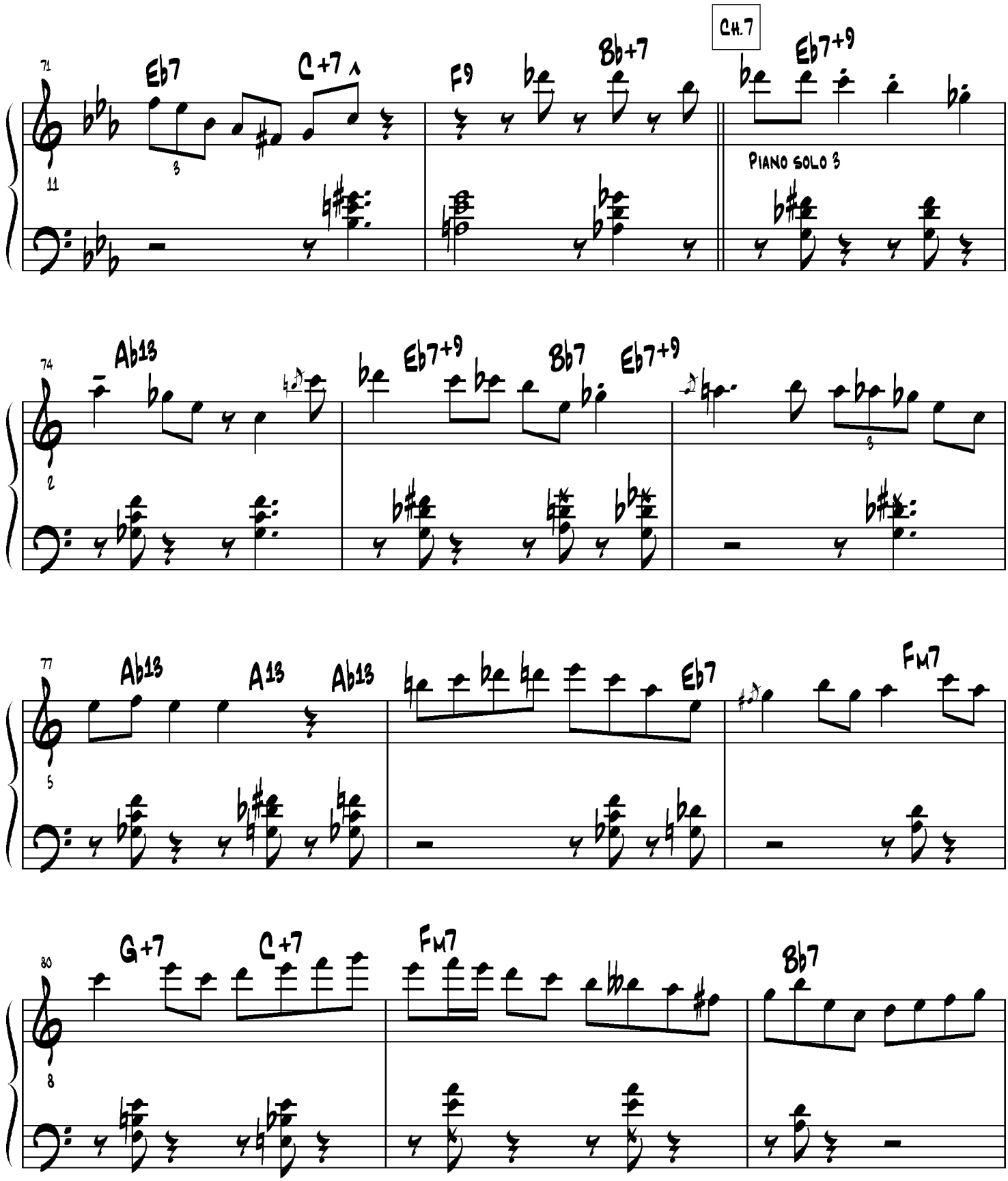


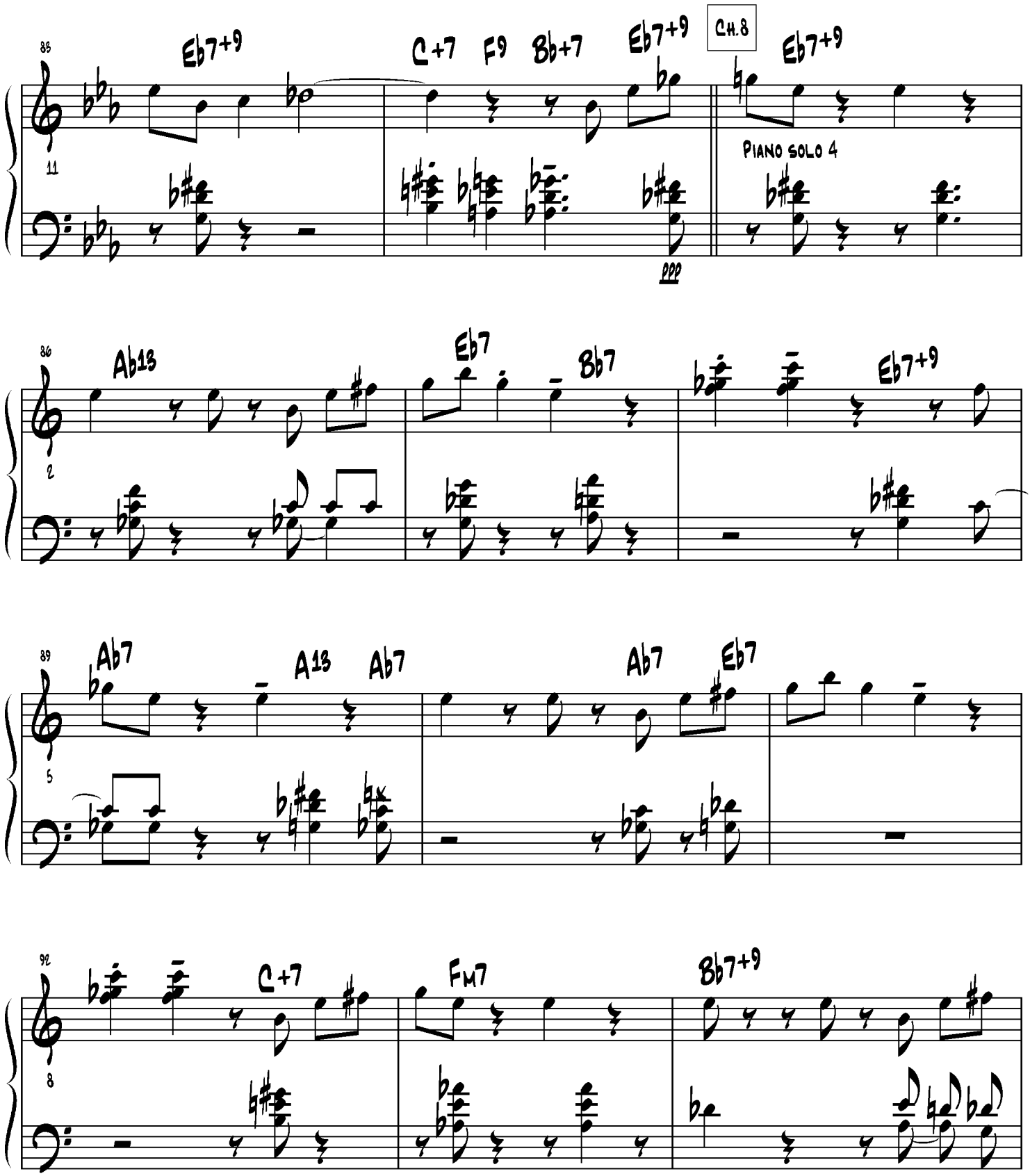

20
Gø C7+9
FM7
(Bb7) Bb7
Eb∆
8
24
Bb7+5
CH.3
Eb7
Ab7
12
mp HEAD IN 3
27
Eb7
E7
Eb7
Ab7
A7
3
30
Ab7
Eb7
G+7
C7+9
6

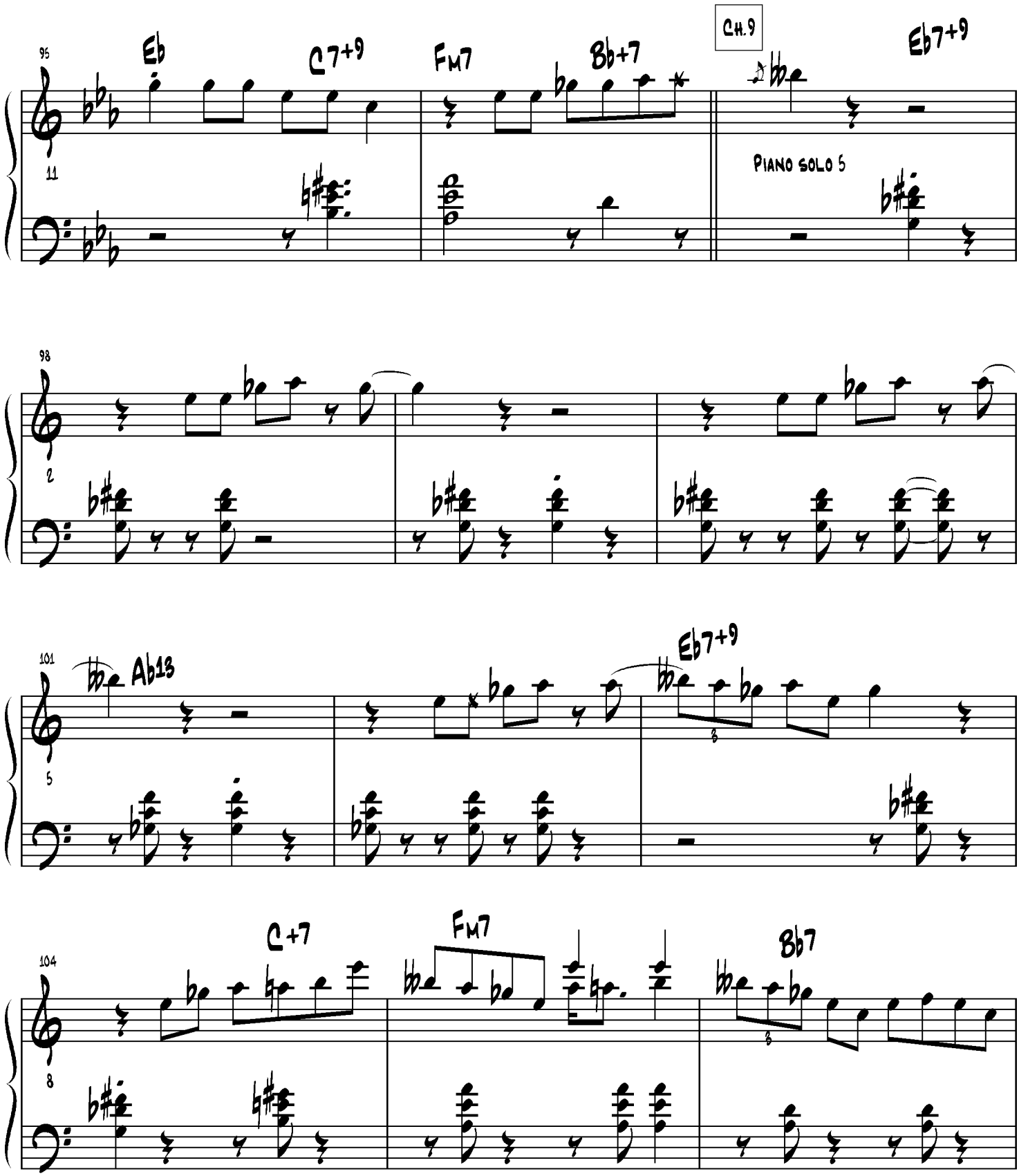

35
Fm7
Fm7/Bb
Bb7
Eb/Bb
9
36
Ch.4
Eb7
Ab13
12
Head in 4
39
Eb6
E7
Eb7
(Ab7)
A13
Ab13
3
42
Ab13
Eb9
Ab7
Eb/G
7+9
C7
(Fm7)
6

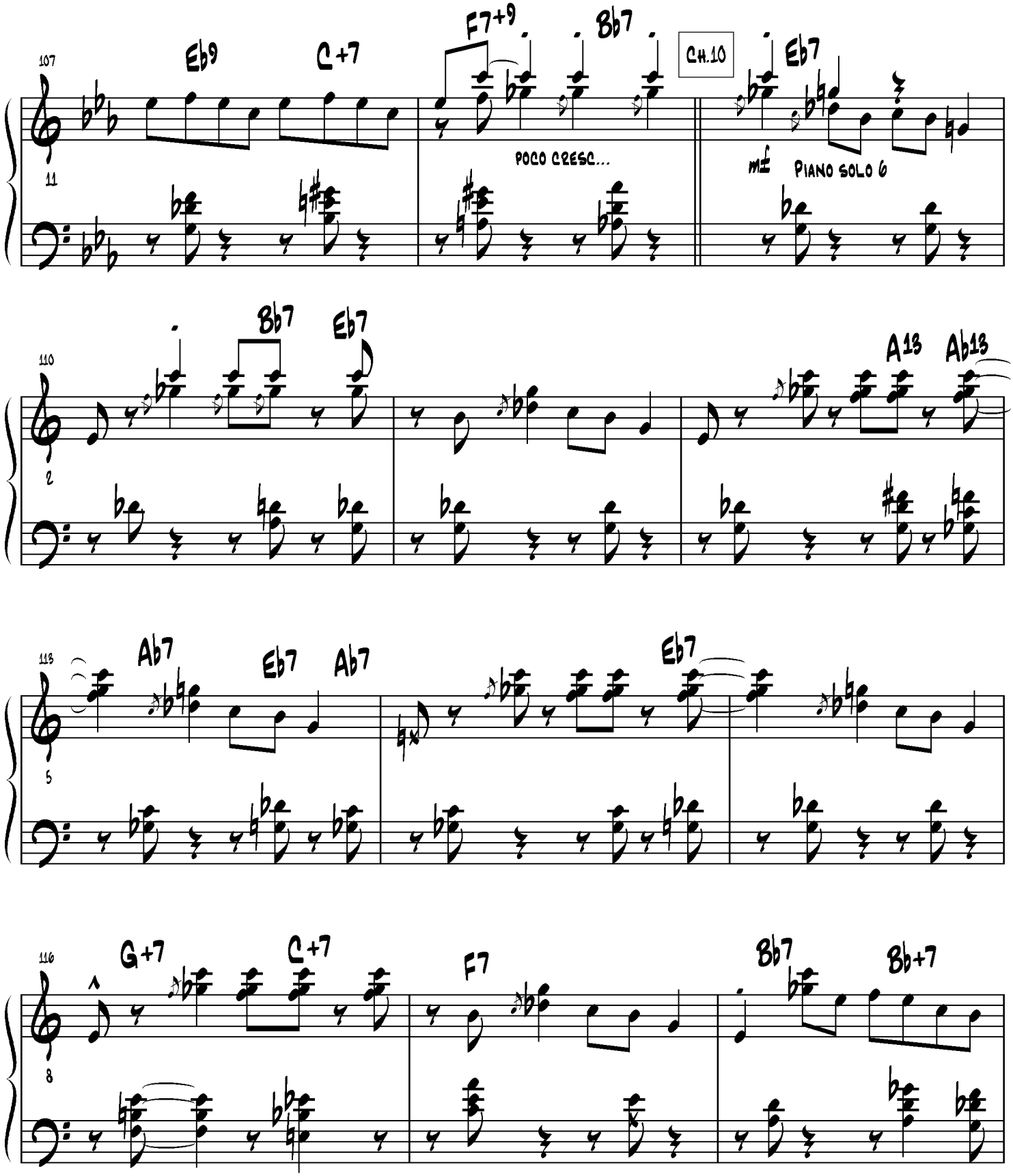

45
9
Bb7
Eb/Bb
mf
pp
48
12
Fm7
Bb+7
Ch.5
Eb9
Ab13
Eb7+9
f
Piano solo 1
52
4
Ab13
Eb7+9
56
8
G+7
C7+9
F7+9
Bb13
Bb7

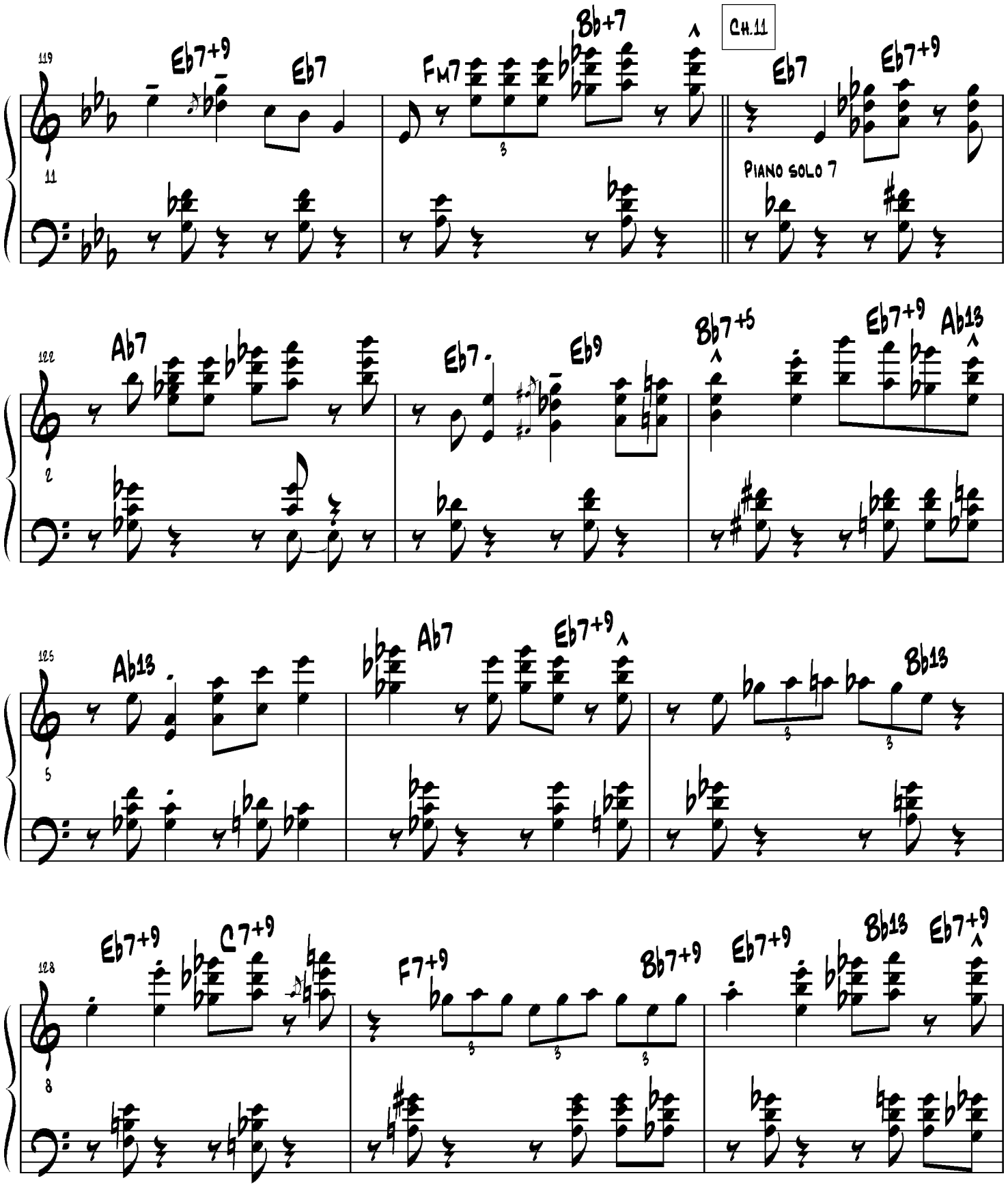

59
Eb7
C7+9
F7+9
Bb13
CH.6
Eb7+9
Ab13
11
PIANO SOLO 2
62
Eb7+9
Bb13
Eb7+9
2
65
Ab13
A13
Ab7
Eb7+9
Ab13
5
68
G13
C7+9
Fm7
Bb7
8

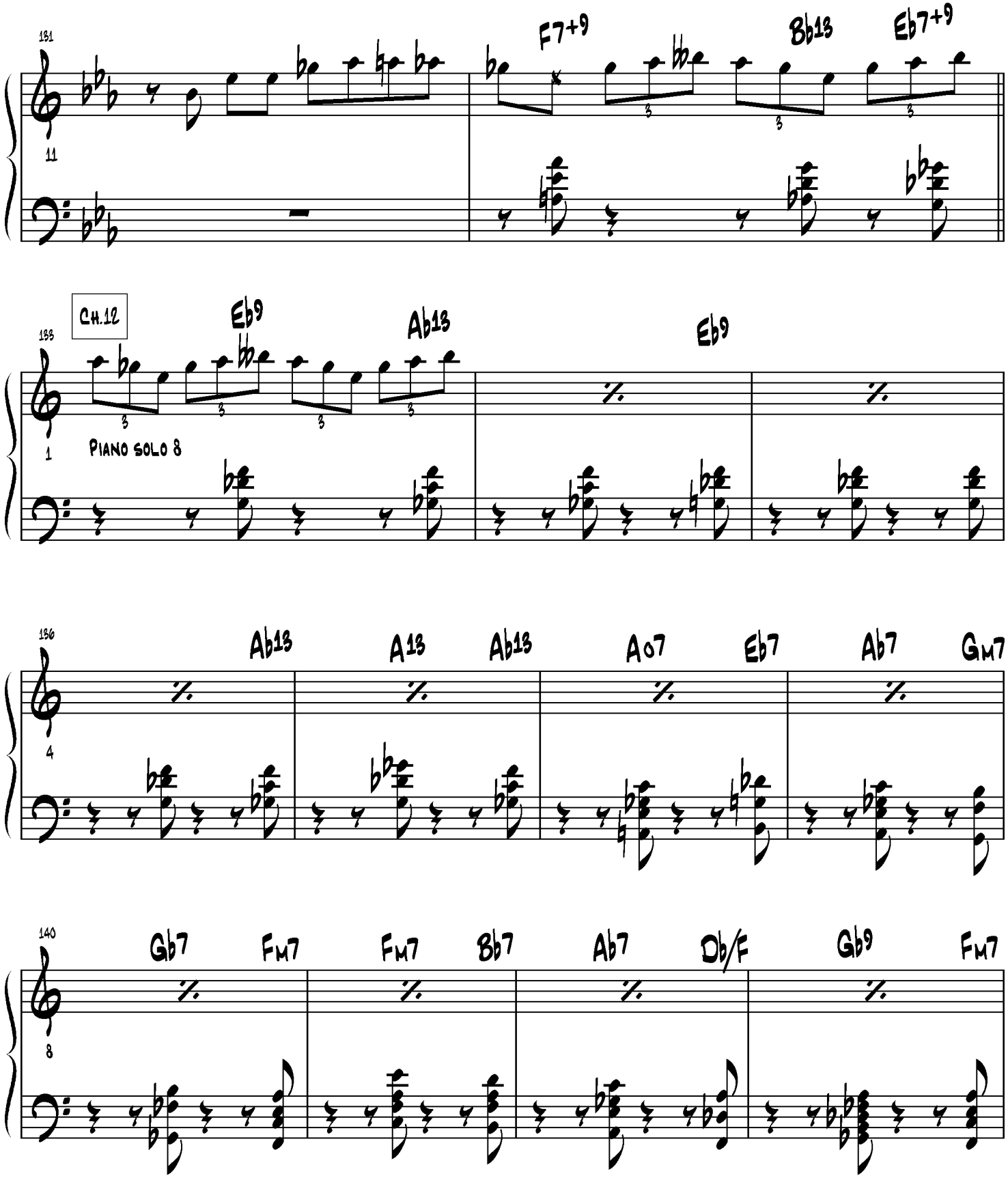

71
Eb7
C+7
F9
Bb+7
Ch.7
Eb7+9
Piano solo 3
74
Ab13
Eb7+9
Bb7
Eb7+9
77
Ab13
A13
Ab13
Eb7
Fm7
80
G+7
C+7
Fm7
Bb7

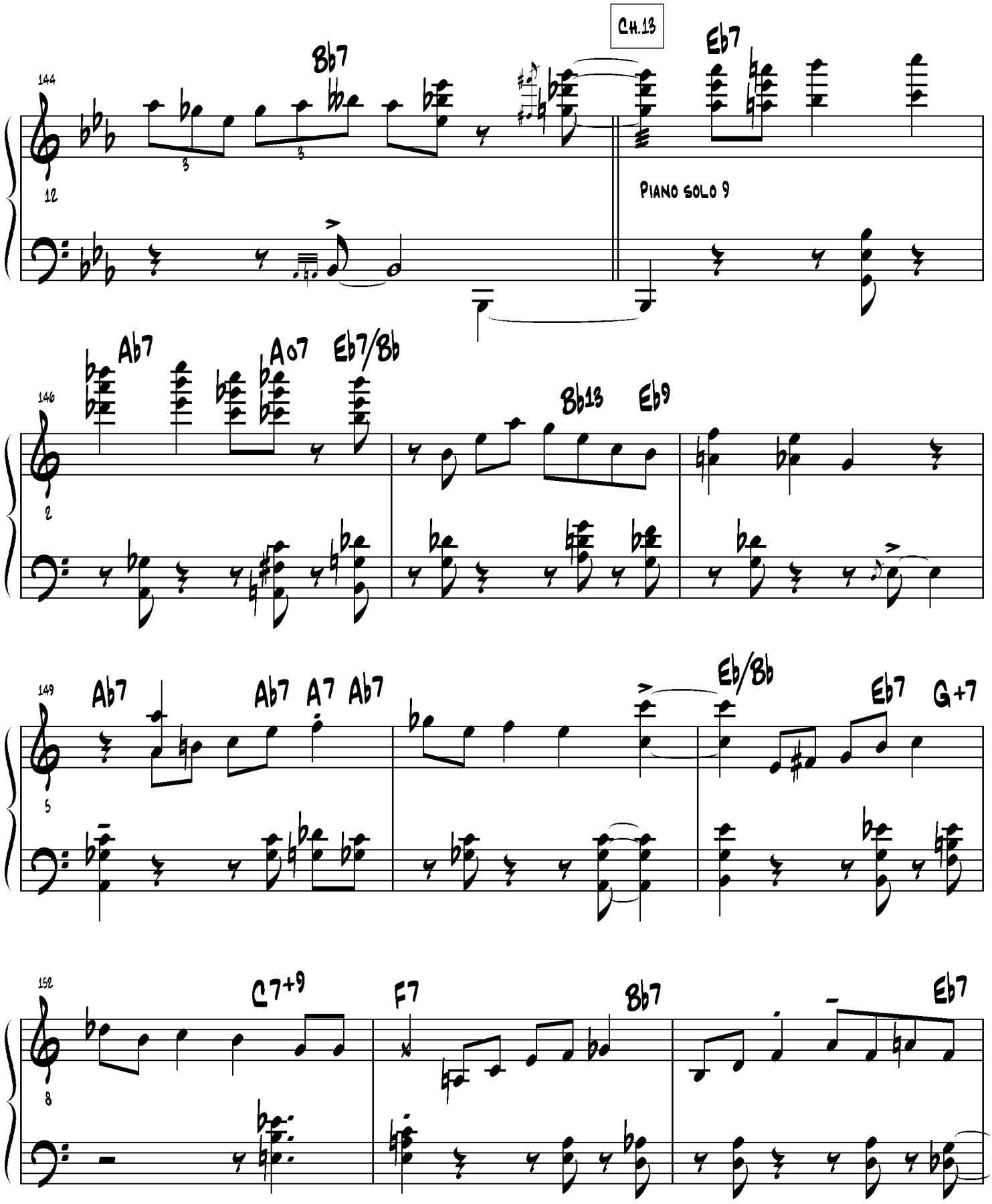

85
Eb7+9
C+7
F9
Bb+7
Eb7+9
Ch.8
Eb7+9
11
PIANO SOLO 4
ppp
86
Ab13
Eb7
Bb7
Eb7+9
2
89
Ab7
A13
Ab7
Ab7
Eb7
5
92
C+7
Fm7
Bb7+9
8

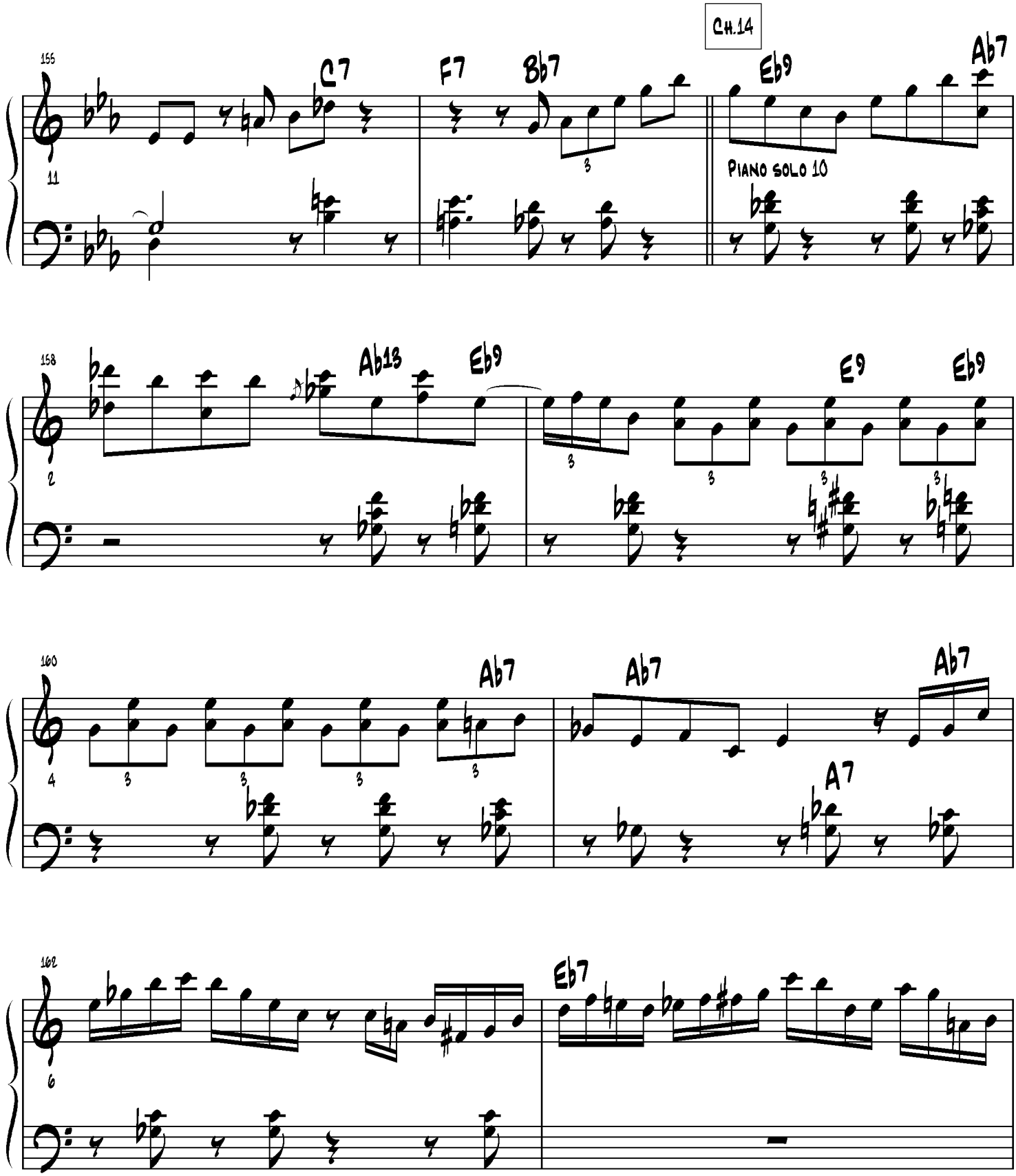

95
Eb
C7+9
Fm7
Bb+7
Ch.9
Eb7+9
11
Piano solo 5
98
2
101
Ab13
Eb7+9
5
104
C+7
Fm7
Bb7
8

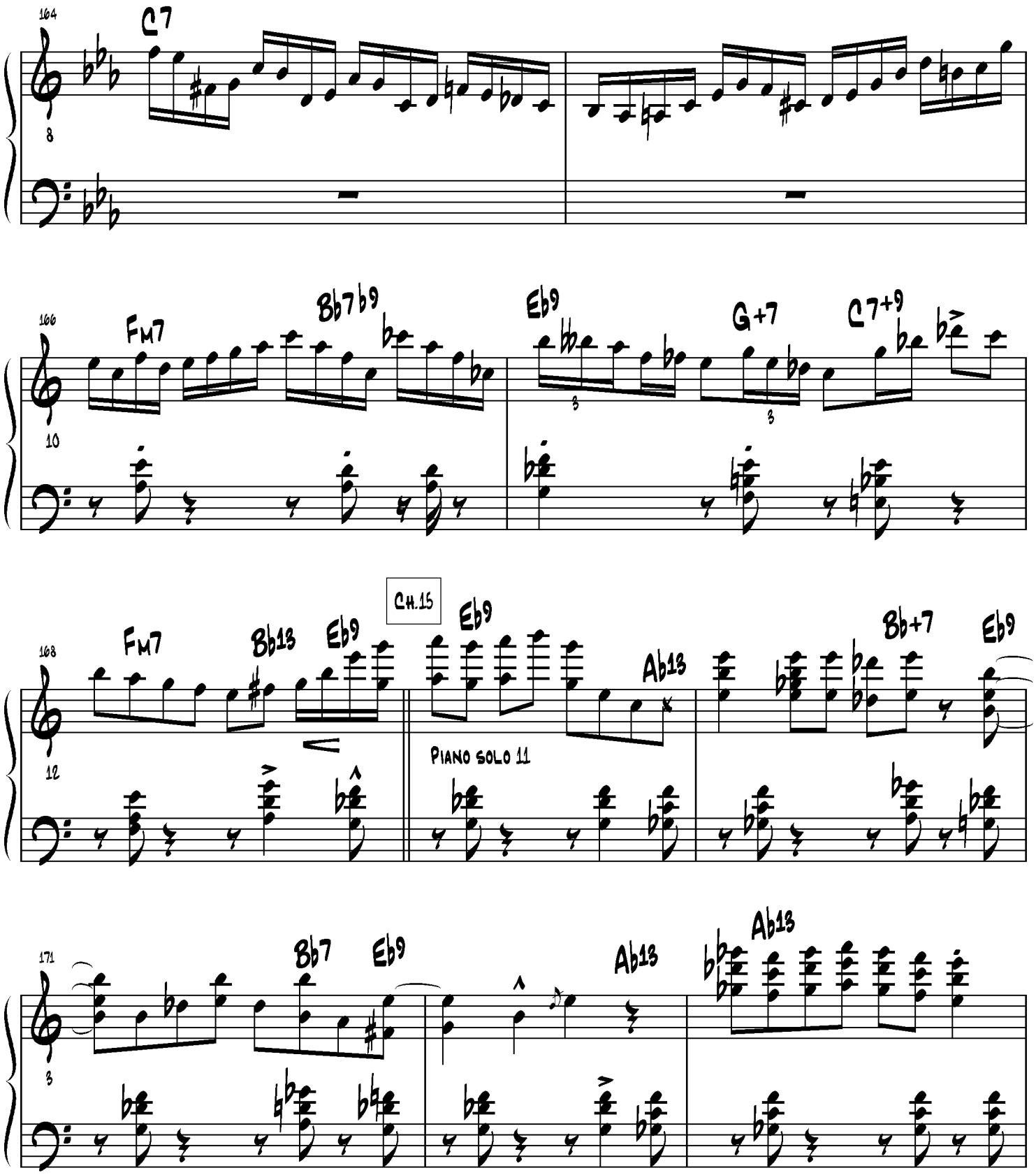

107
Eb9
C+7
F7+9
Bb7
CH.10
Eb7
11
POCO CRESC...
mf
PIANO SOLO 6
110
Bb7
Eb7
A13
Ab13
2
113
Ab7
Eb7
Ab7
Eb7
5
116
G+7
C+7
F7
Bb7
Bb+7
8

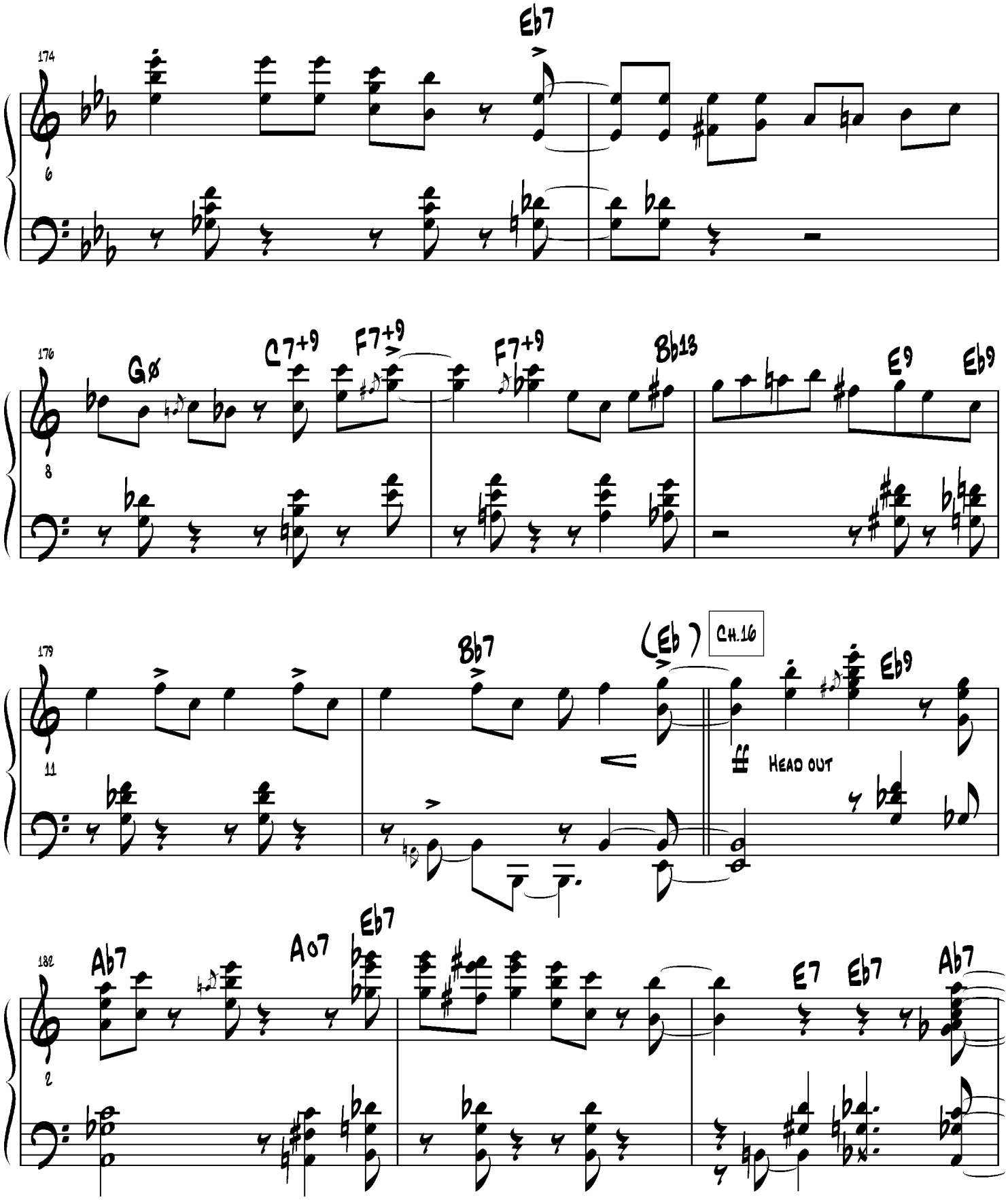

119
Eb7+9
Eb7
Fm7
Bb+7
Ch.11
Eb7
Eb7+9
PIANO SOLO 7
122
Ab7
Eb7
Eb9
Bb7+5
Eb7+9
Ab13
125
Ab13
Ab7
Eb7+9
Bb13
128
Eb7+9
C7+9
F7+9
Bb7+9
Eb7+9
Bb13
Eb7+9

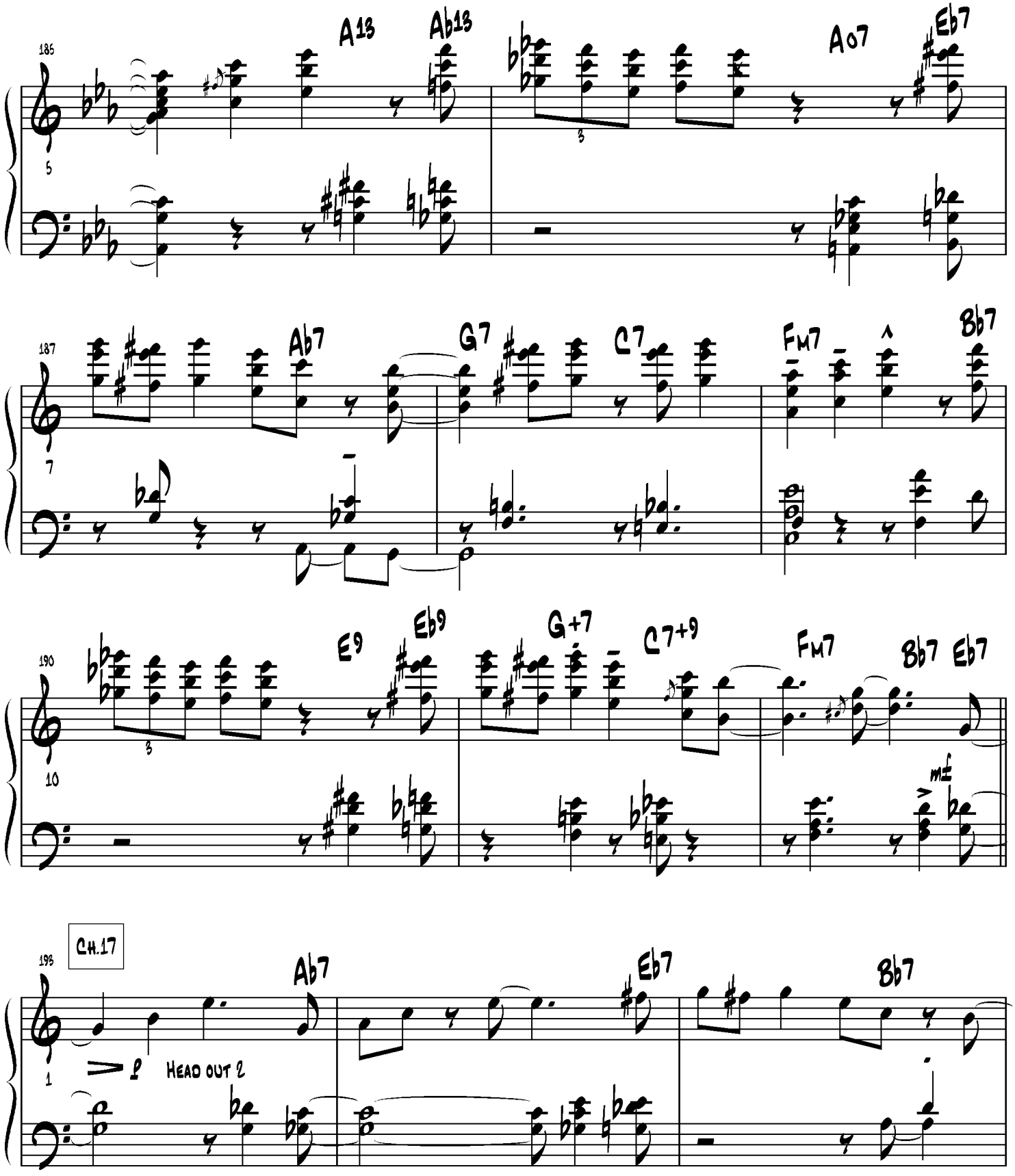

131
11
F7+9
Bb13
Eb7+9
CH.12
133
1
PIANO SOLO 8
Eb9
Ab13
Eb9
136
4
Ab13
A13
Ab13
A07
Eb7
Ab7
Gm7
140
8
Gb7
Fm7
Fm7
Bb7
Ab7
Db/F
Gb9
Fm7

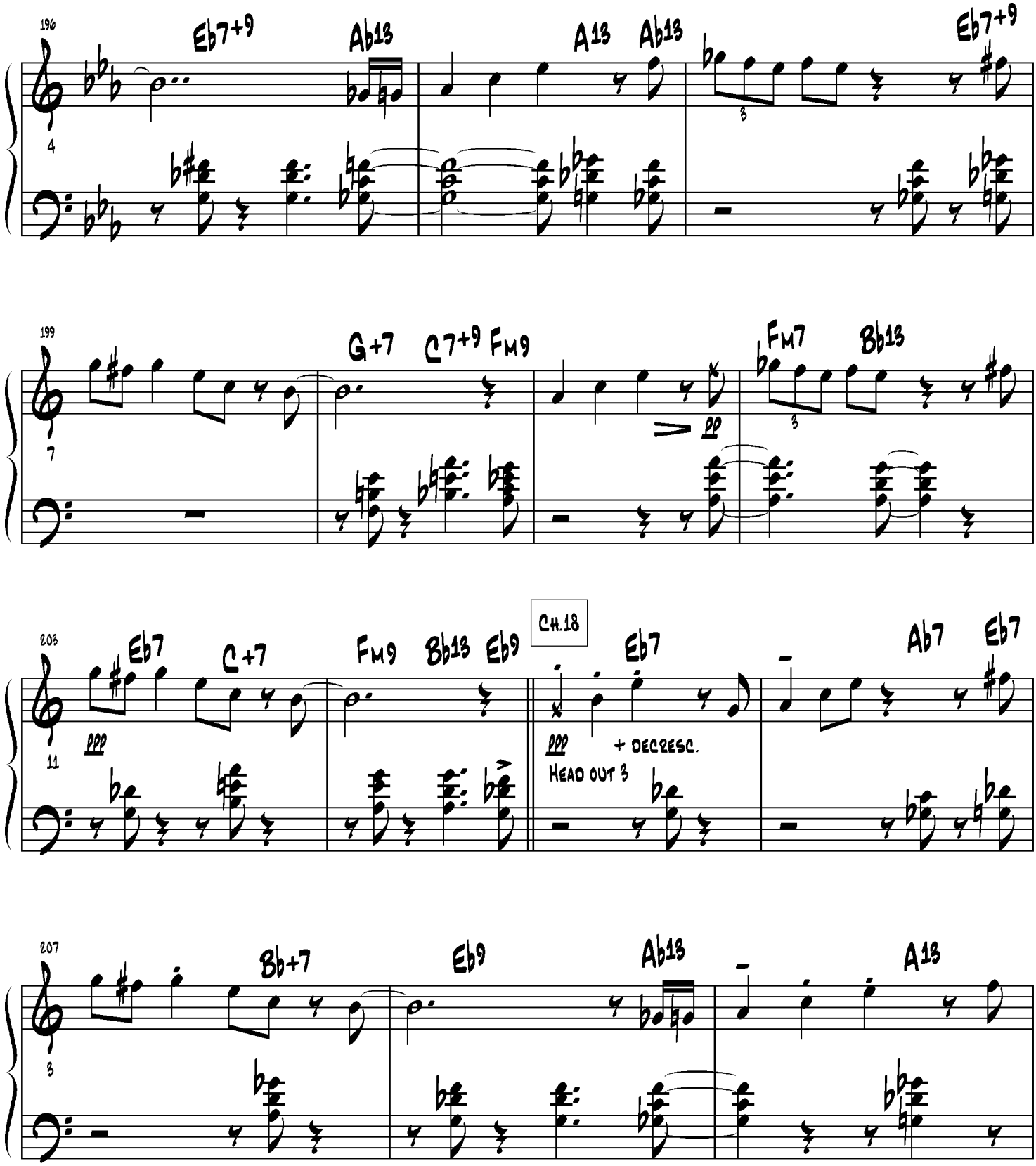

Ch.13
144
Bb7
Eb7
12
Piano solo 9
146
Ab7
Ab07
Eb7/Bb
Bb13
Eb9
2
149
Ab7
Ab7
A7
Ab7
Eb/Bb
Eb7
G+7
5
152
C7+9
F7
Bb7
Eb7
8


Ch.14
155
C7
F7
Bb7
Eb9
Ab7
11
Piano solo 10
158
Ab13
Eb9
E9
Eb9
2
160
Ab7
Ab7
Ab7
4
A7
162
Eb7
6


164
C7
166
Fm7
Bb7b9
Eb9
G+7
C7+9
168
Fm7
Bb13
Eb9
Ch.15
Eb9
Ab13
Bb+7
Eb9
Piano solo 11
171
Bb7
Eb9
Ab13
Ab13


174
Eb7
176
Gø
C7+9
F7+9
F7+9
Bb13
E9
Eb9
179
Bb7
(Eb)
CH.16
Eb9
HEAD OUT
182
Ab7
Ao7
Eb7
E7
Eb7
Ab7

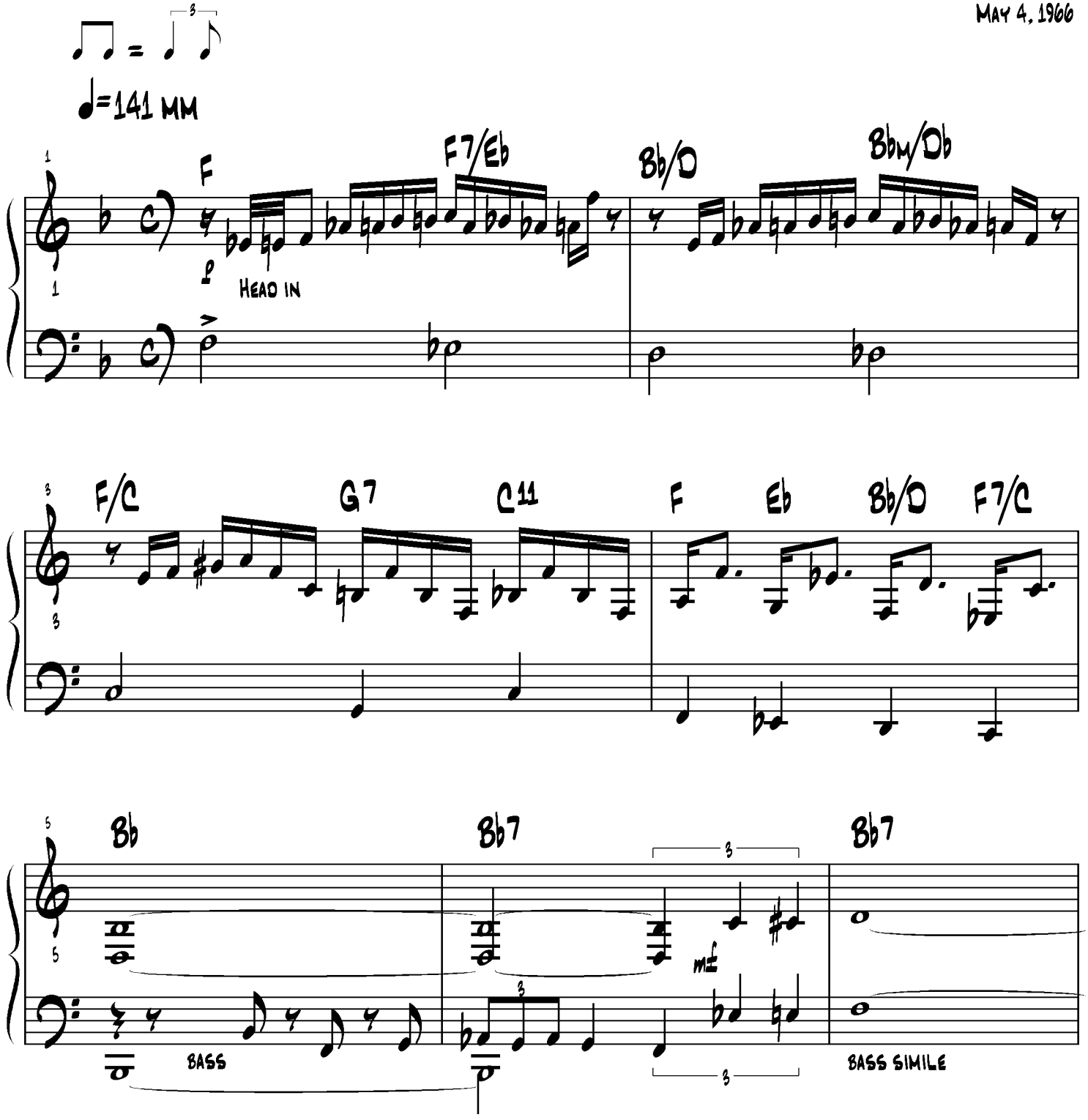

185
A13
Ab13
A07
Eb7
187
Ab7
G7
C7
FM7
Bb7
190
E9
Eb9
G+7
C7+9
FM7
Bb7
Eb7
mf
193
CH.17
Ab7
Eb7
Bb7
HEAD OUT 2

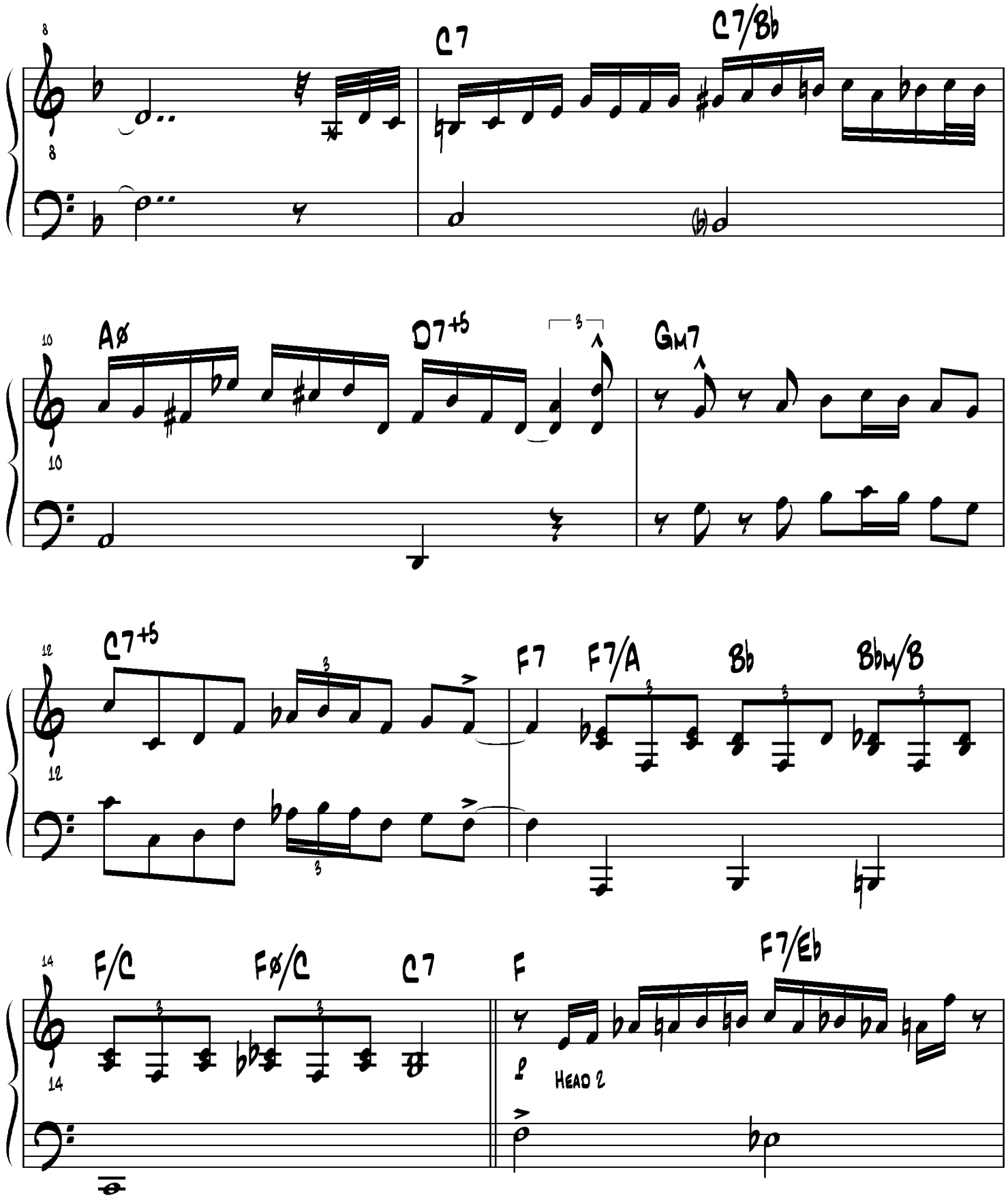

196
Eb7+9
Ab13
A13
Ab13
Eb7+9
4
199
G+7
C7+9
Fm9
Fm7
Bb13
7
pp
208
Eb7
C+7
Fm9
Bb13
Eb9
CH.18
Eb7
Ab7
Eb7
11
ppp
ppp
+ decresc.
Head out 3
207
Bb+7
Eb9
Ab13
A13
3

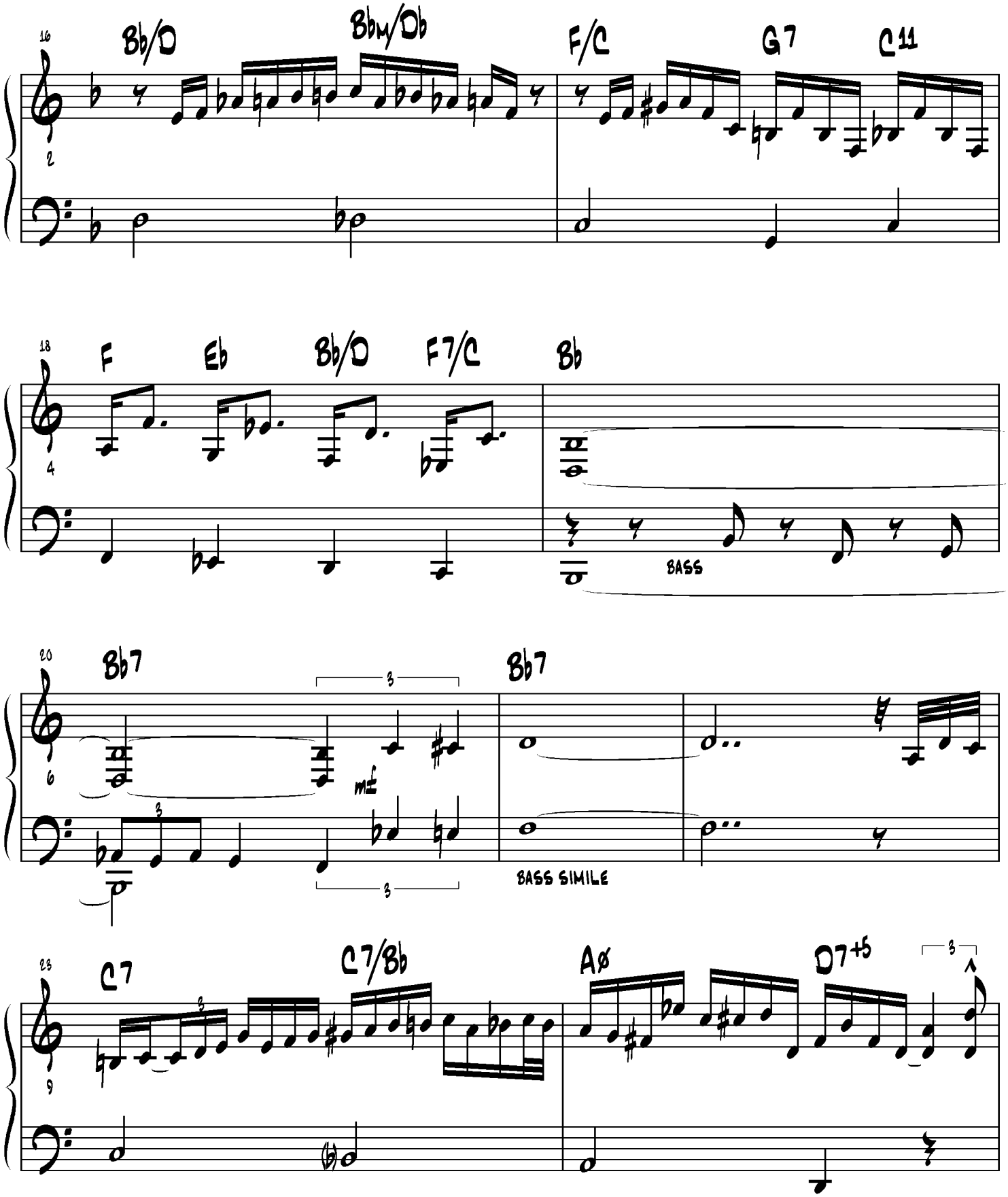
210
Ab13
Eb7+9
Db13
C7+9
6
213
Fm7
Bb7
9
216
D/Eb
Eb∆7
12
pp
8va

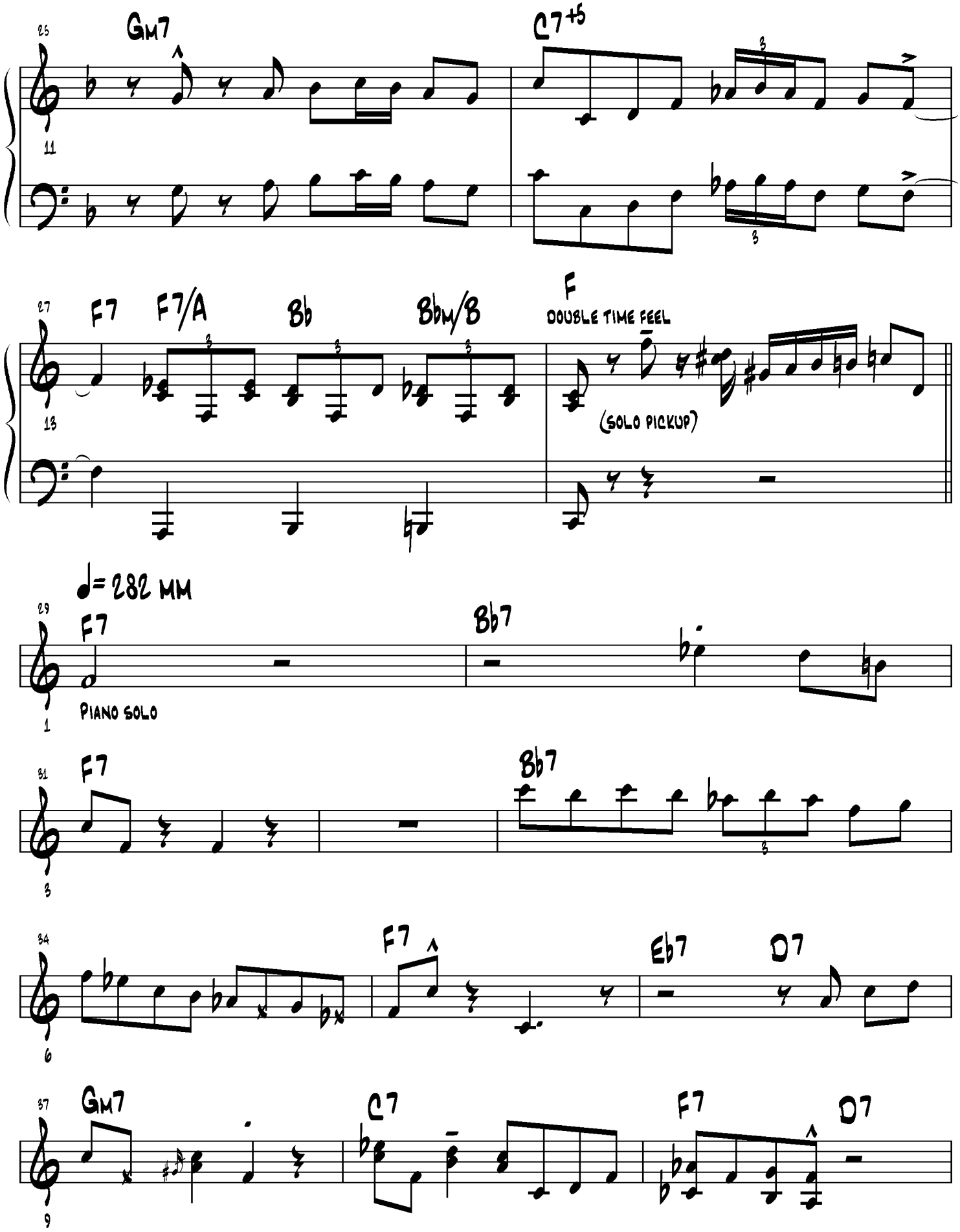
Blues Etude

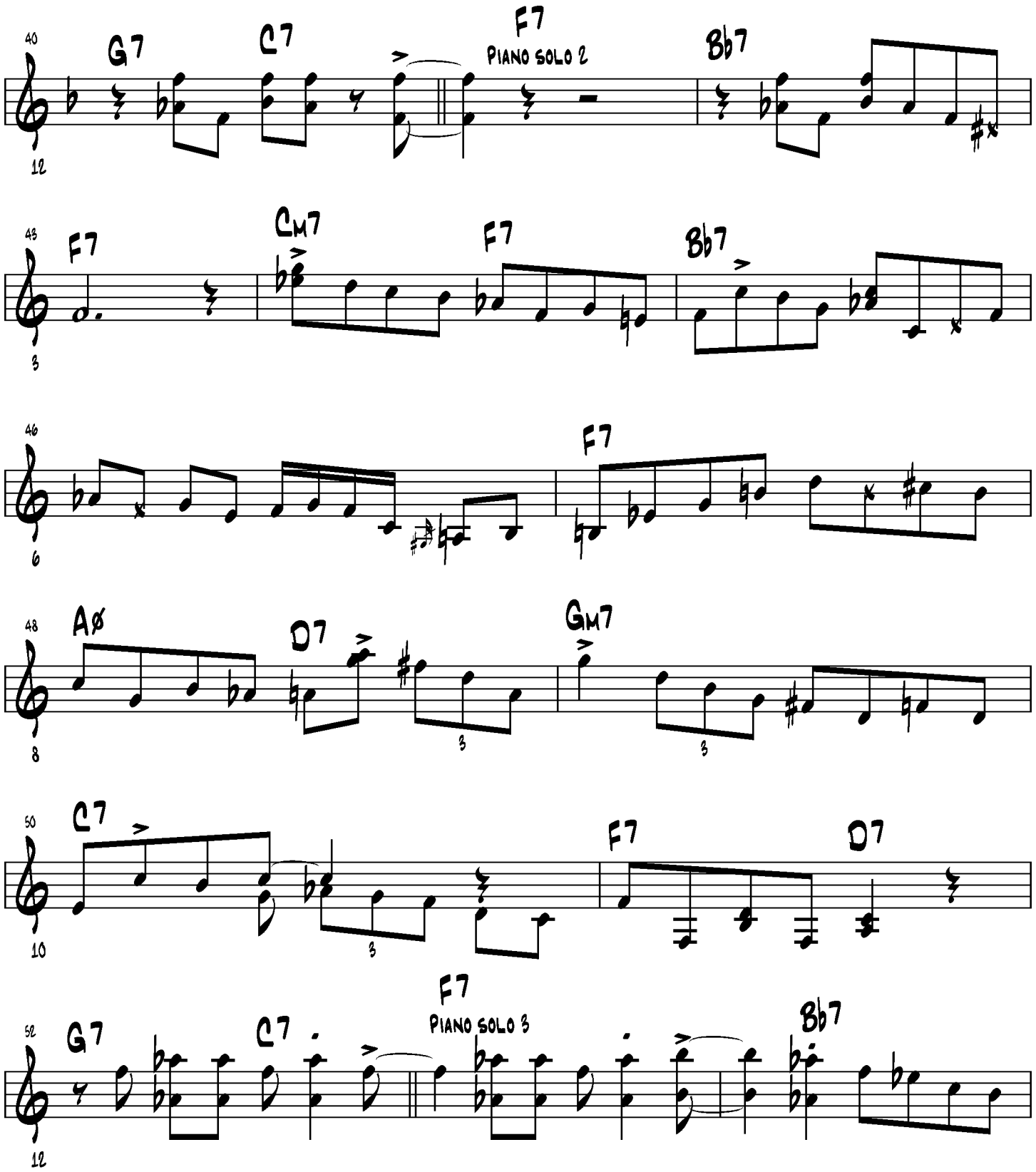
by Oscar Peterson
from "Blues Etude"
Limelight 818 844-2
May 4, 1966

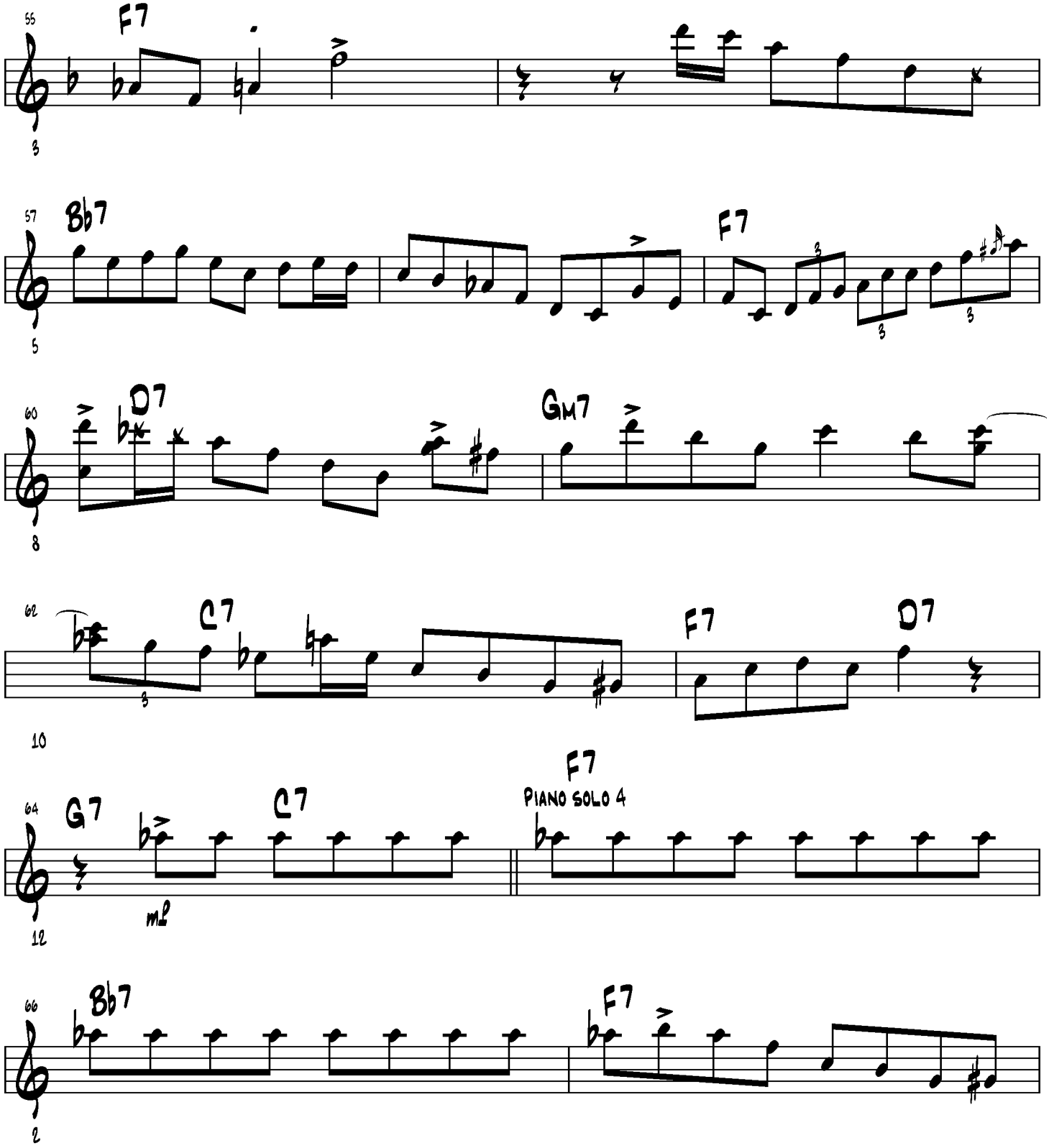


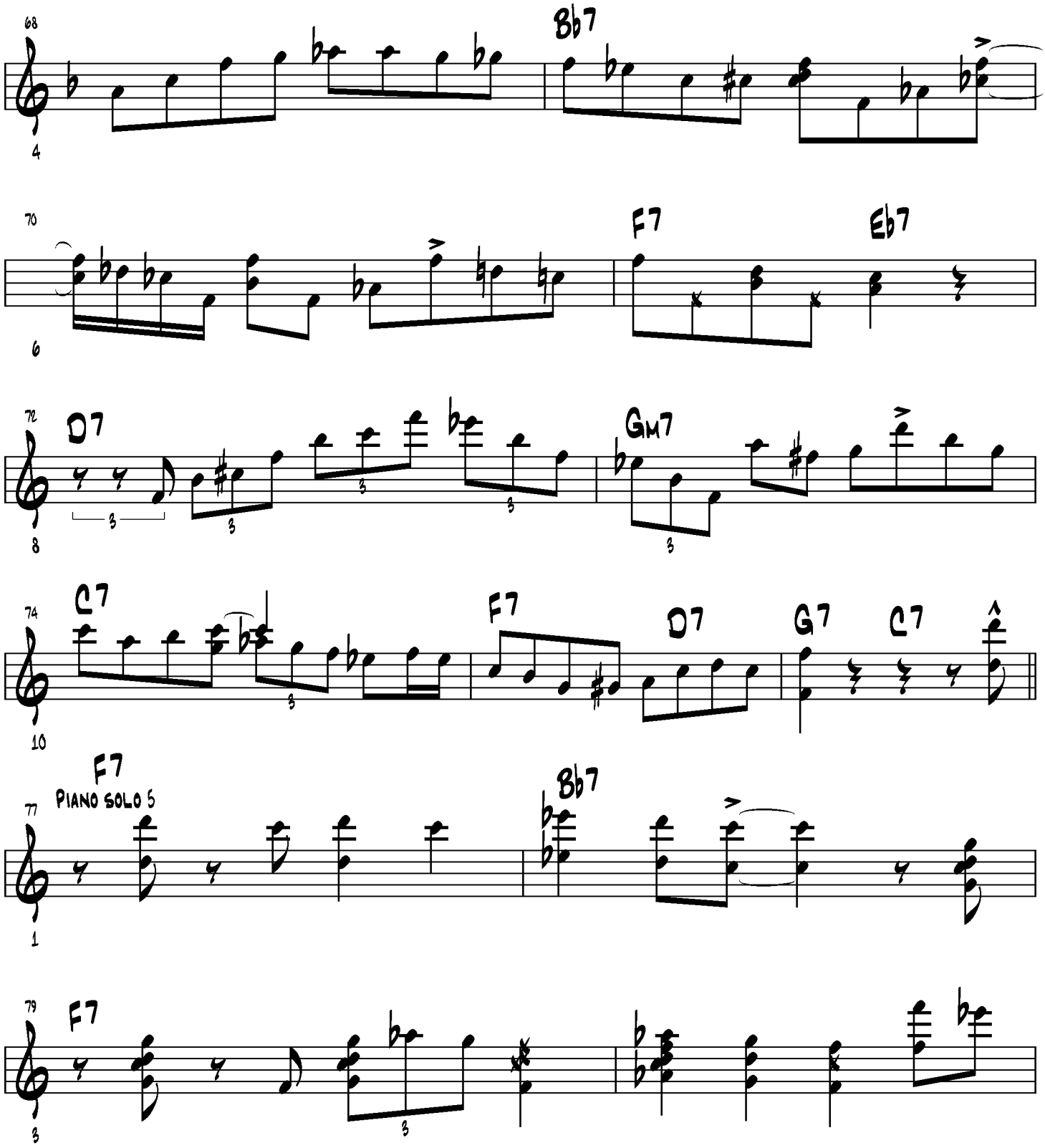

8
C7
C7/Bb
10
Aø
D7+5
3
Gm7
12
C7+5
3
F7
F7/A
Bb
Bbm/B
3
14
F/C
Fø/C
C7
F
F7/Eb
3
HEAD 2

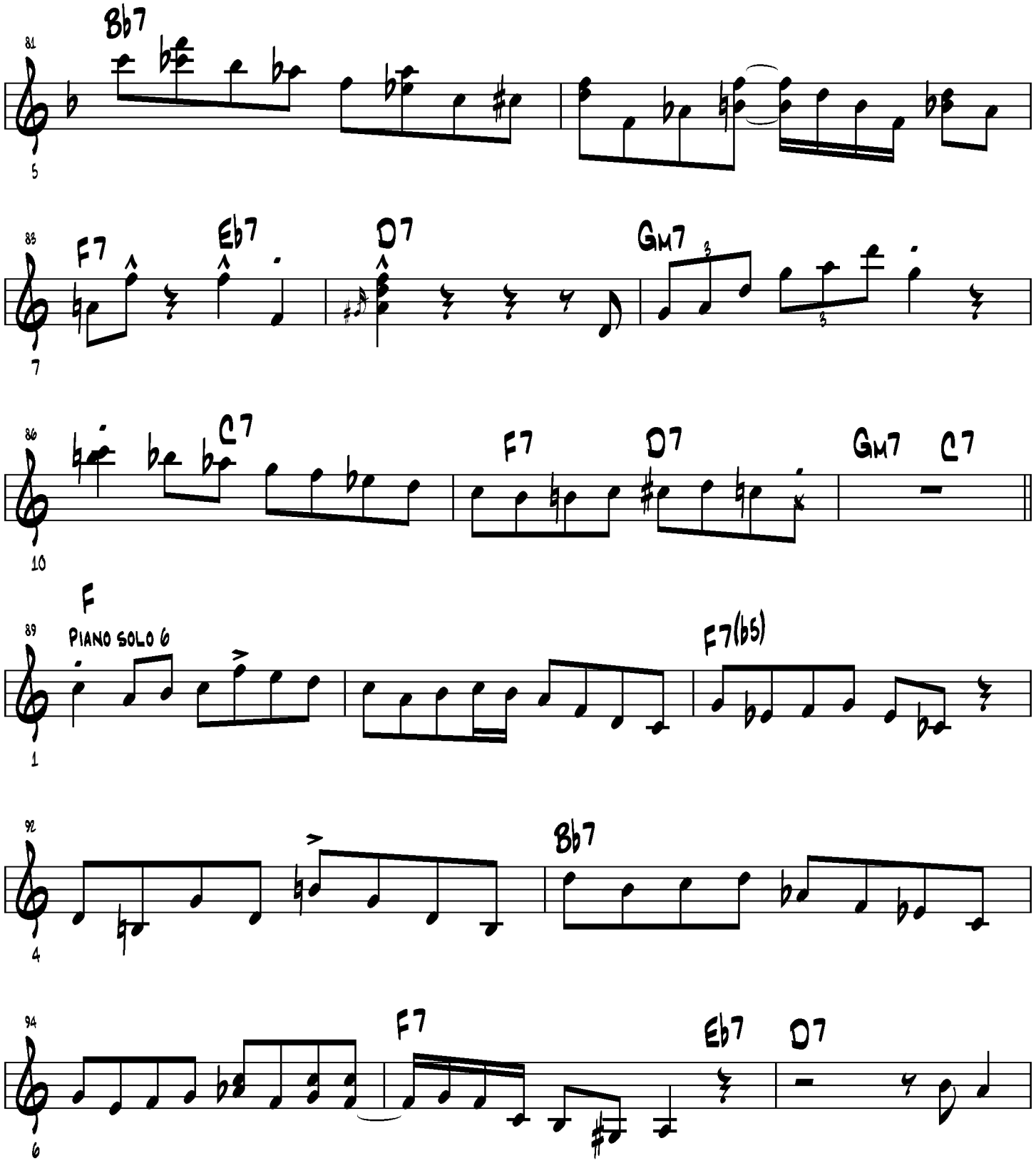

16
Bb/D
Bbm/Db
F/C
G7
C11
2
18
F
Eb
Bb/D
F7/C
Bb
4
BASS
20
Bb7
Bb7
6
mf
BASS SIMILE
23
C7
C7/Bb
Aø
D7+5
9

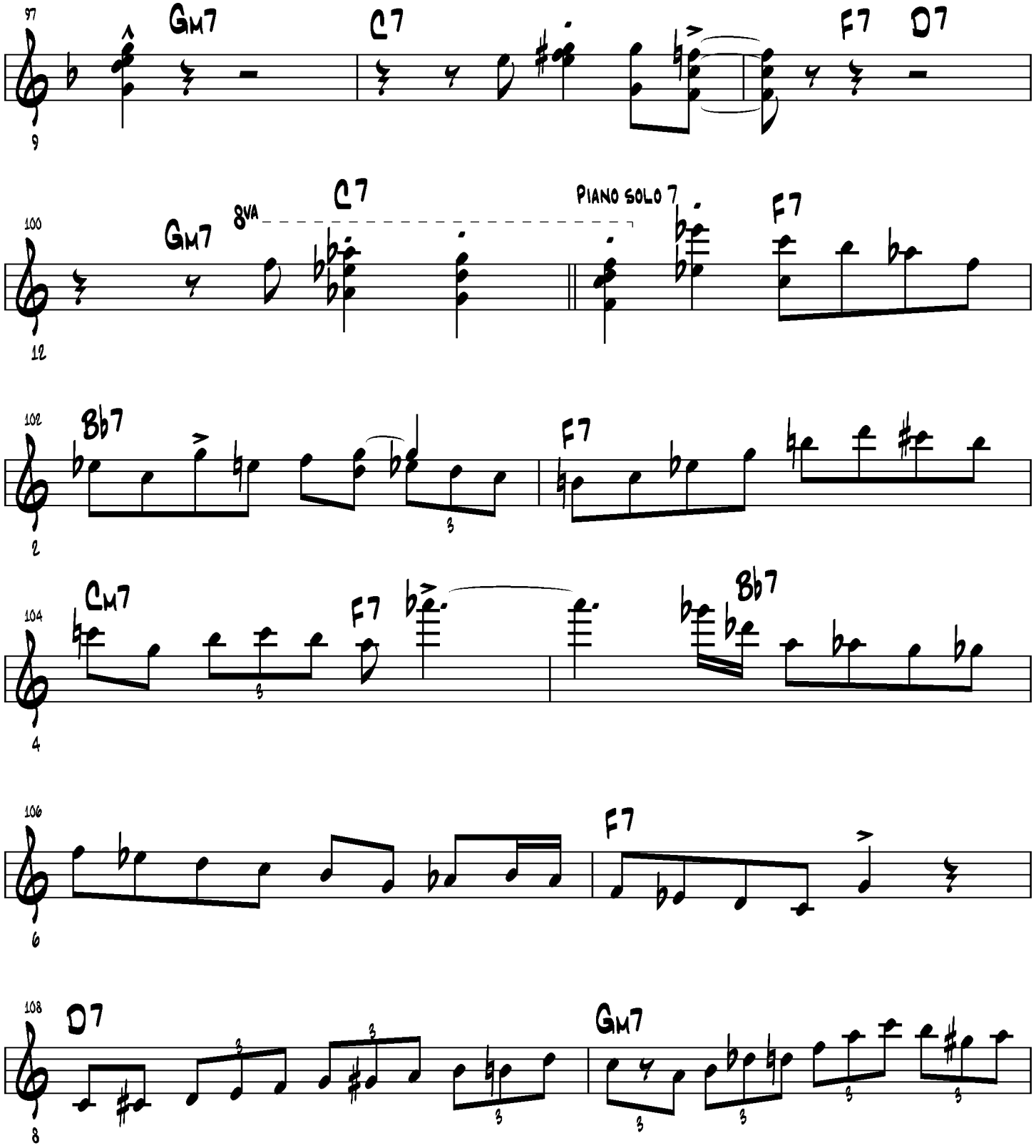

25
Gm7
C7+5
11
27
F7
F7/A
Bb
Bbm/B
F
DOUBLE TIME FEEL
13
(SOLO PICKUP)
♩= 282 MM
29
F7
Bb7
PIANO SOLO
1
31
F7
Bb7
3
34
F7
Eb7
D7
6
37
Gm7
C7
F7
D7
9

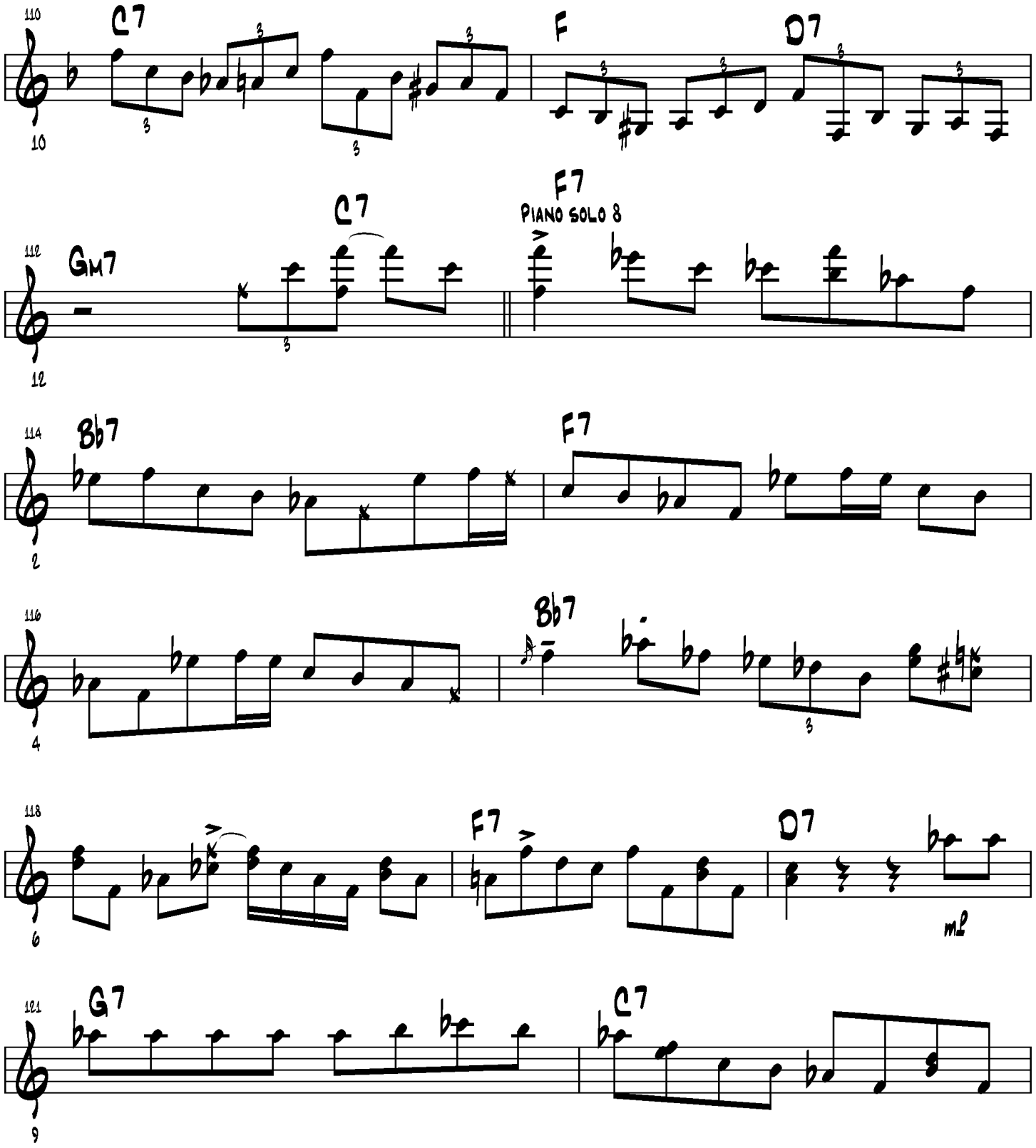

40
G7
C7
F7
PIANO SOLO 2
Bb7
12
43
F7
Cm7
F7
Bb7
3
46
F7
6
48
Aø
D7
Gm7
8
50
C7
F7
D7
10
52
G7
C7
F7
PIANO SOLO 3
Bb7
12

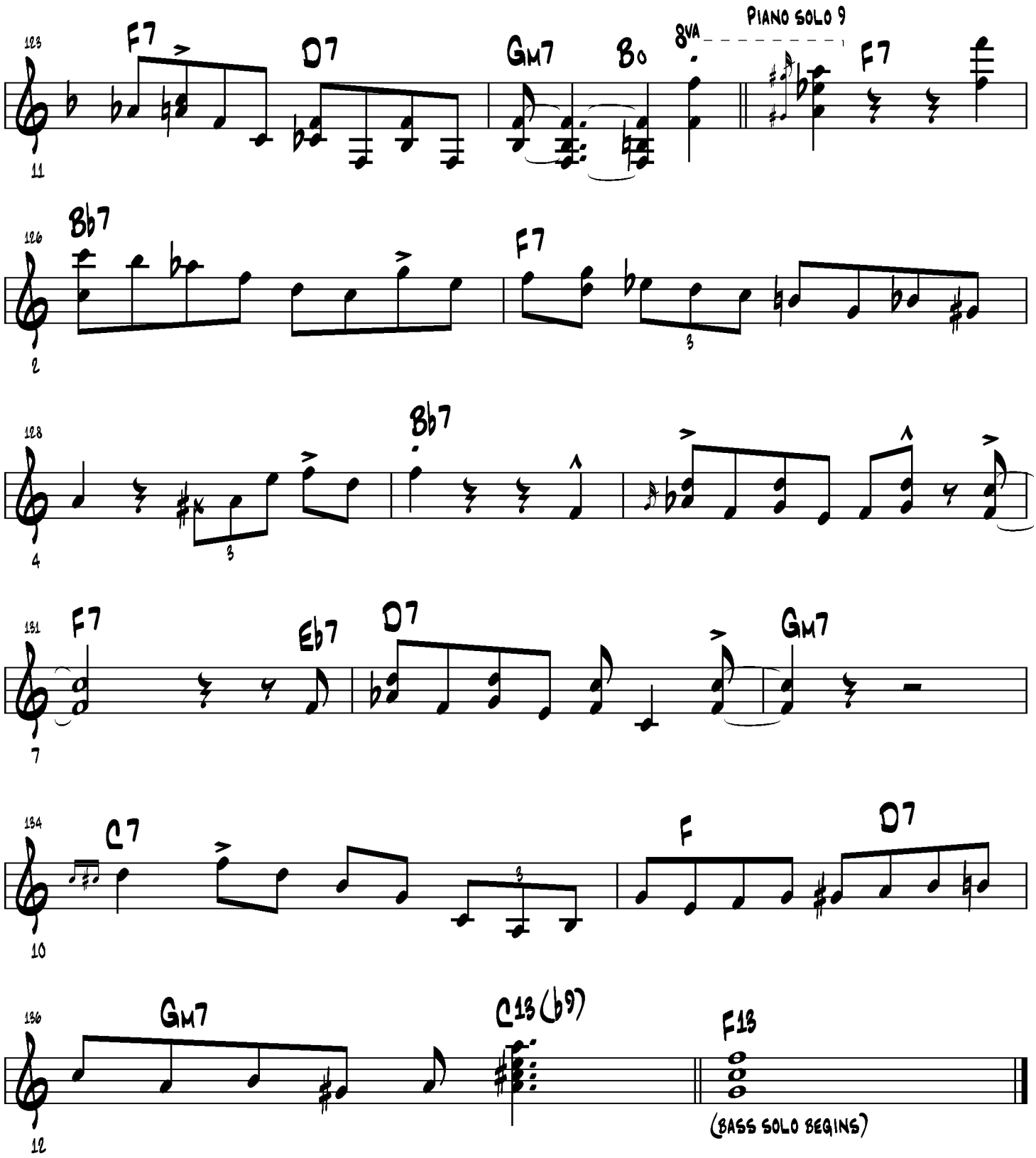

55
F7
3
57
Bb7
5
F7
3
3
3
60
D7
8
Gm7
62
C7
3
F7
D7
10
64
G7
C7
F7
PIANO SOLO 4
mf
12
66
Bb7
F7
2


68
Bb7
4
70
F7
Eb7
6
72
D7
Gm7
8
74
C7
F7
D7
G7
C7
10
77
F7
PIANO SOLO 5
Bb7
1
79
F7
3


81
Bb7
5
85
F7
Eb7
D7
Gm7
7
86
C7
F7
D7
Gm7
C7
10
89
F
PIANO SOLO 6
F7(b5)
1
92
Bb7
4
94
F7
Eb7
D7
6

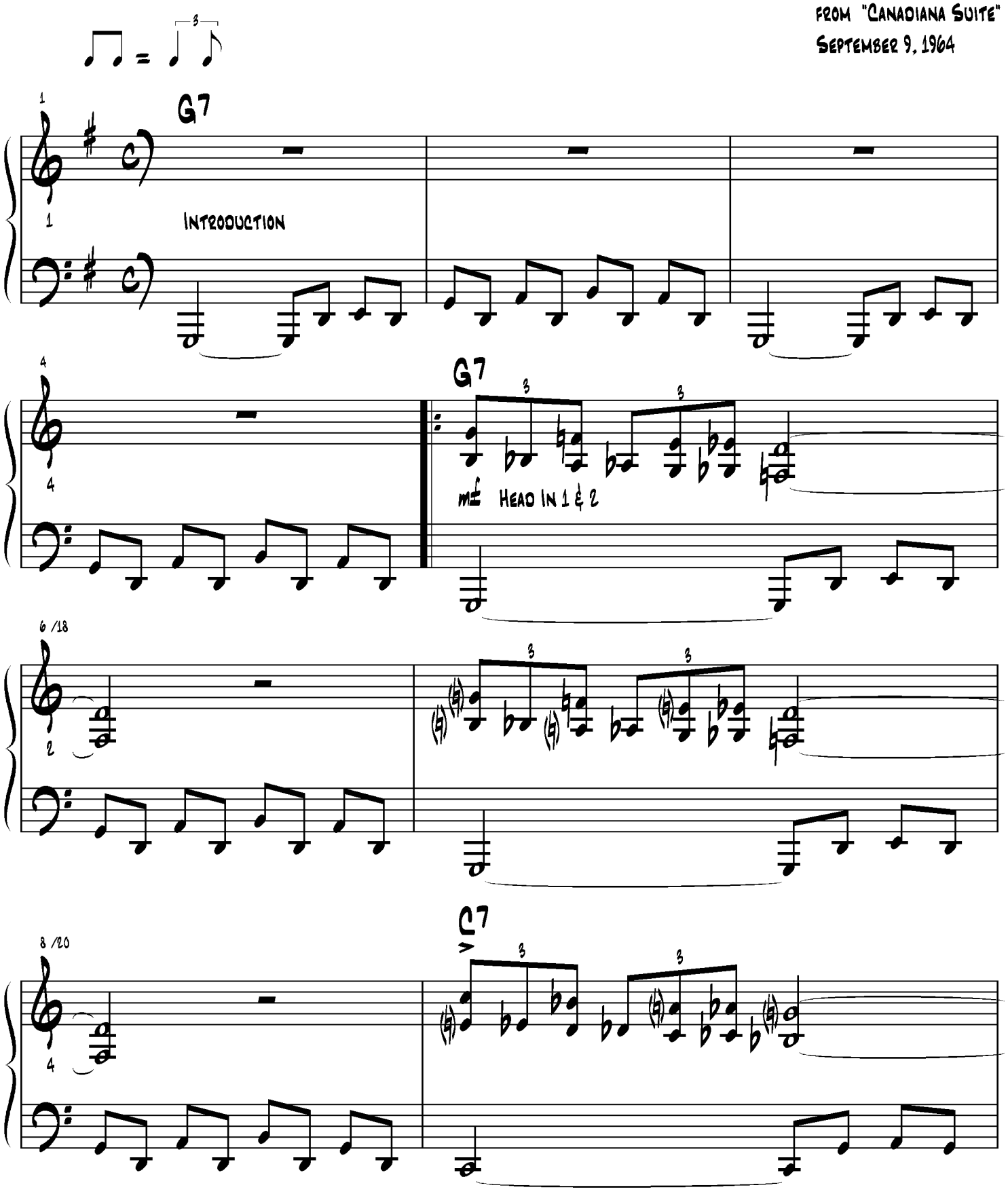

97
Gm7
C7
F7
D7
9
100
Gm7
8va
C7
Piano solo 7
F7
12
102
Bb7
F7
2
104
Cm7
F7
Bb7
4
106
F7
6
108
D7
Gm7
8

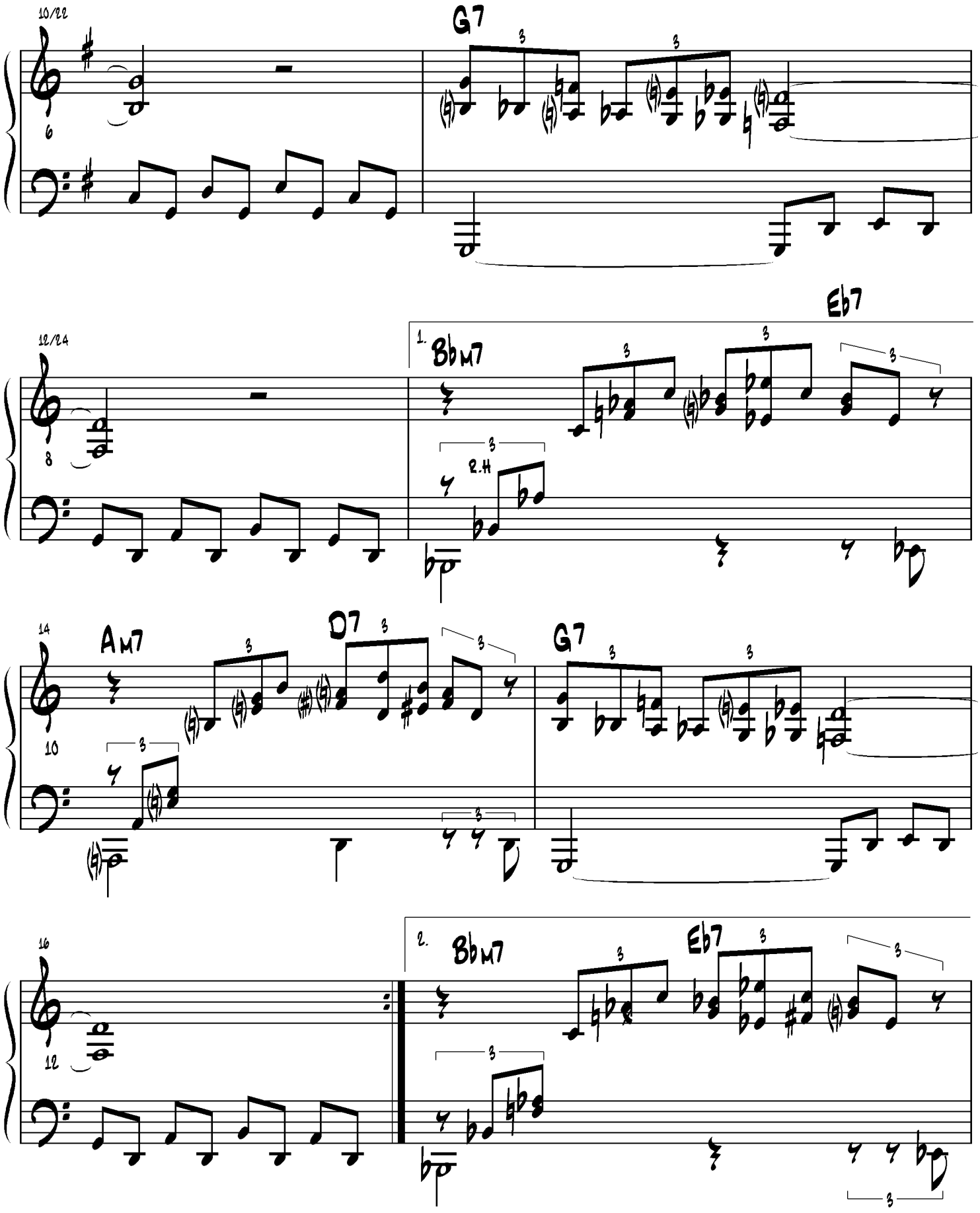

110
C7
F
D7
10
112
Gm7
C7
F7
PIANO SOLO 8
12
114
Bb7
F7
2
116
Bb7
4
118
F7
D7
mf
6
121
G7
C7
9

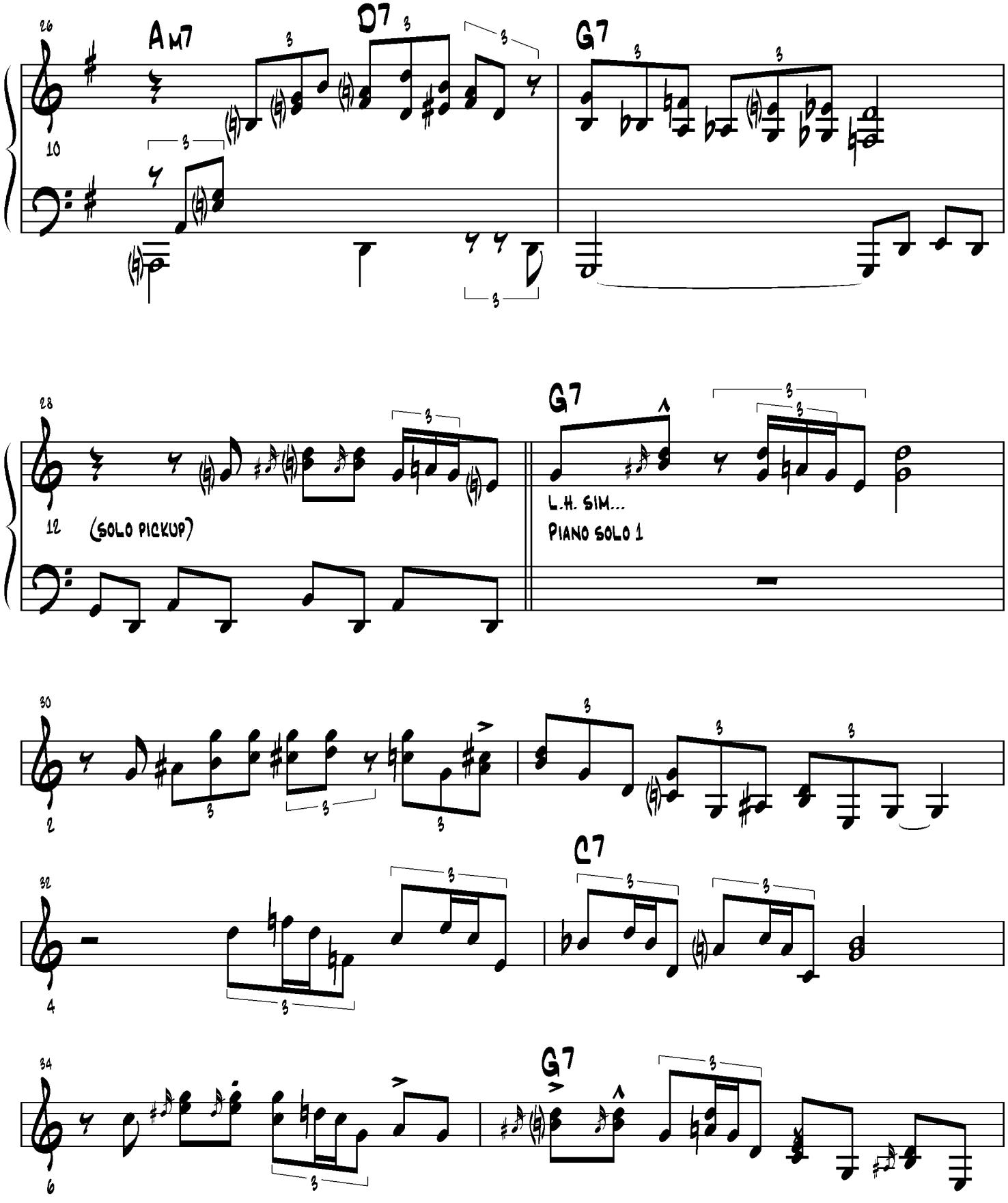

123
F7
D7
Gm7
Bo
8va
Piano solo 9
F7
11
126
Bb7
F7
2
128
Bb7
4
131
F7
Eb7
D7
Gm7
7
134
C7
F
D7
10
136
Gm7
C13(b9)
F13
(bass solo begins)
12

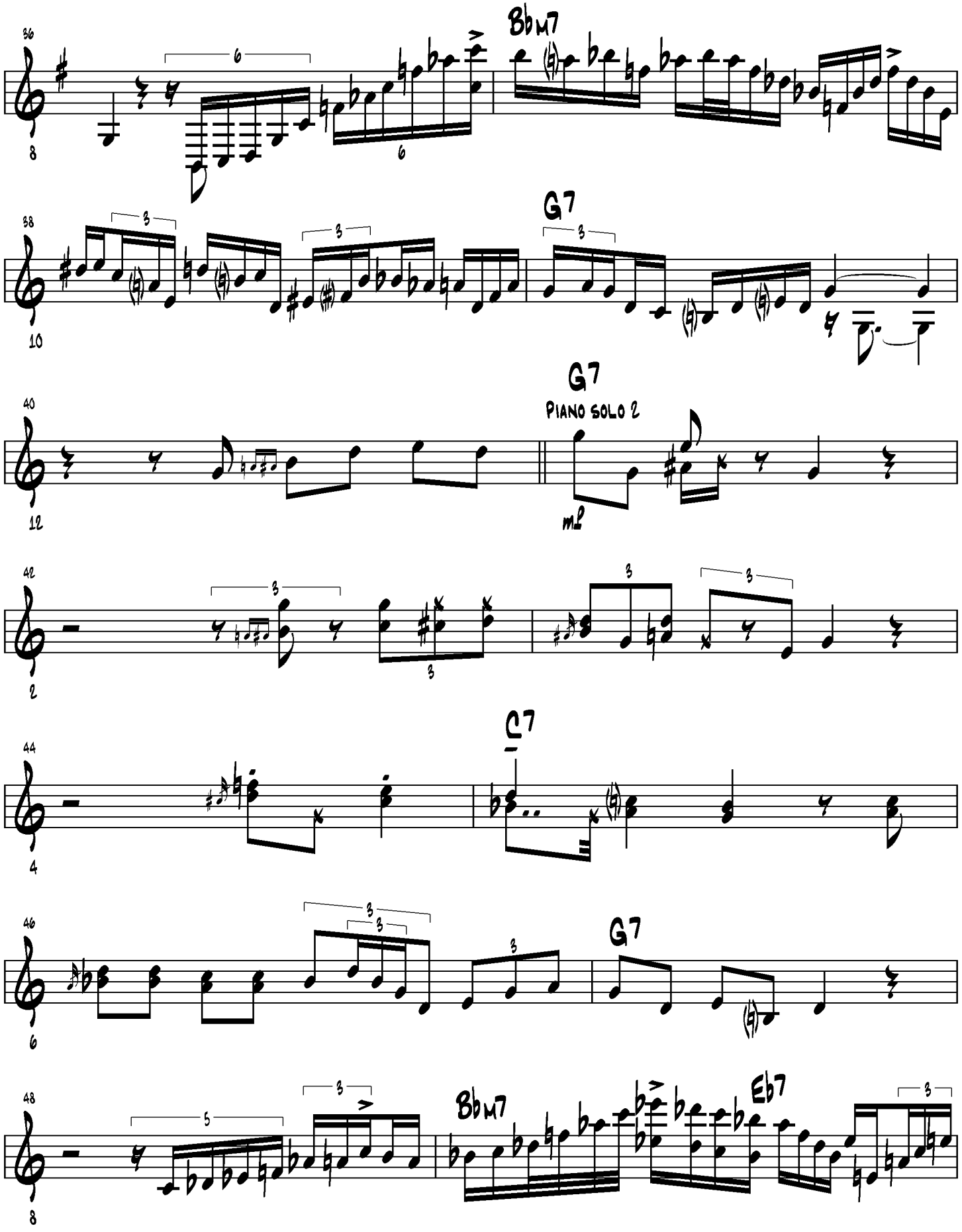
Blues of the Prairies

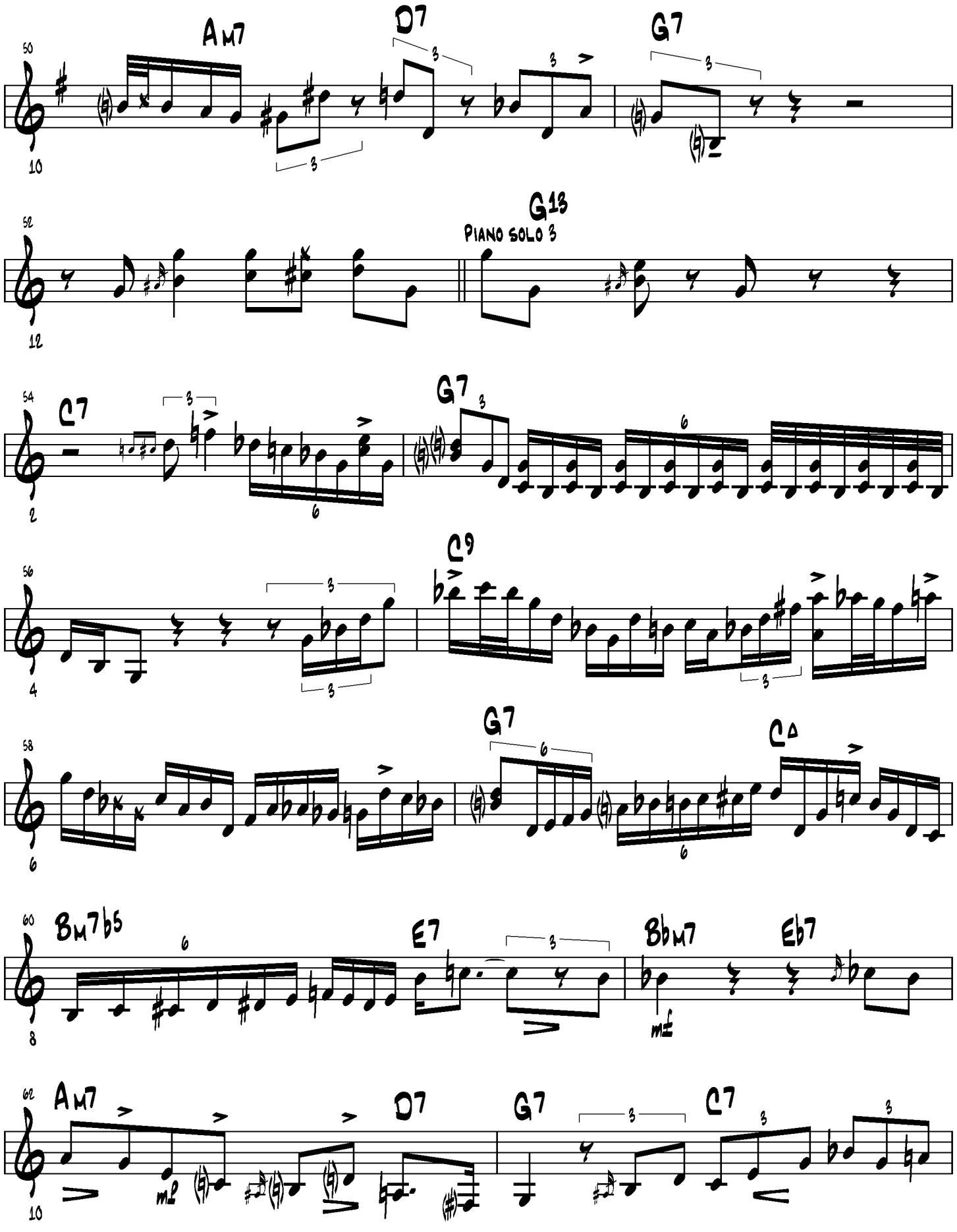
by Oscar Peterson
from "Canadiana Suite"
September 9, 1964

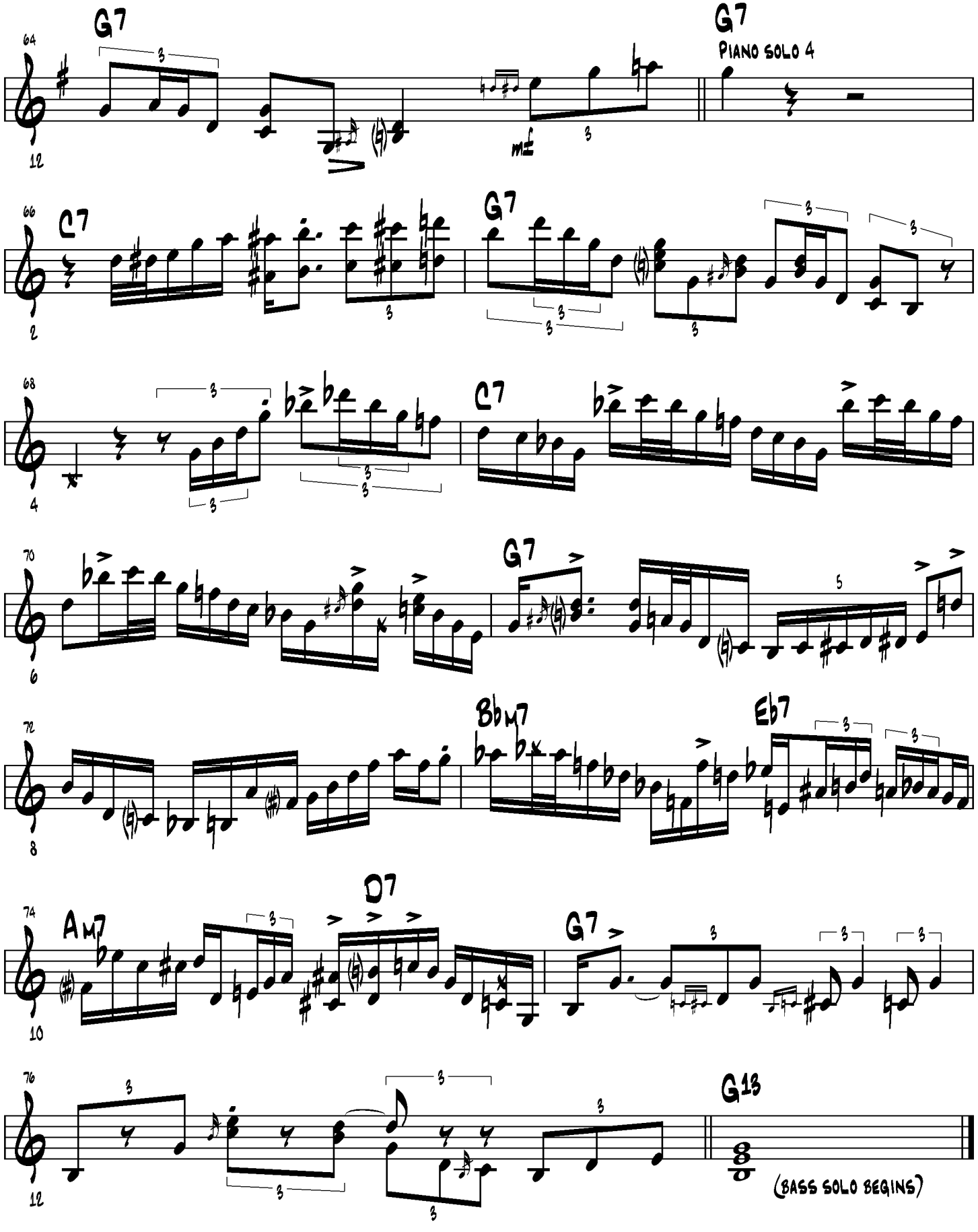



10/22
6
G7
12/24
8
1.
Bbm7
Eb7
2.H
14
10
Am7
D7
G7
16
12
2.
Bbm7
Eb7


26
Am7
D7
G7
10
28
G7
12
(SOLO PICKUP)
L.H. SIM...
PIANO SOLO 1
30
2
C7
32
4
34
G7
6

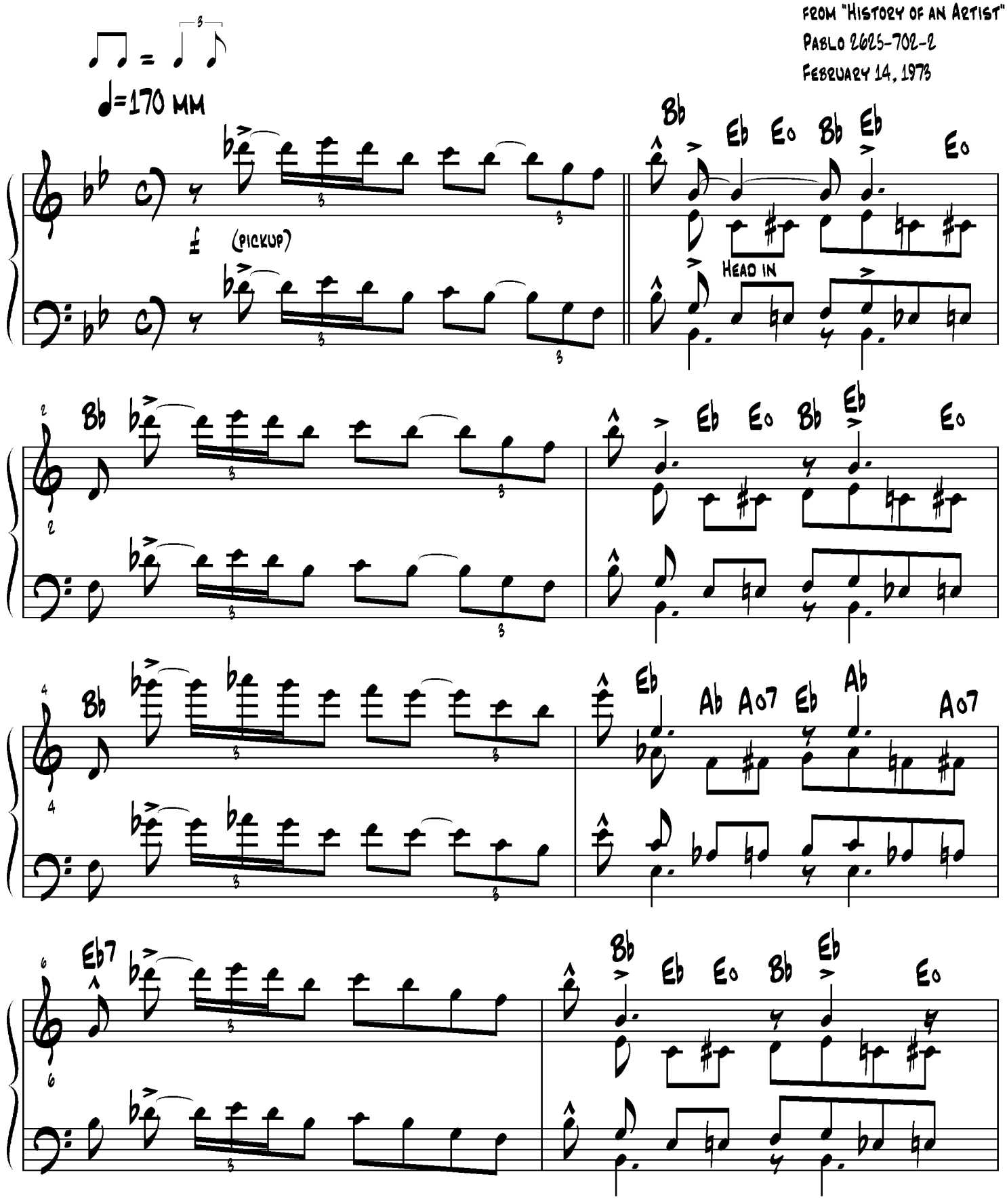

Bbm7
G7
G7
PIANO SOLO 2
mp
C7
G7
Bbm7
Eb7

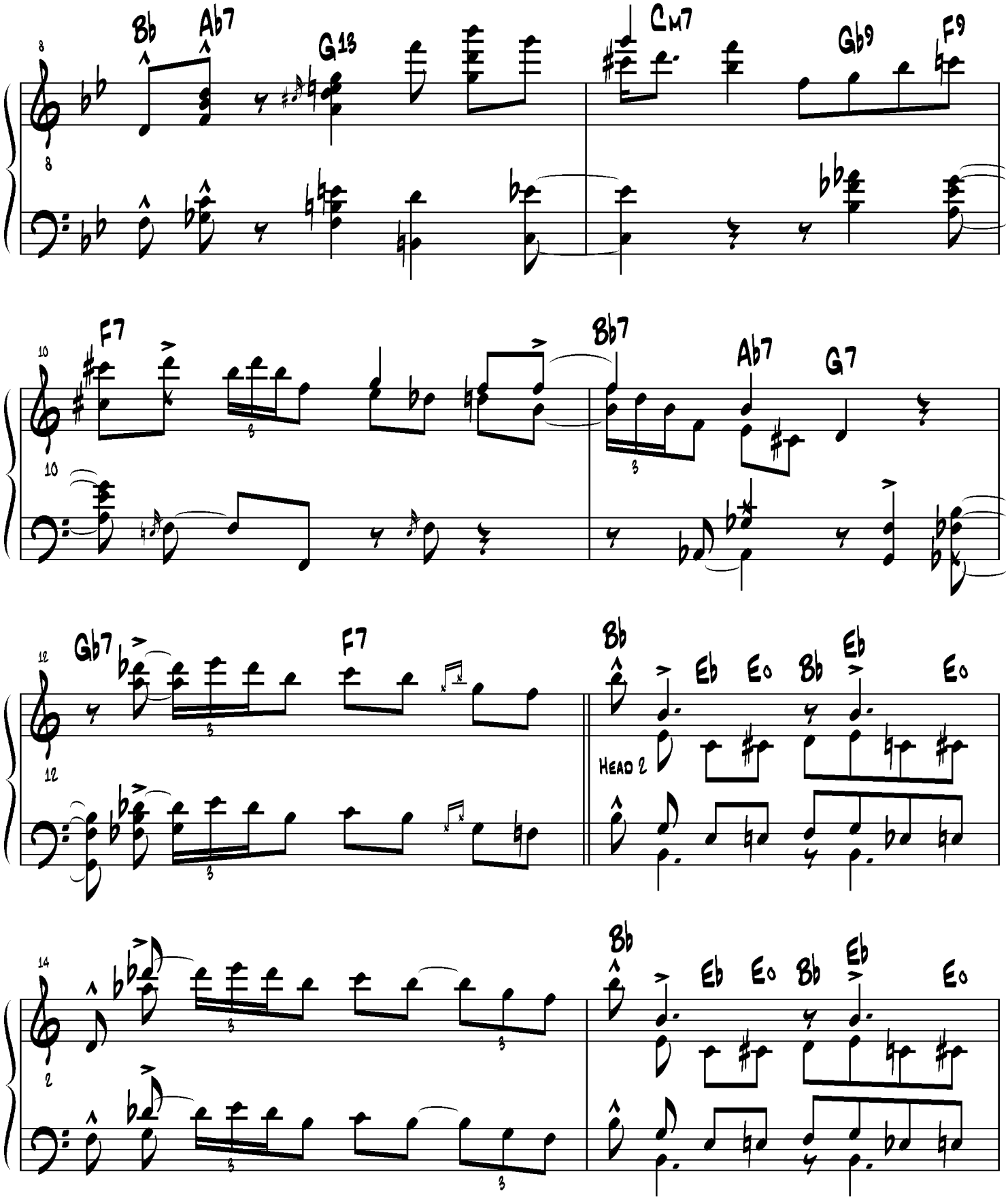

Am7
D7
G7
G13
PIANO SOLO 3
C7
G7
C9
G7
CΔ
Bm7b5
E7
Bbm7
Eb7
Am7
D7
G7
C7

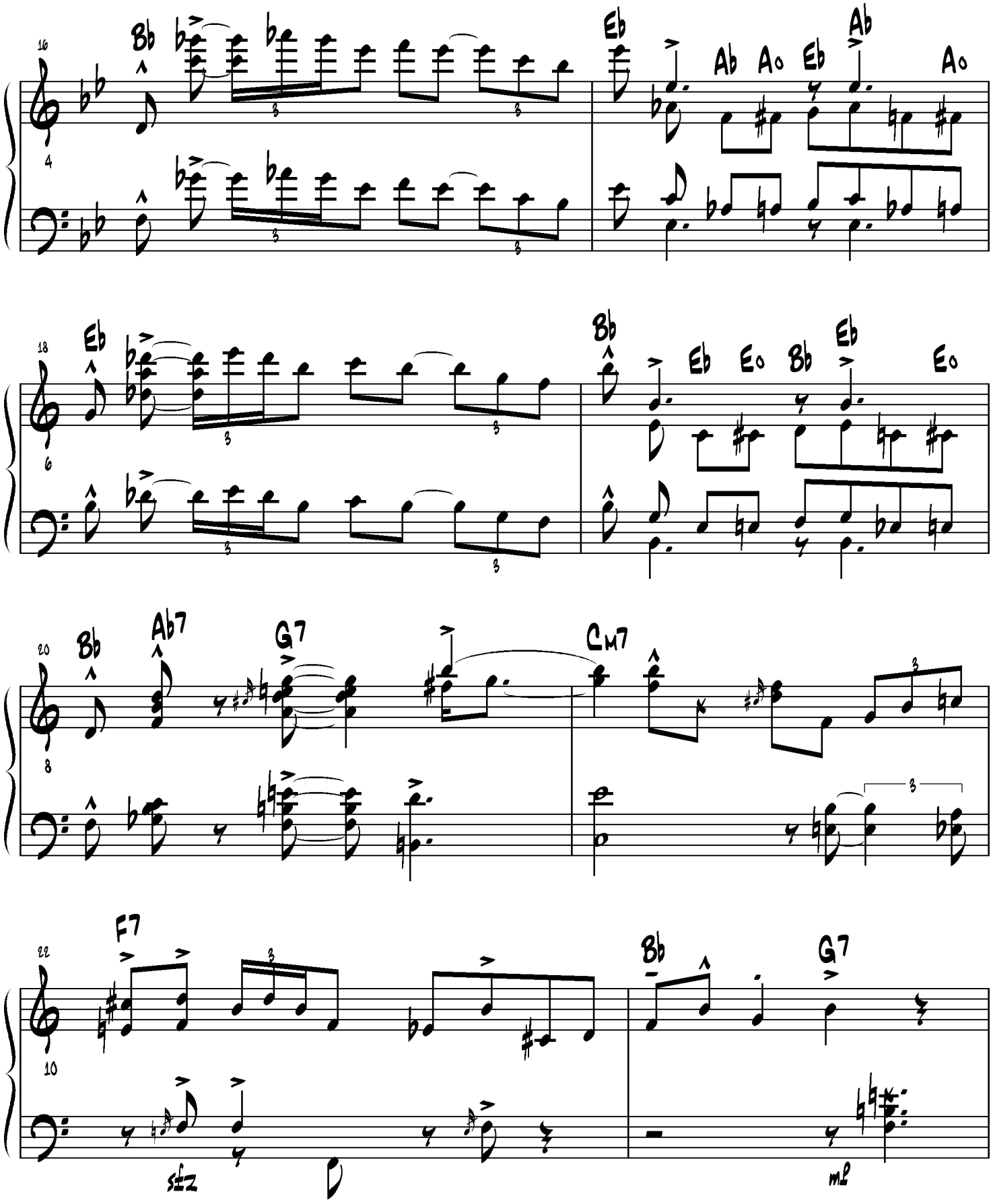

G7
G7
PIANO SOLO 4
C7
G7
C7
G7
Bbm7
Eb7
Am7
D7
G7
G13
(BASS SOLO BEGINS)

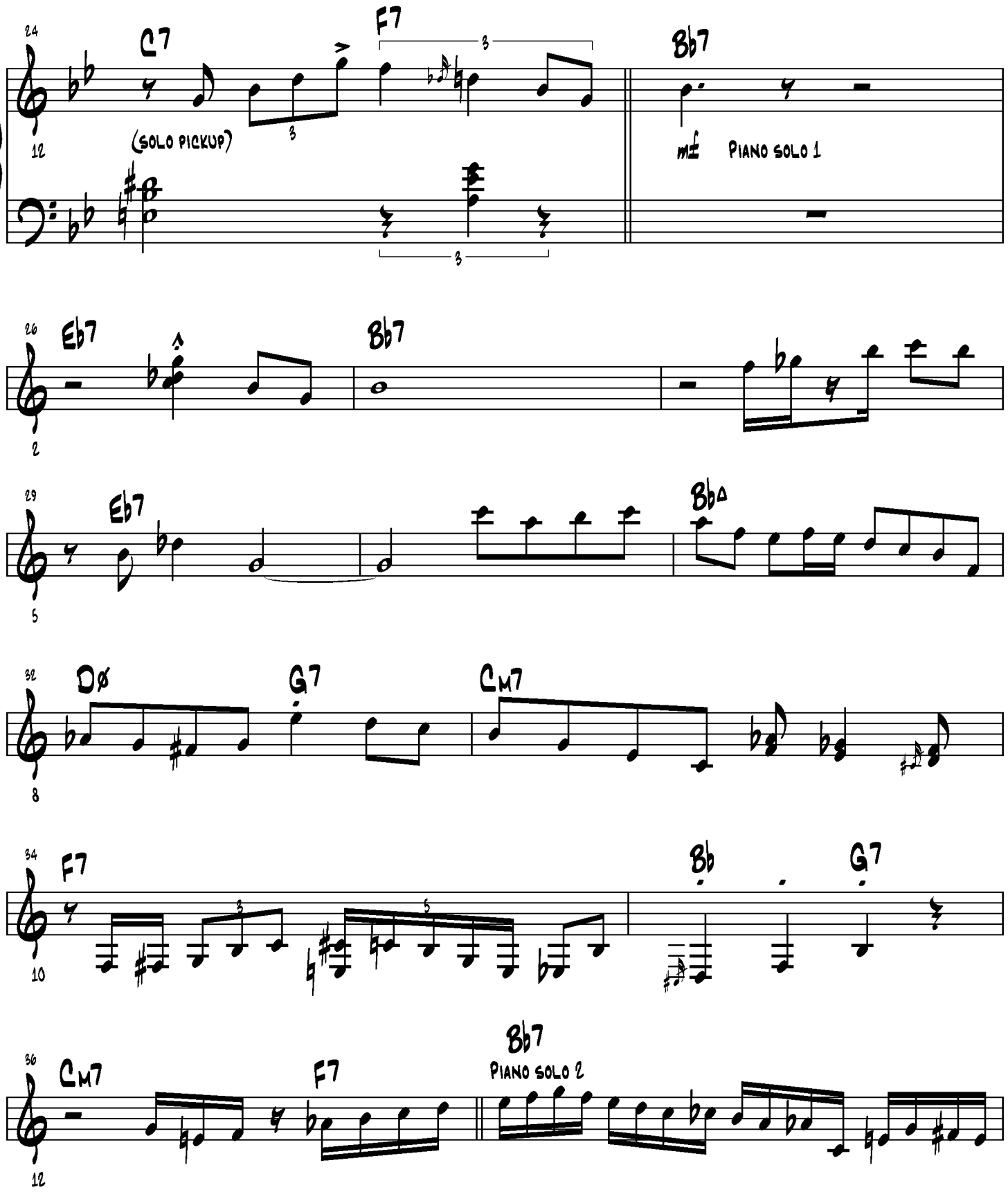
Gay's Blues

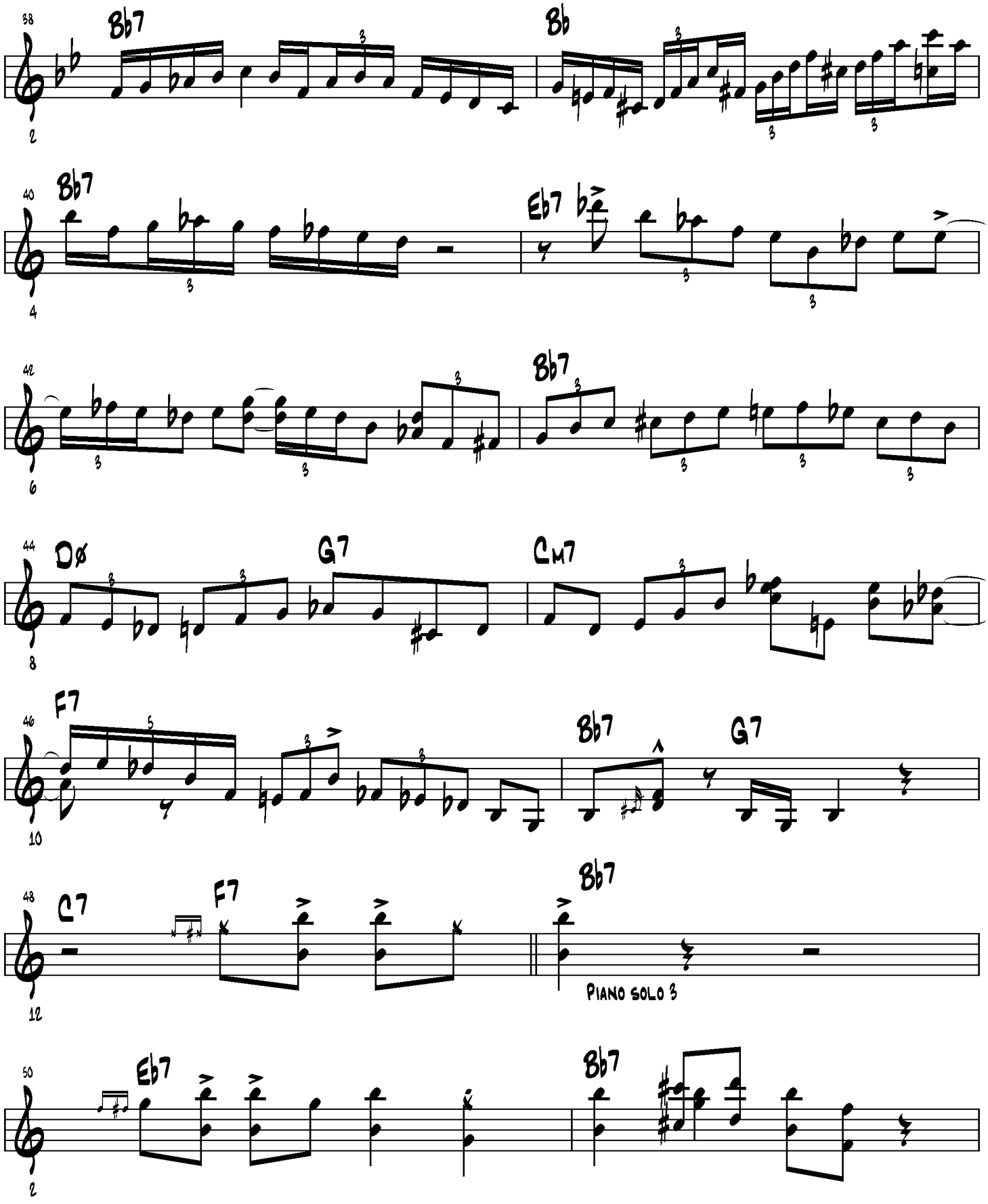
by Oscar Peterson
from "History of an Artist"
Pablo 2625-702-2
February 14, 1973

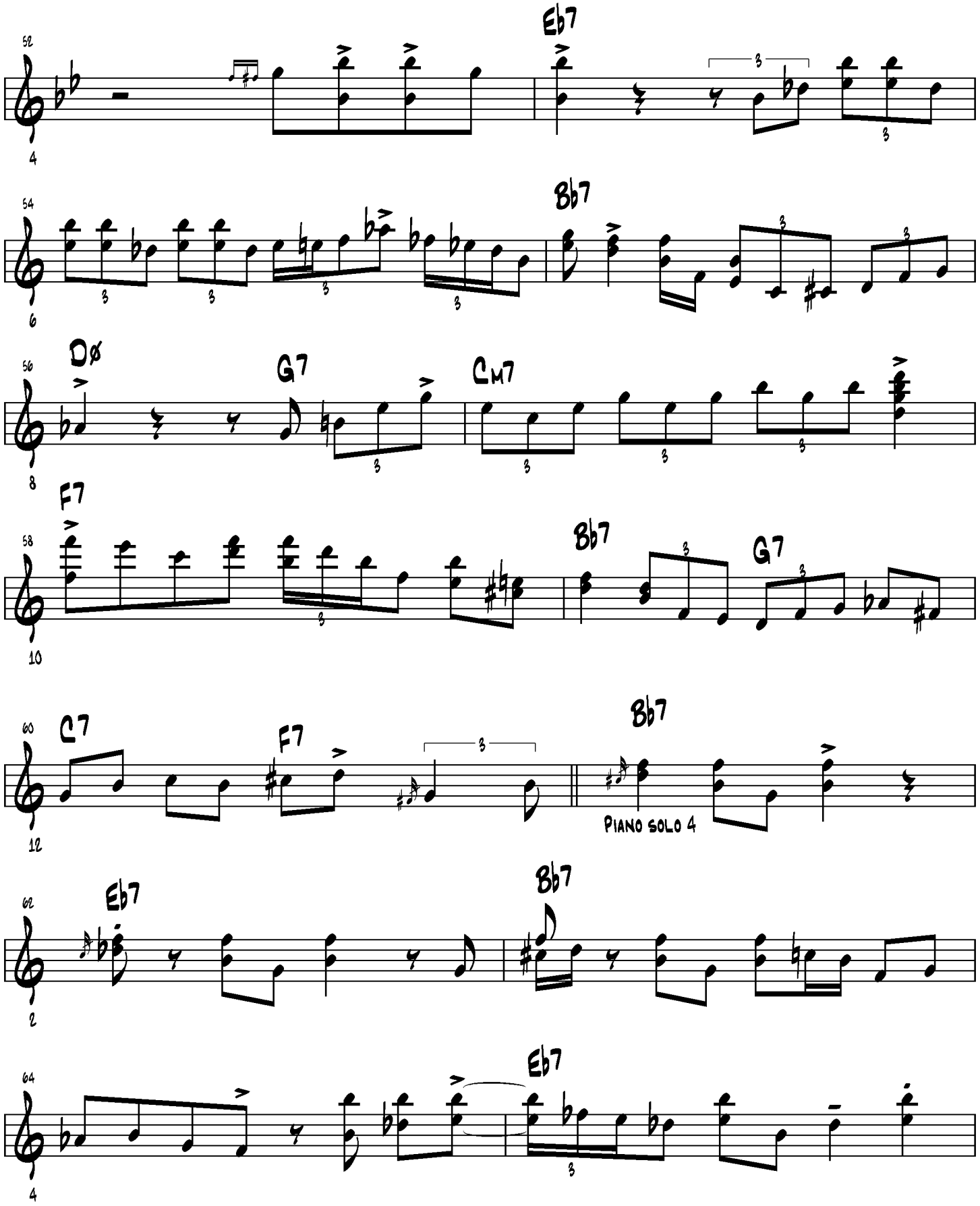


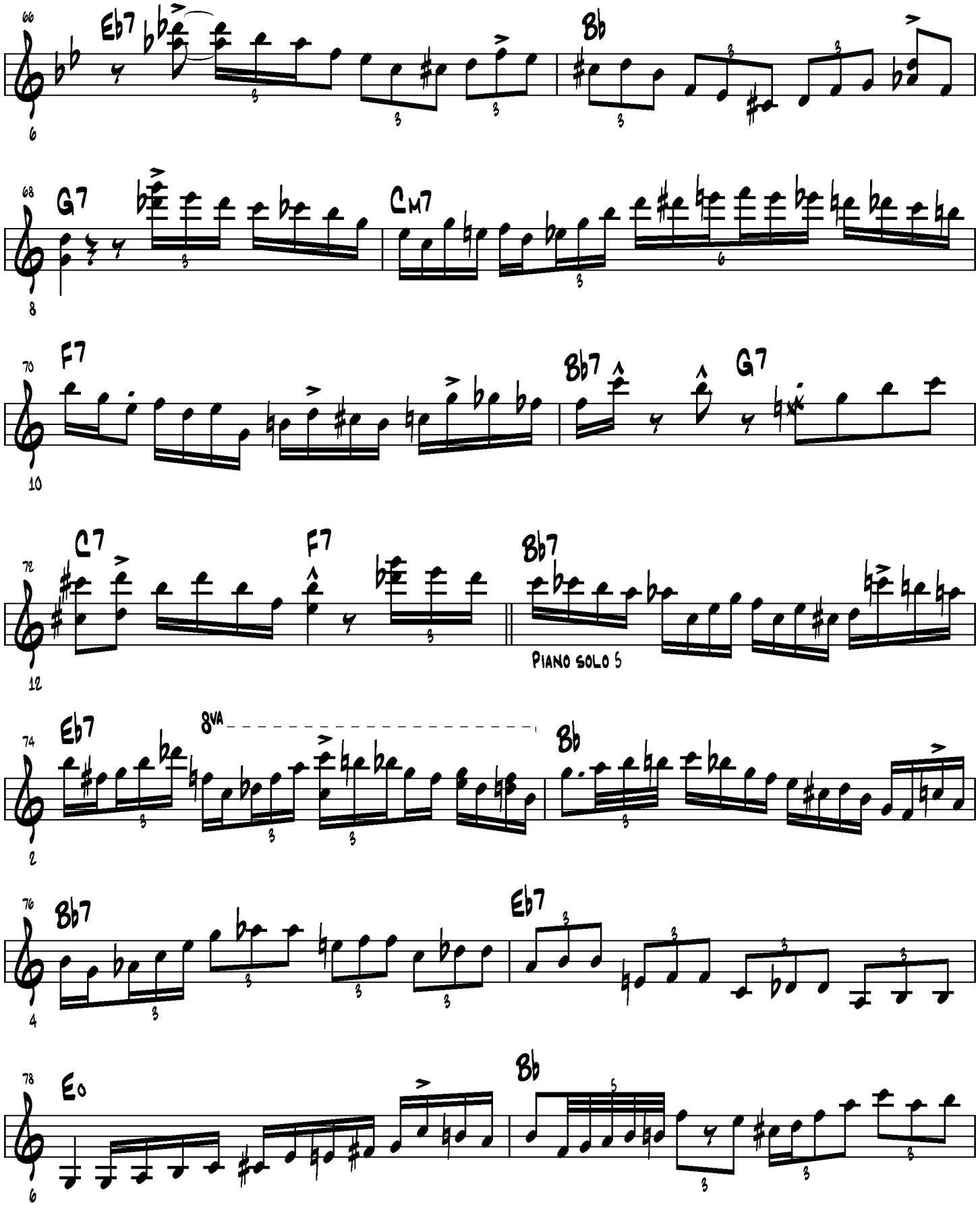

8
Bb
Ab7
G13
Cm7
Gb9
F9
10
F7
Bb7
Ab7
G7
12
Gb7
F7
Bb
Eb
Eo
Bb
Eb
Eo
HEAD 2
14
Bb
Eb
Eo
Bb
Eb
Eo

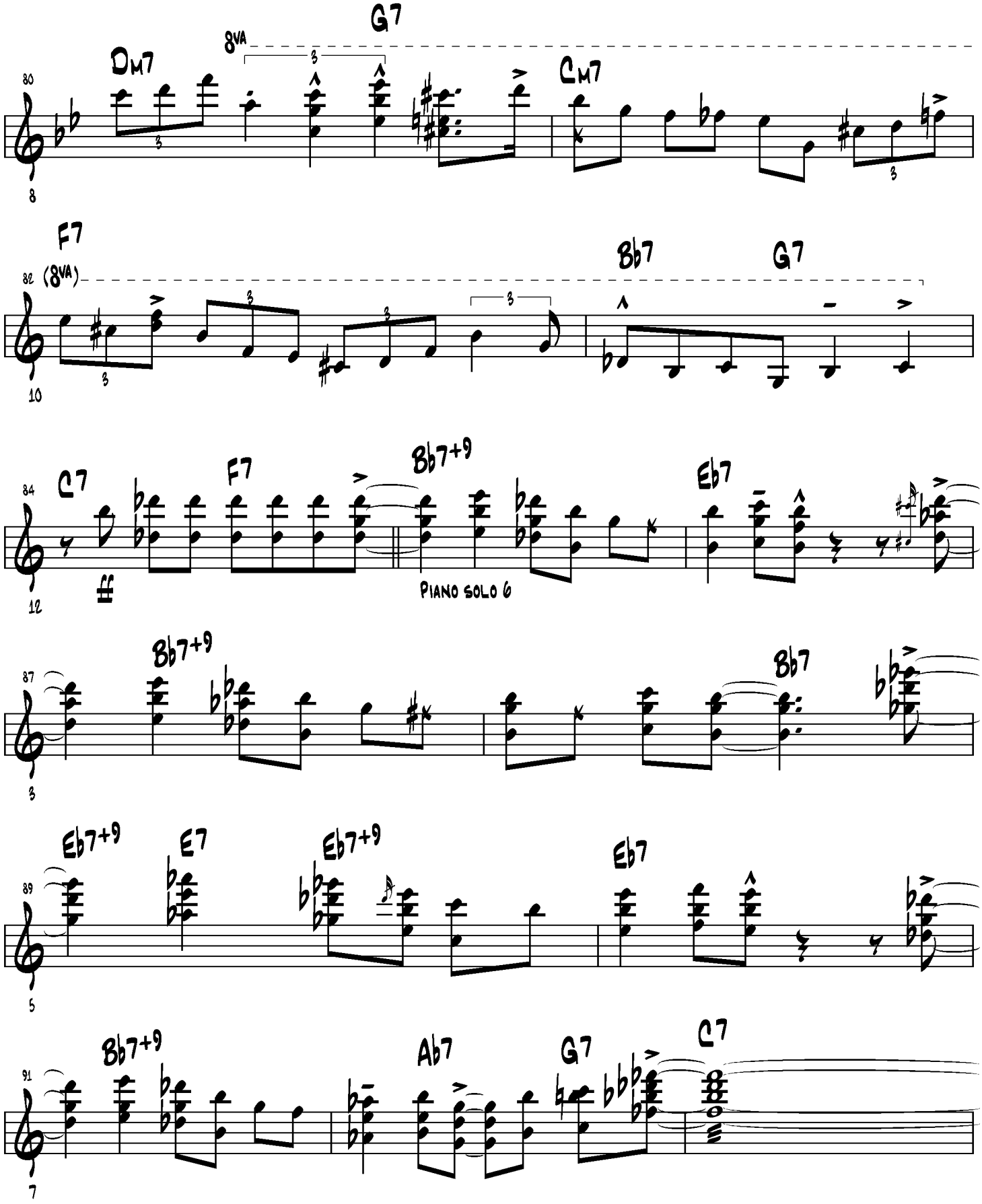

16
Bb
Eb
Ab
Ab
Ab°
Eb
Ab
Ab°
4
18
Eb
Bb
Eb
Eb°
Bb
Eb
Eb°
6
20
Bb
Ab7
G7
Cm7
8
22
F7
Bb
G7
10
stz
mp

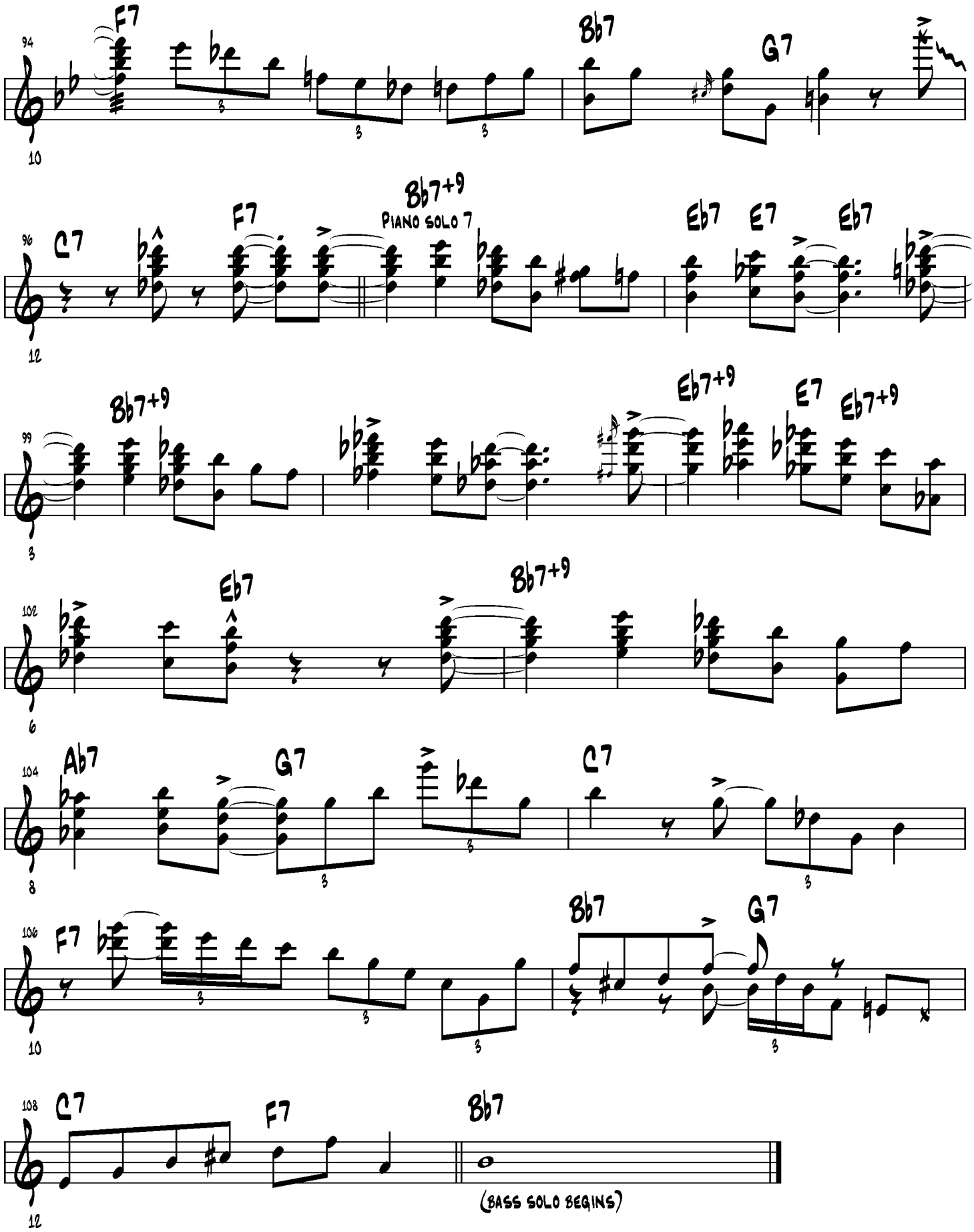

24
C7
F7
Bb7
12
(SOLO PICKUP)
mf
PIANO SOLO 1
26
Eb7
Bb7
2
29
Eb7
BbΔ
5
32
Dø
G7
CM7
8
34
F7
Bb
G7
10
36
CM7
F7
Bb7
PIANO SOLO 2
12


38
Bb7
Bb
2
40
Bb7
Eb7
4
42
Bb7
6
44
Dø
G7
Cm7
8
46
F7
Bb7
G7
10
48
C7
F7
Bb7
PIANO SOLO 3
12
50
Eb7
Bb7
2


52
Eb7
4
54
Bb7
6
56
Dø
G7
Cm7
8
58
F7
Bb7
G7
10
60
C7
F7
Bb7
12
Piano solo 4
62
Eb7
Bb7
2
64
Eb7
4

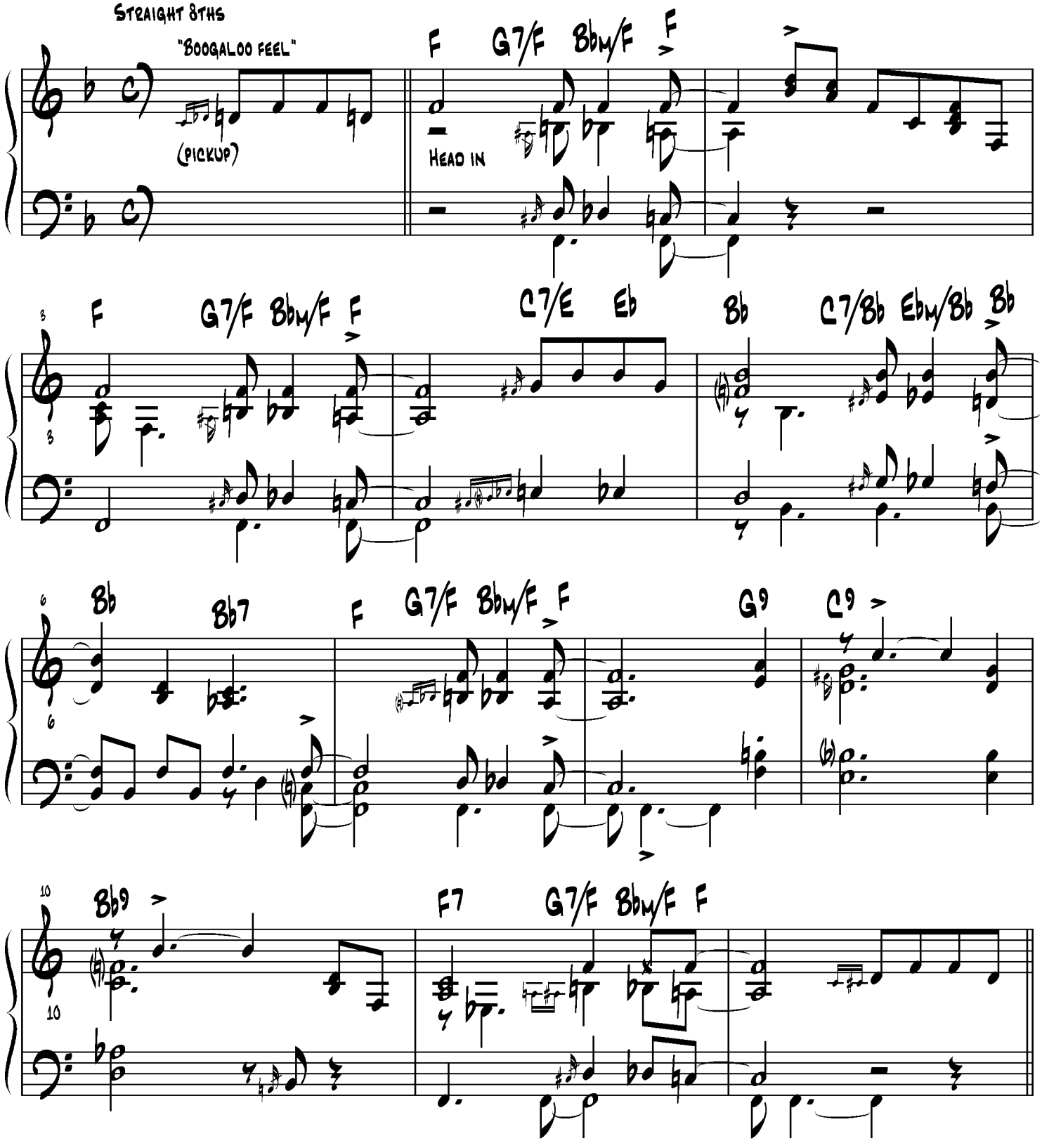

66
Eb7
Bb
68
G7
Cm7
70
F7
Bb7
G7
72
C7
F7
Bb7
PIANO SOLO 5
74
Eb7
8va
Bb
76
Bb7
Eb7
78
Eo
Bb

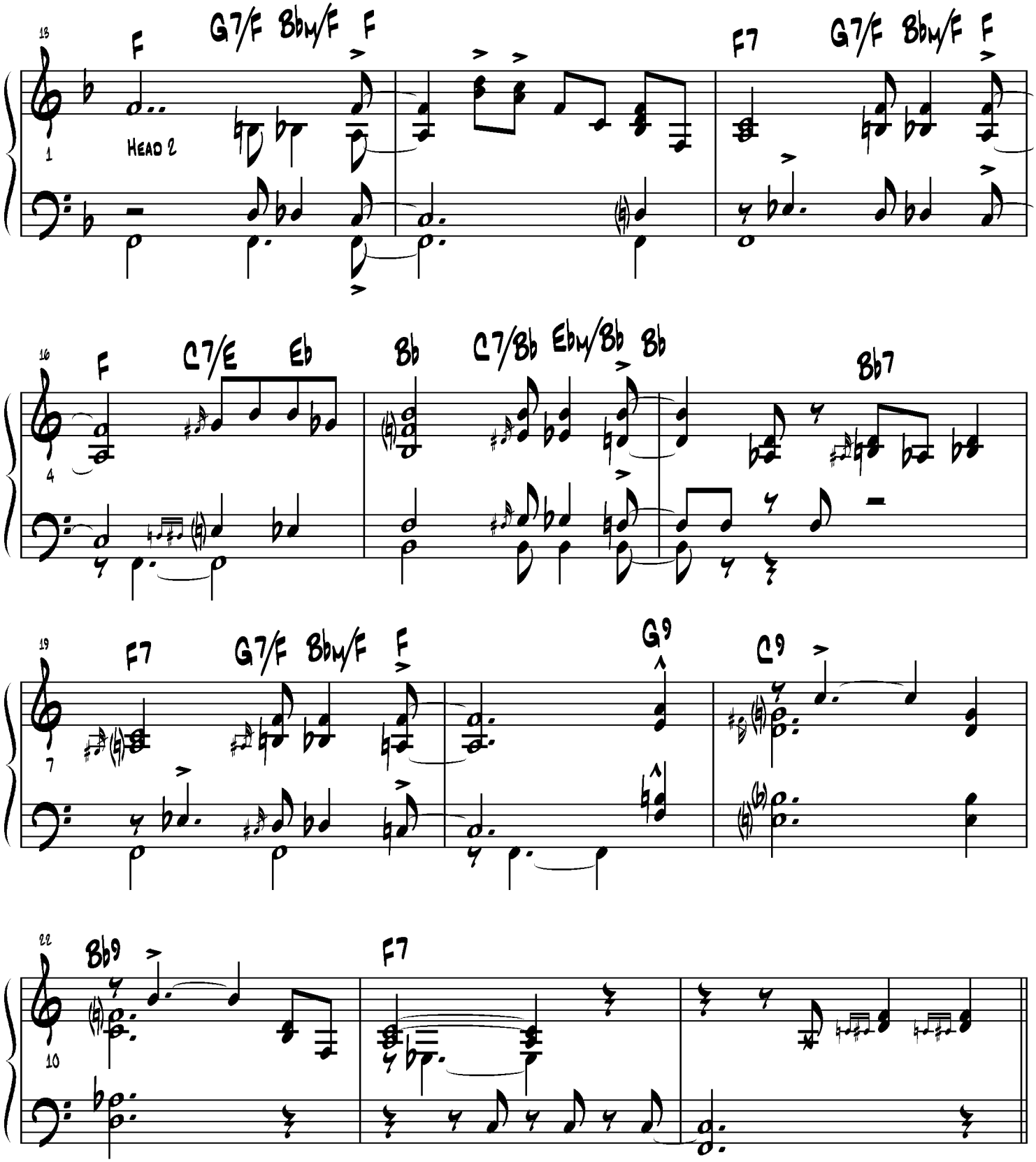

Dm7
G7
8va
Cm7
F7
(8va)
Bb7
G7
C7
F7
Bb7+9
Eb7
PIANO SOLO 6
Bb7+9
Bb7
Eb7+9
E7
Eb7+9
Eb7
Bb7+9
Ab7
G7
C7

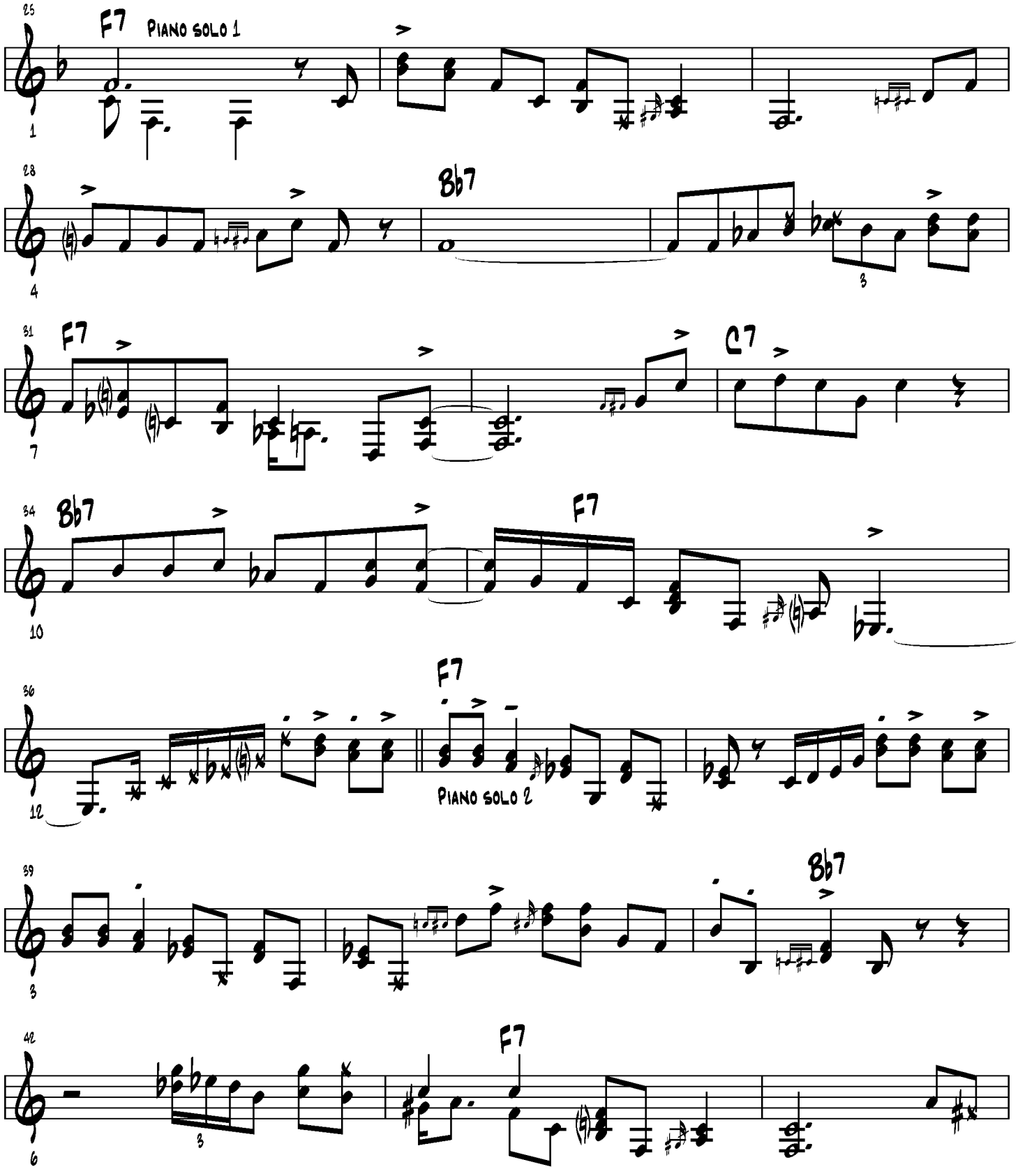

94
F7
Bb7
G7
10
96
C7
F7
Bb7+9
PIANO SOLO 7
Eb7
E7
Eb7
12
99
Bb7+9
Eb7+9
E7
Eb7+9
3
102
Eb7
Bb7+9
6
104
Ab7
G7
C7
8
106
F7
Bb7
G7
10
108
C7
F7
Bb7
12
(BASS SOLO BEGINS)

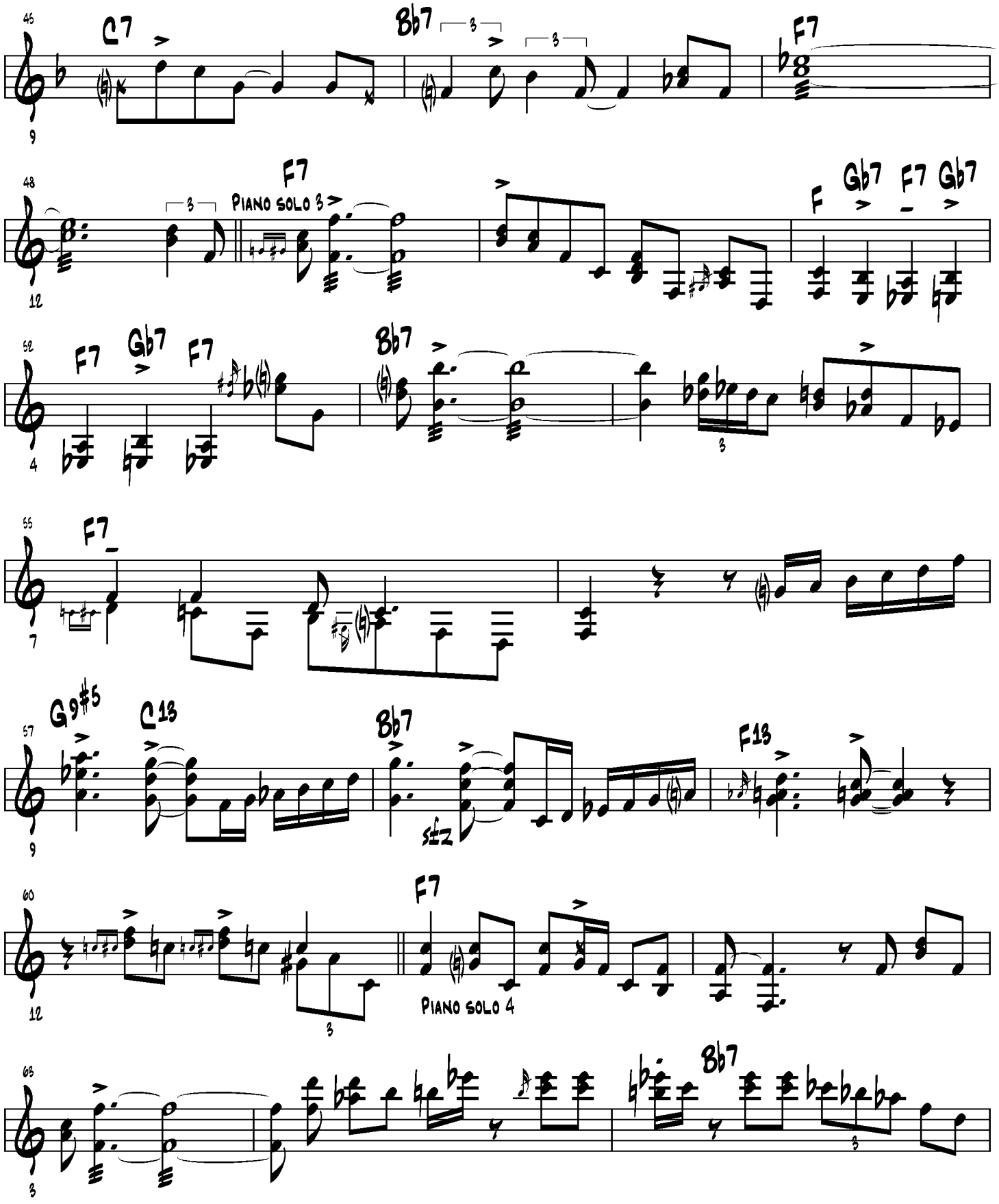
Greasy Blues

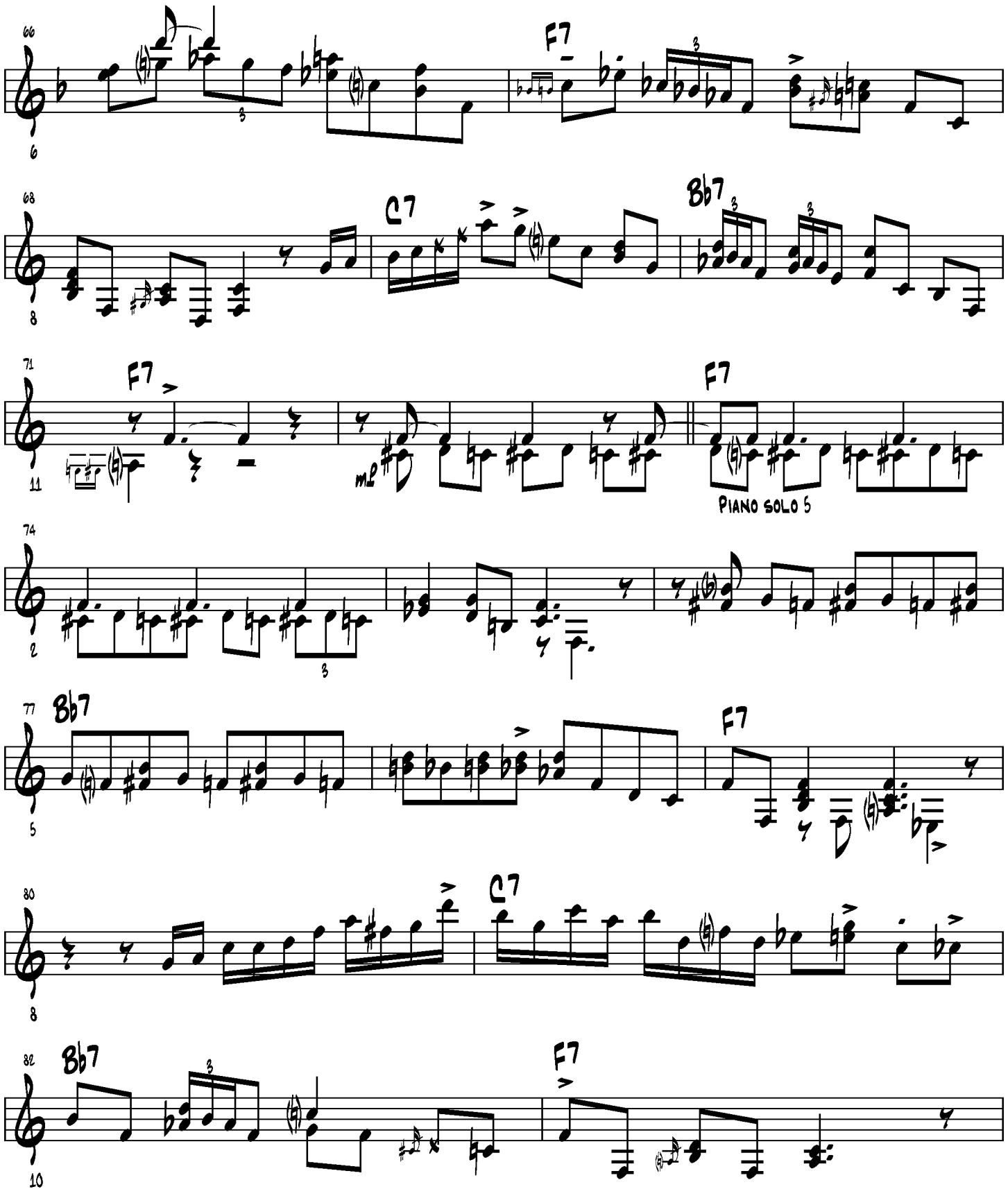
by Oscar Peterson
from "History of an Artist"
Pablo 2PACD-2625-702-2
February 14, 1973

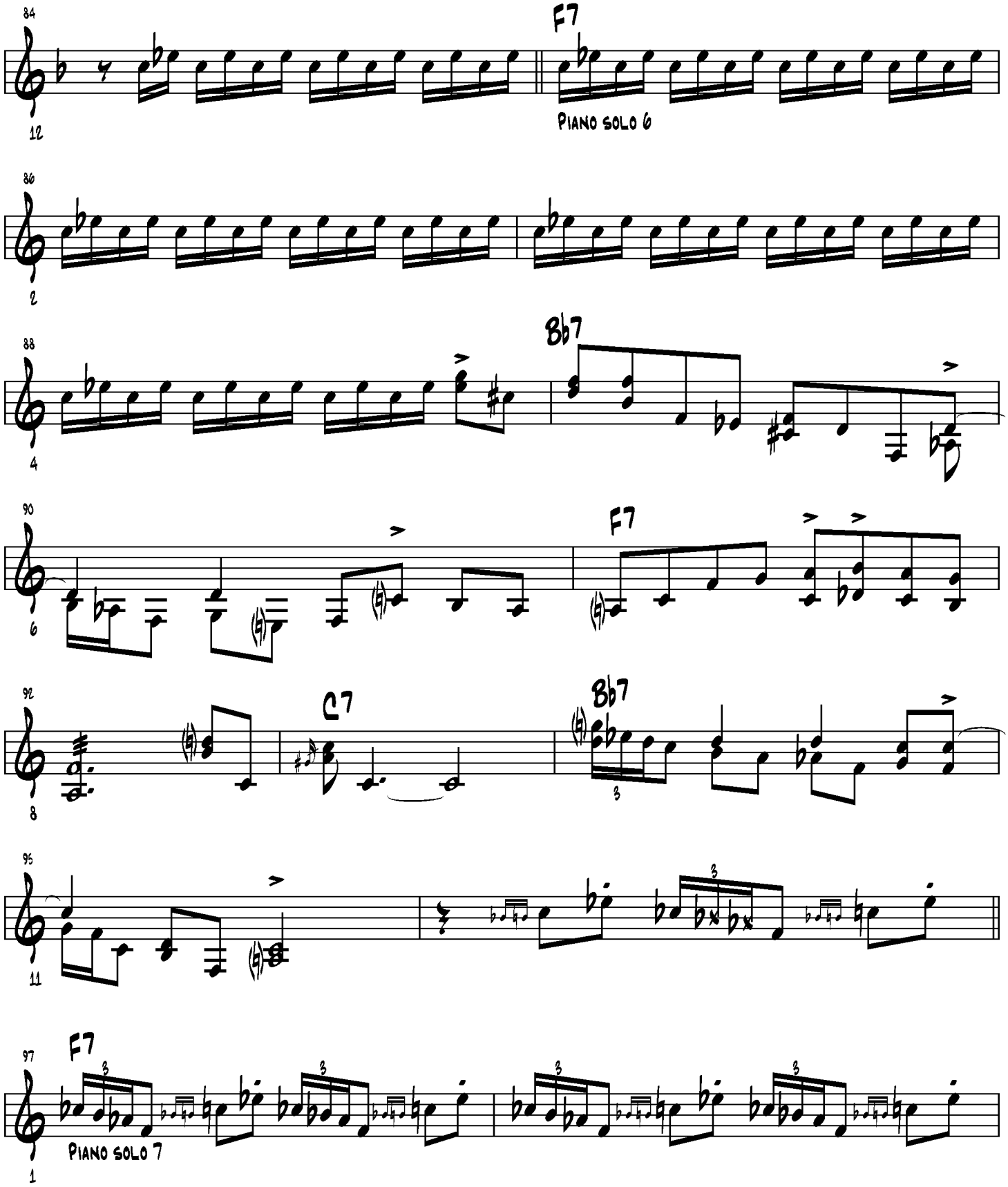


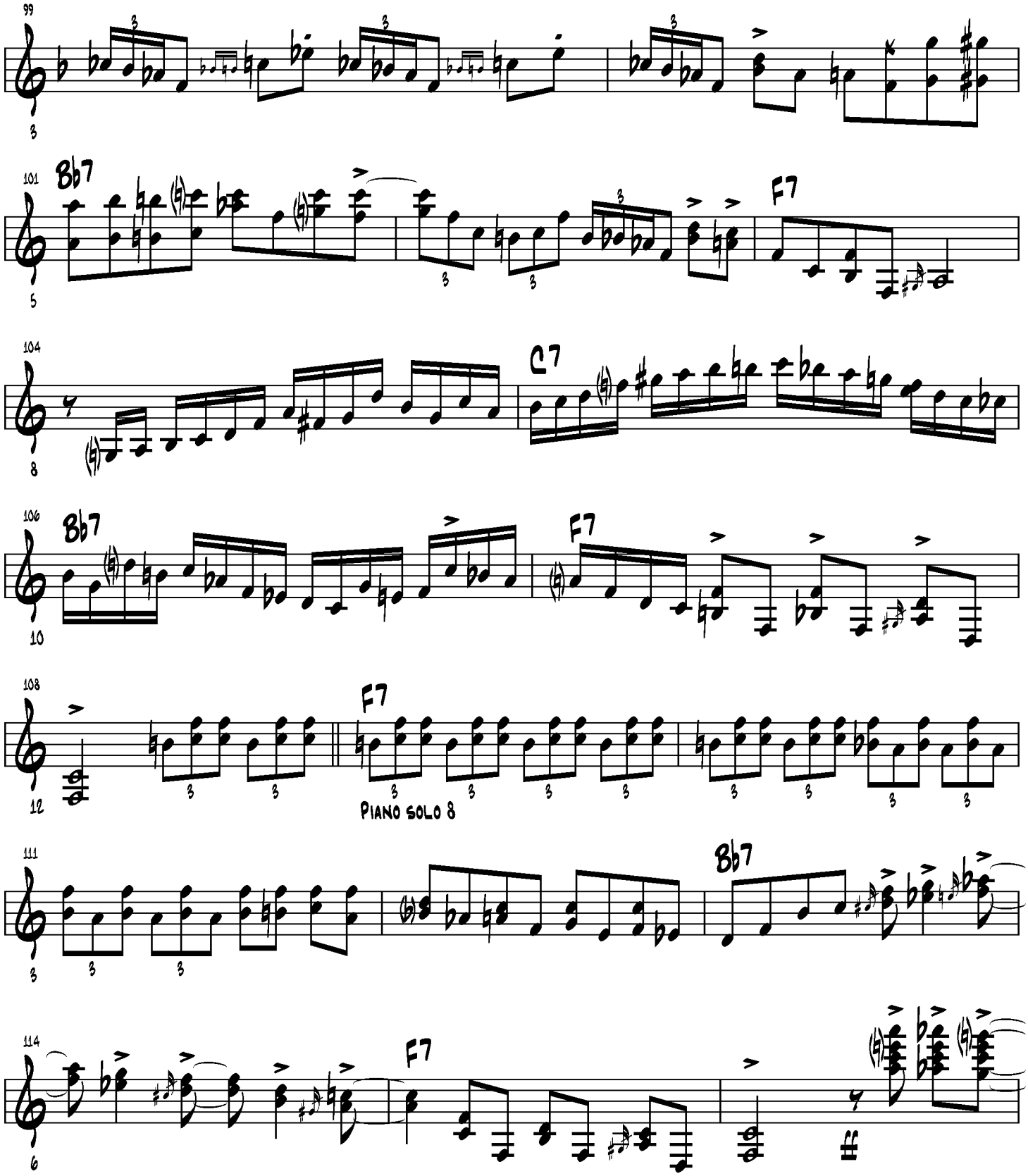

13
F
G7/F
Bbm/F
F
1
HEAD 2
F7
G7/F
Bbm/F
F
16
F
C7/E
Eb
Bb
C7/Bb
Ebm/Bb
Bb
4
Bb7
19
F7
G7/F
Bbm/F
F
7
G9
C9
22
Bb9
10
F7

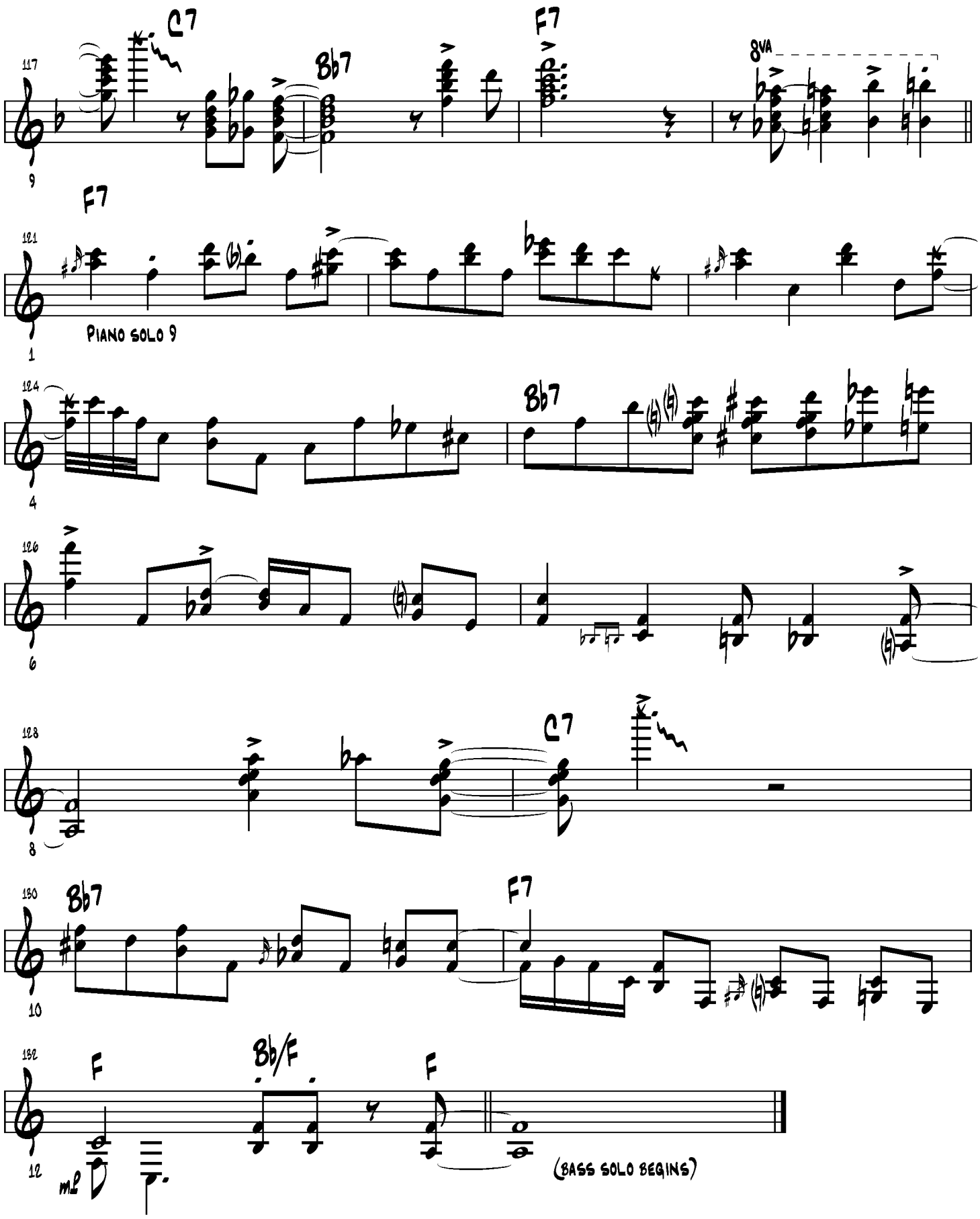

25
F7
Piano solo 1
1
28
Bb7
4
3
31
F7
C7
7
34
Bb7
F7
10
36
F7
12
Piano solo 2
39
Bb7
3
42
F7
6
3


45
C7
Bb7
F7
9
48
F7
PIANO SOLO 3
F
Gb7
F7
Gb7
12
52
F7
Gb7
F7
Bb7
4
55
F7
7
57
G9#5
C13
Bb7
F13
9
60
F7
PIANO SOLO 4
12
63
Bb7
3


66
F7
6
68
C7
Bb7
8
71
F7
F7
11
mp
PIANO SOLO 5
74
2
77
Bb7
F7
5
80
C7
8
82
Bb7
F7
10

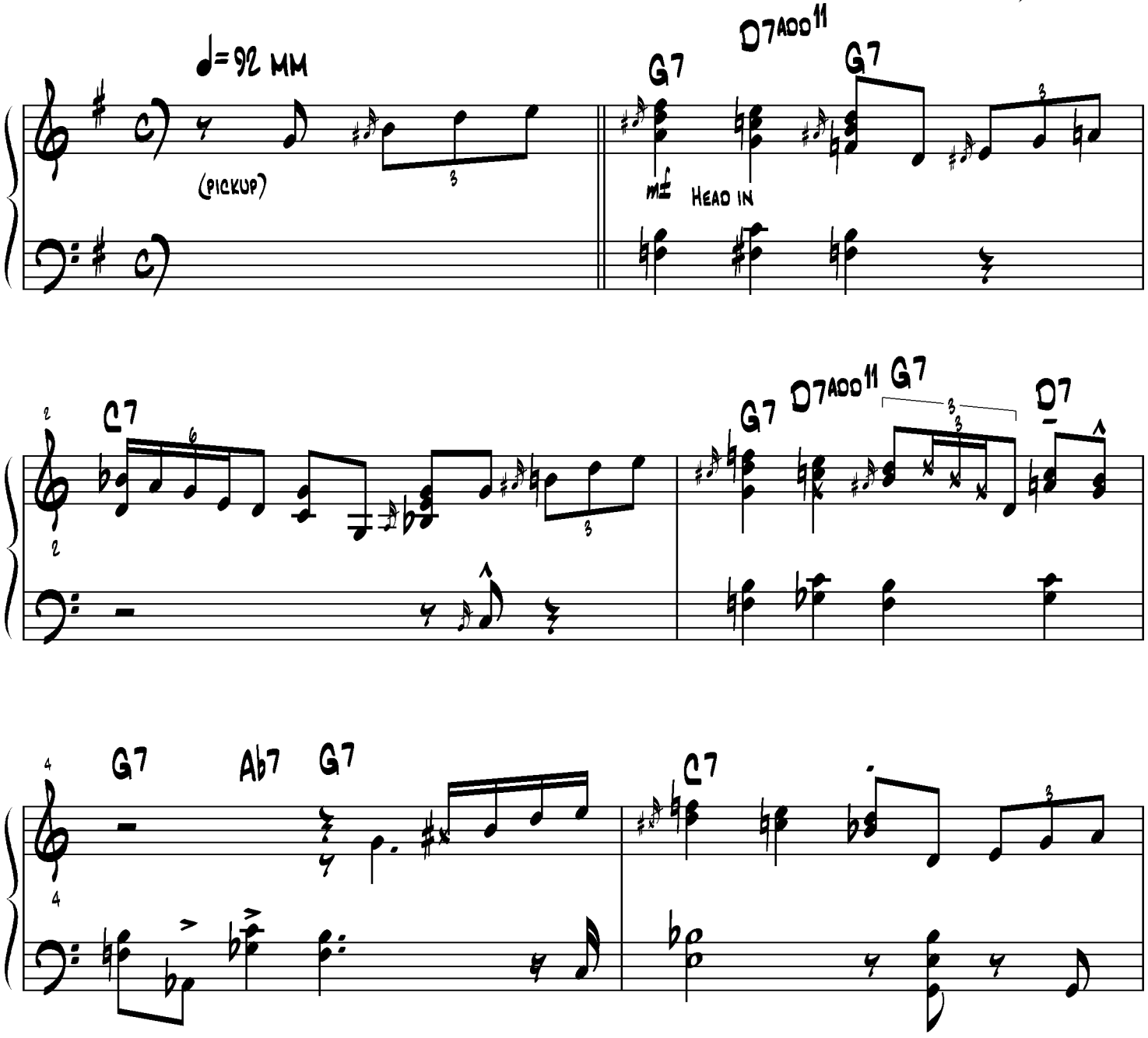

84
12
F7
Piano solo 6
86
2
88
4
Bb7
90
6
F7
92
8
C7
Bb7
3
95
11
97
F7
3
Piano solo 7
1

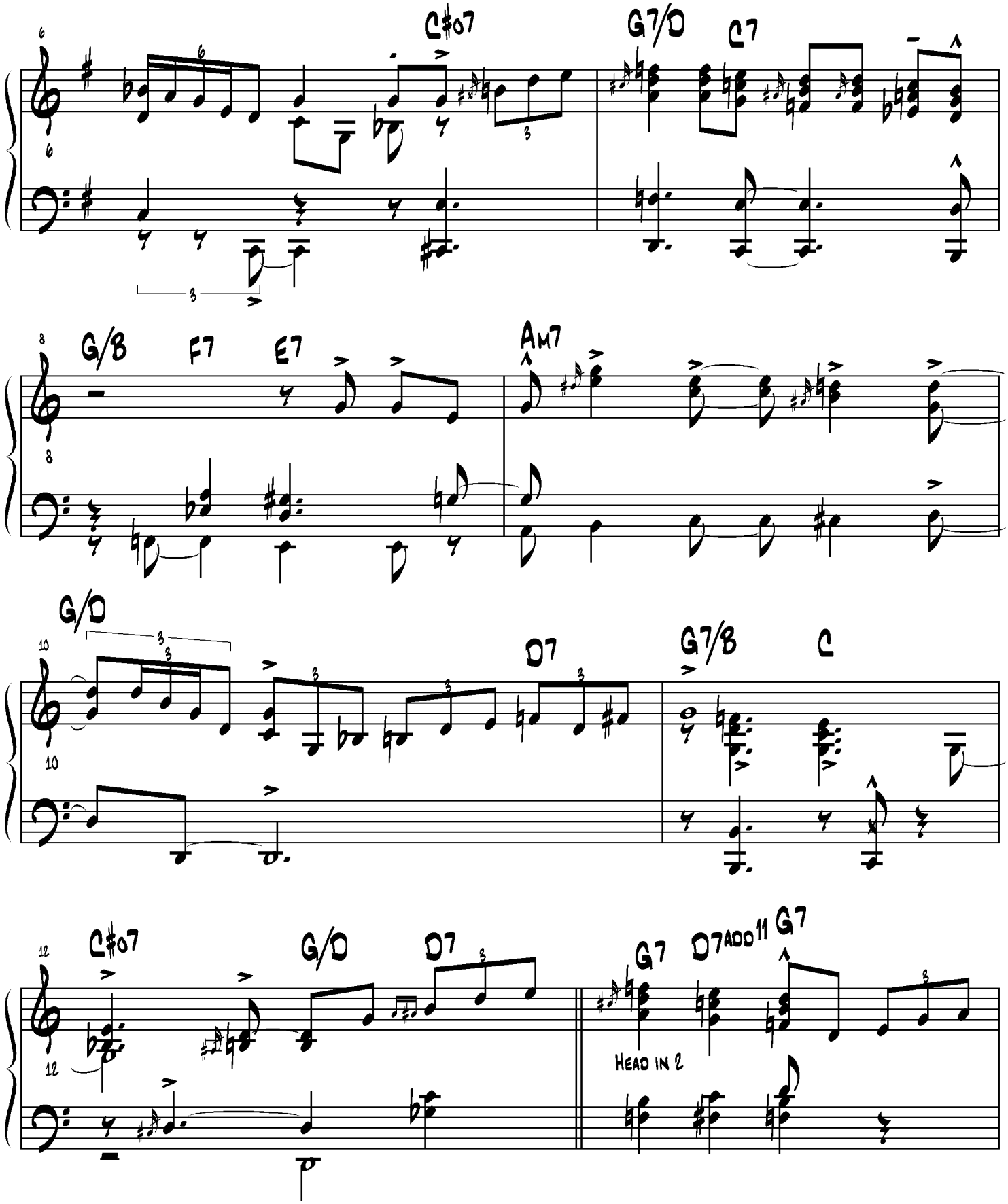

99
Bb7
101
5
F7
104
C7
8
Bb7
106
F7
10
108
F7
12
PIANO SOLO 8
111
Bb7
3
114
F7
6

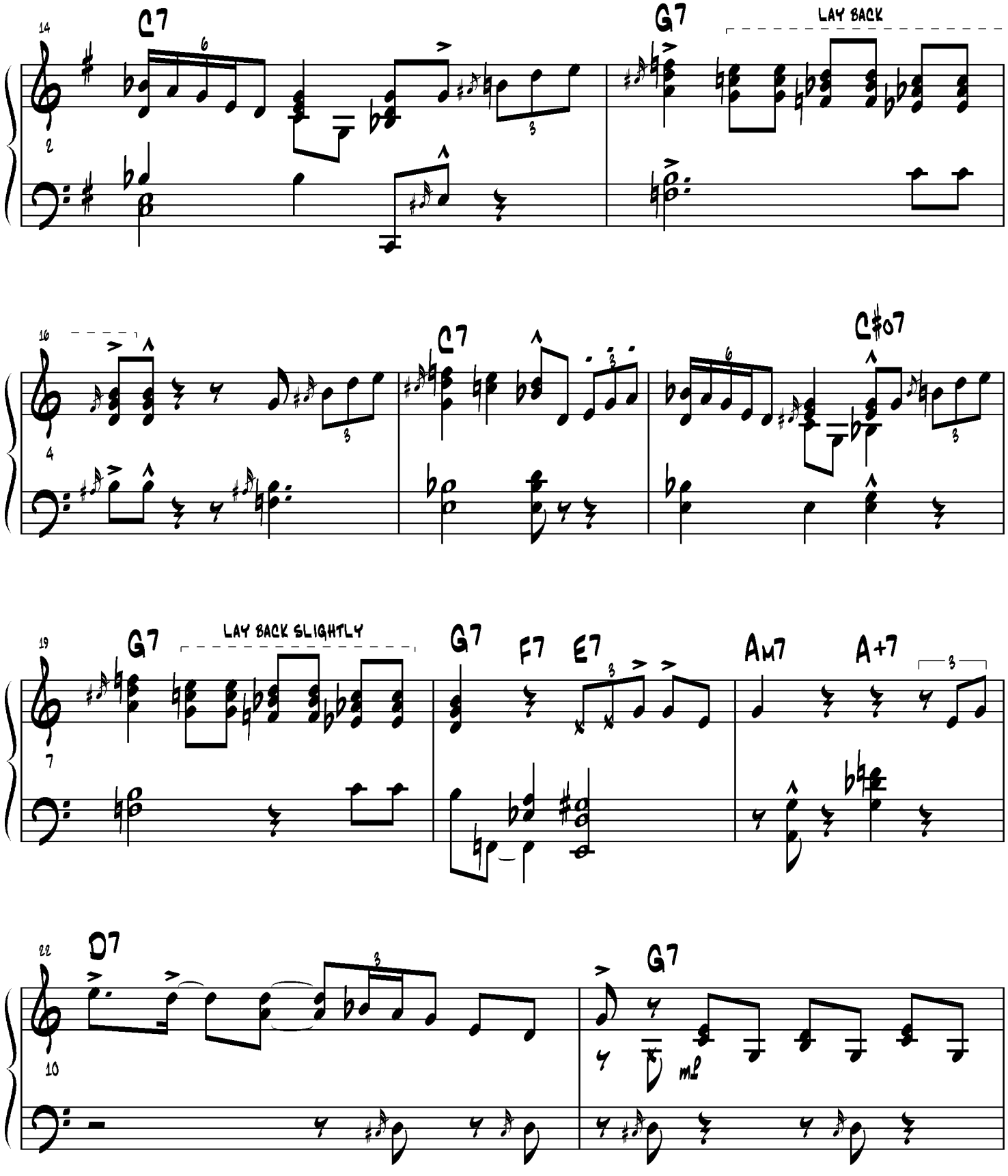

117
C7
Bb7
F7
8va
9
F7
121
Piano solo 9
1
124
Bb7
4
126
6
128
C7
8
130
Bb7
F7
10
132
F
Bb/F
F
mp
12
(Bass solo begins)

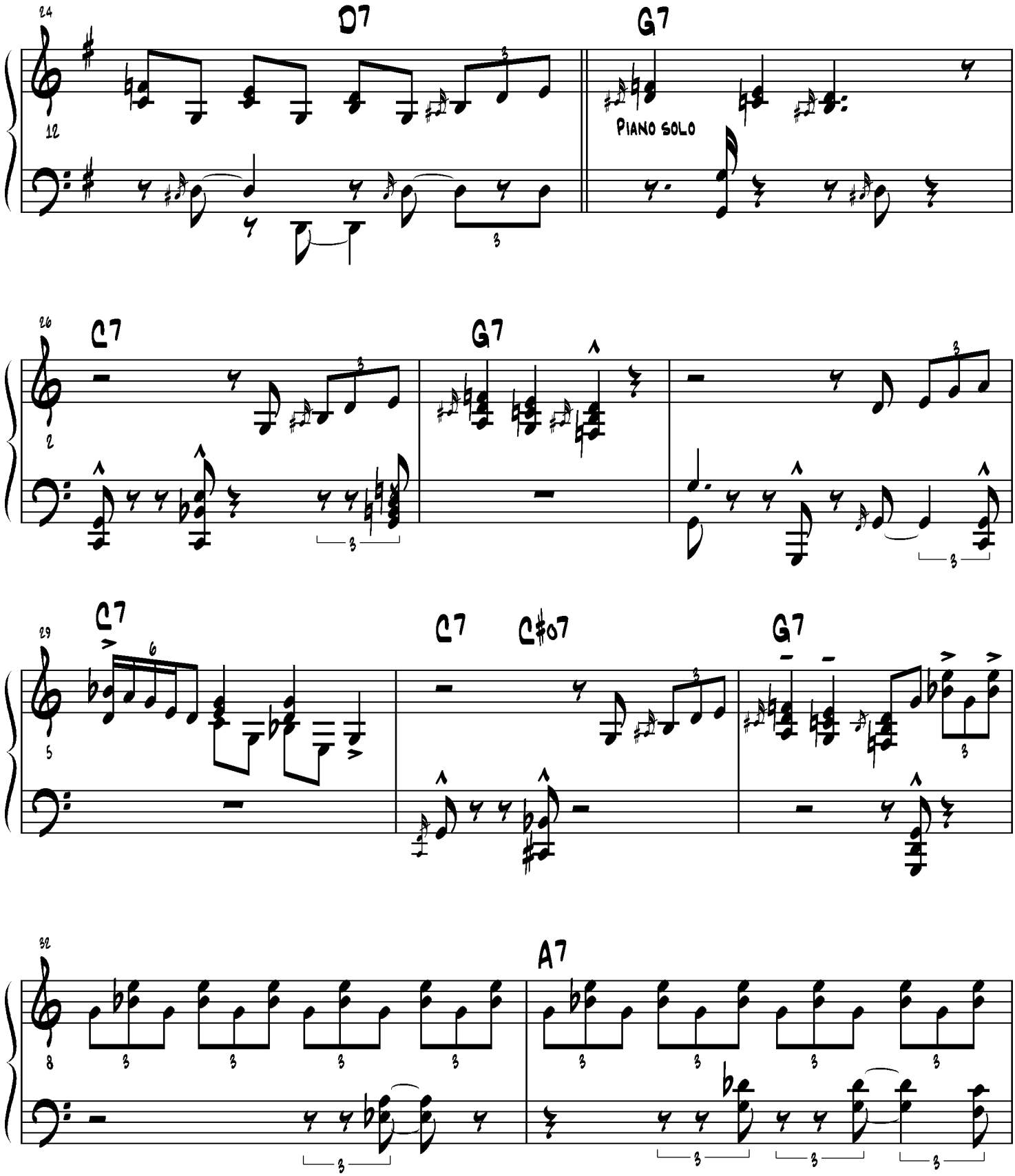
Kelly's Blues

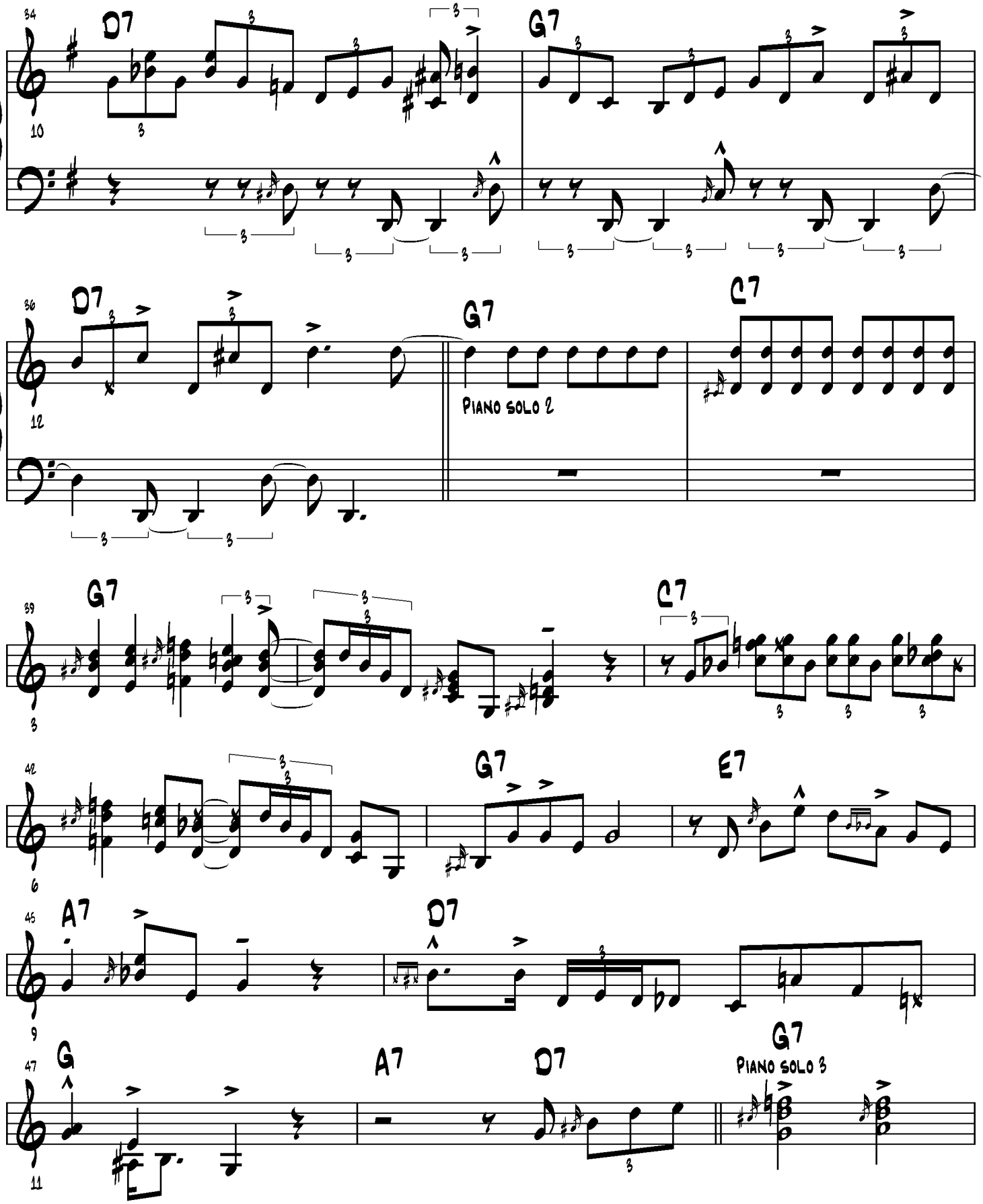
by Oscar Peterson
from "Saturday Night at the Bluenote"
Telarc CD 83306
March 17, 1990

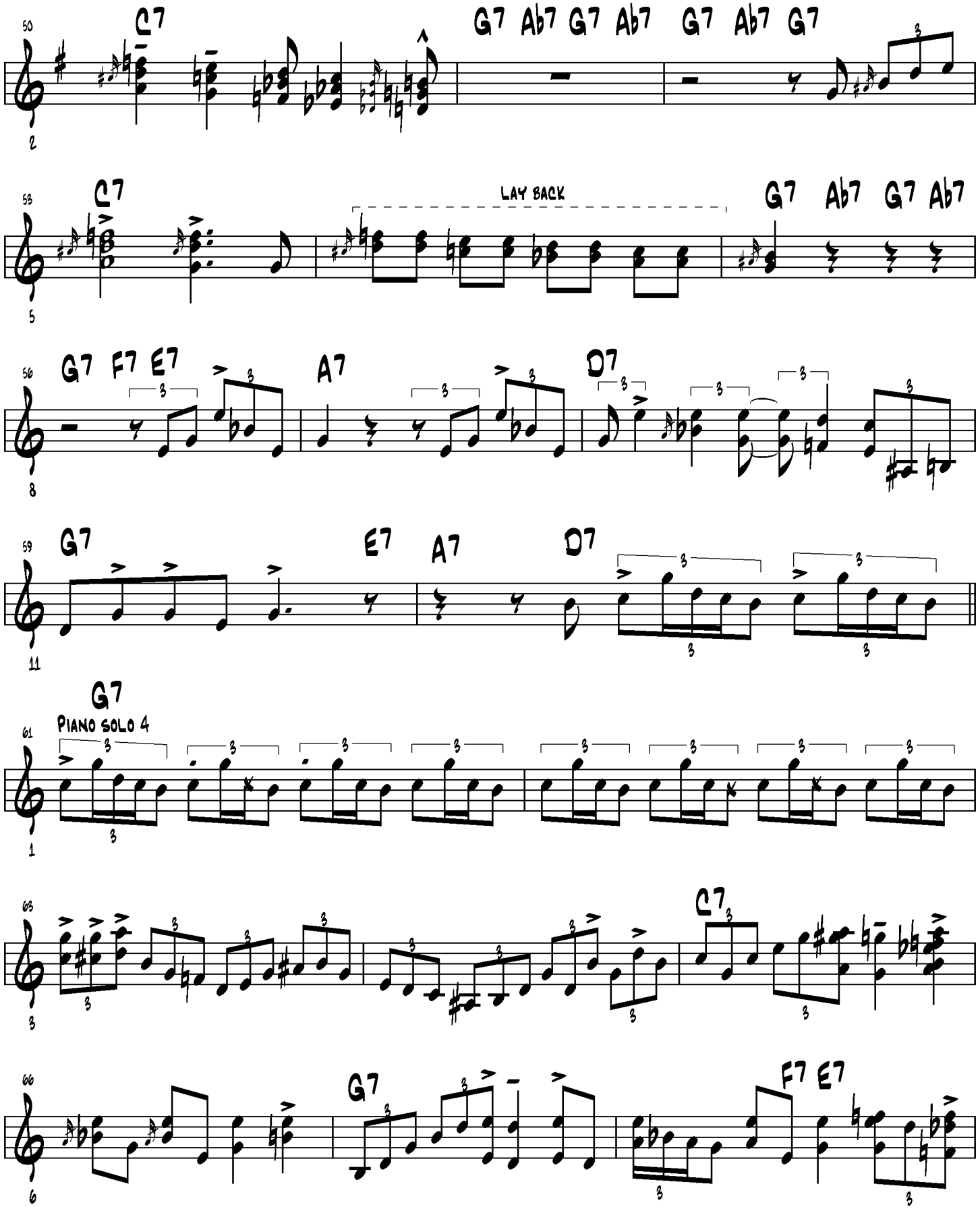


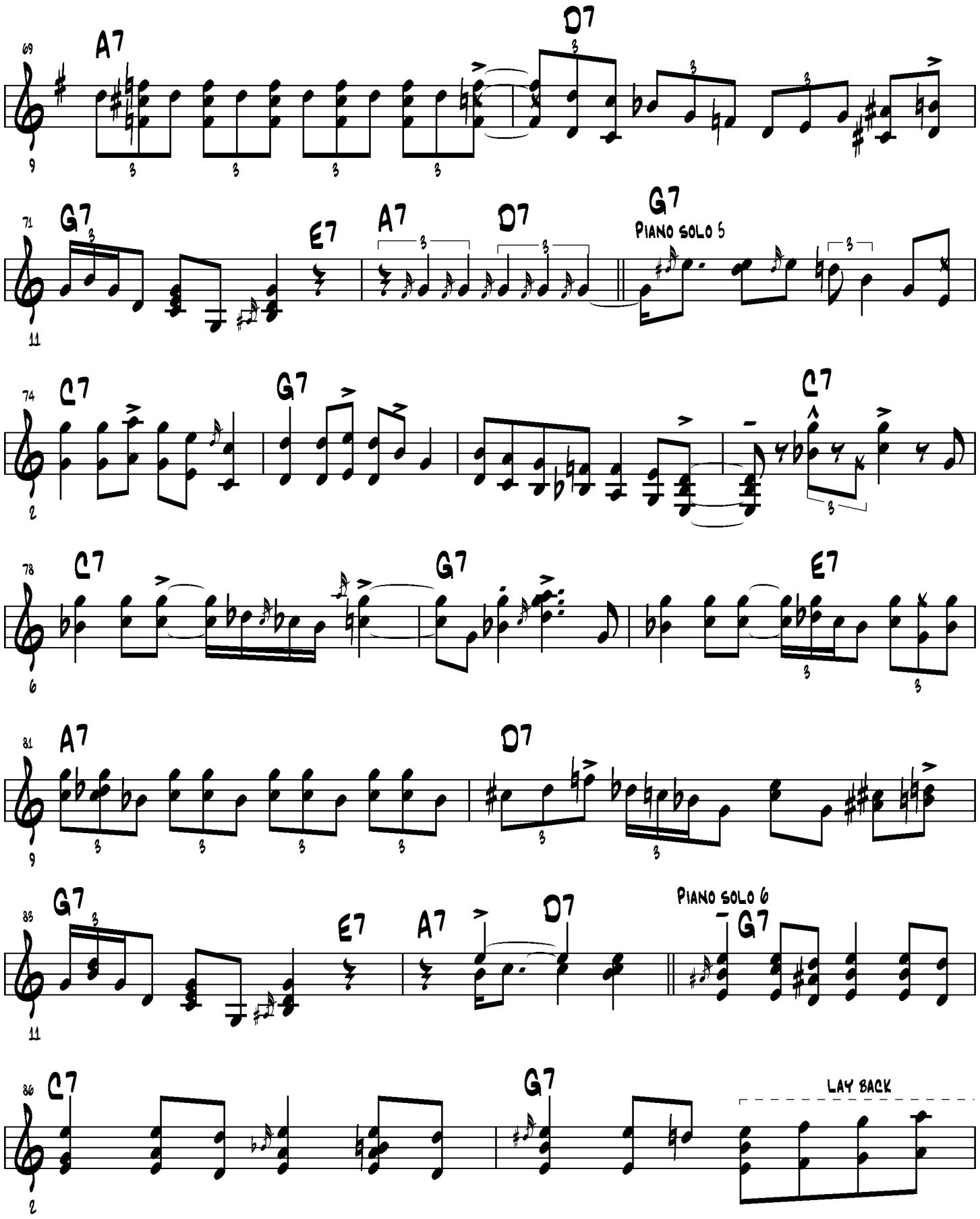

C♯07
G7/D
C7
G/B
F7
E7
Am7
G/D
D7
G7/B
C
C♯07
G/D
D7
G7
D7add11
G7
Head in 2

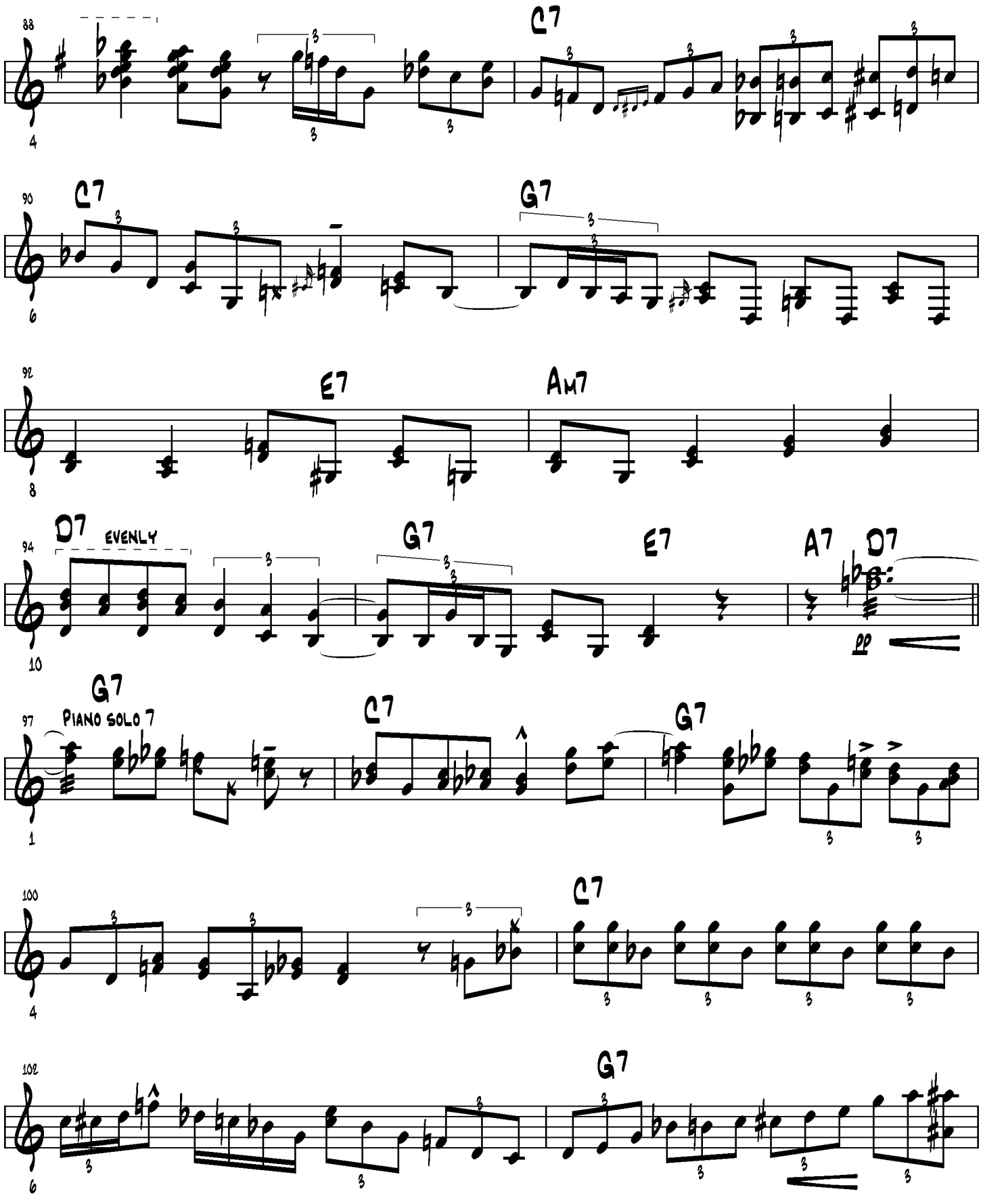

14
C7
G7
LAY BACK
2
16
C7
C♯07
4
19
G7
LAY BACK SLIGHTLY
G7
F7
E7
AM7
A+7
7
22
D7
G7
10
mf

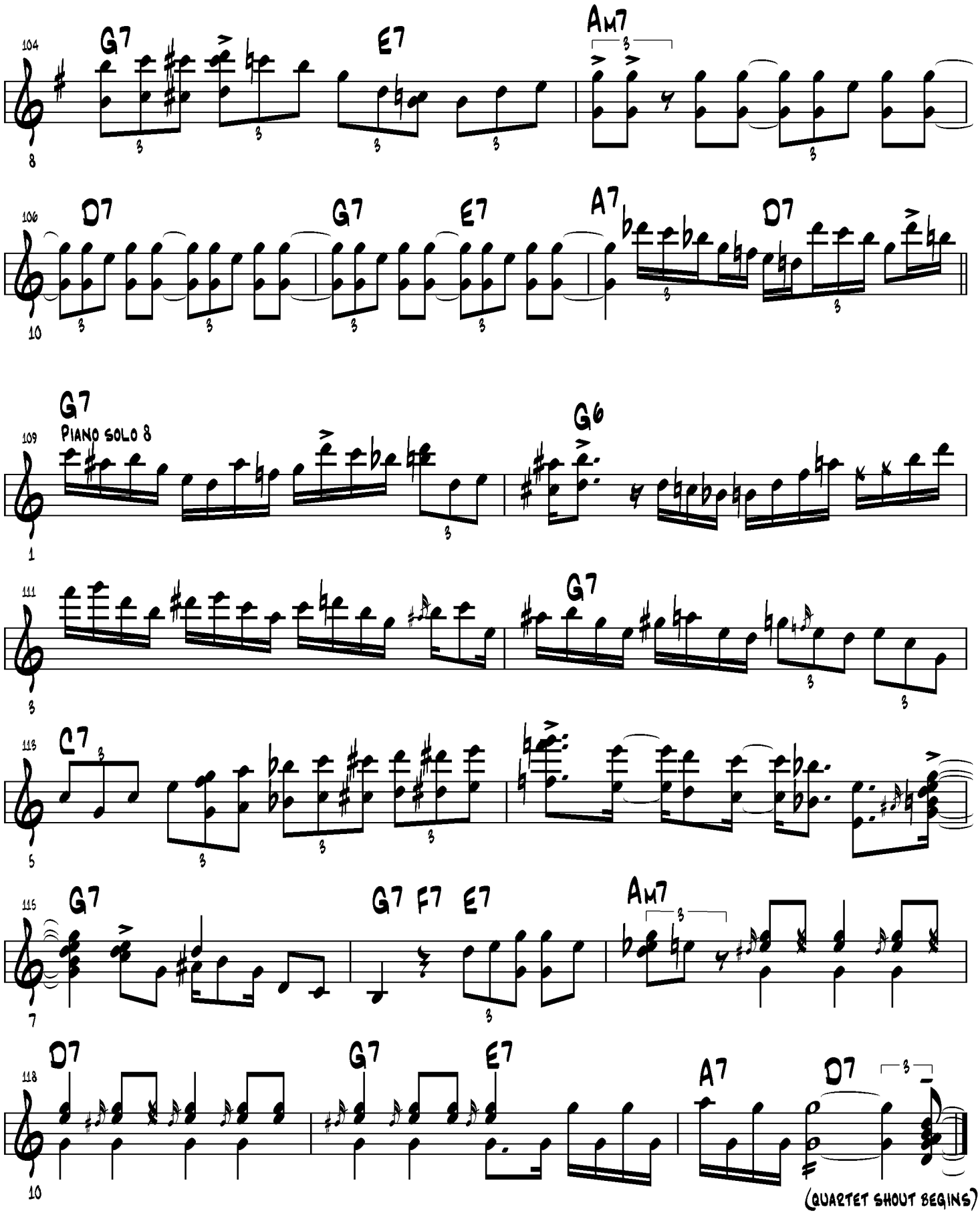

24
D7
G7
12
Piano solo
26
C7
G7
2
29
C7
C7
C♯07
G7
5
32
A7
8


34
D7
G7
10
36
D7
G7
C7
12
Piano solo 2
39
G7
C7
3
42
G7
E7
6
45
A7
D7
9
47
G
A7
D7
G7
Piano solo 3
11


C7
G7 Ab7 G7 Ab7 G7 Ab7 G7
C7
LAY BACK
G7 Ab7 G7 Ab7
G7 F7 E7
A7
D7
G7
E7
A7
D7
G7
PIANO SOLO 4
C7
G7
F7 E7

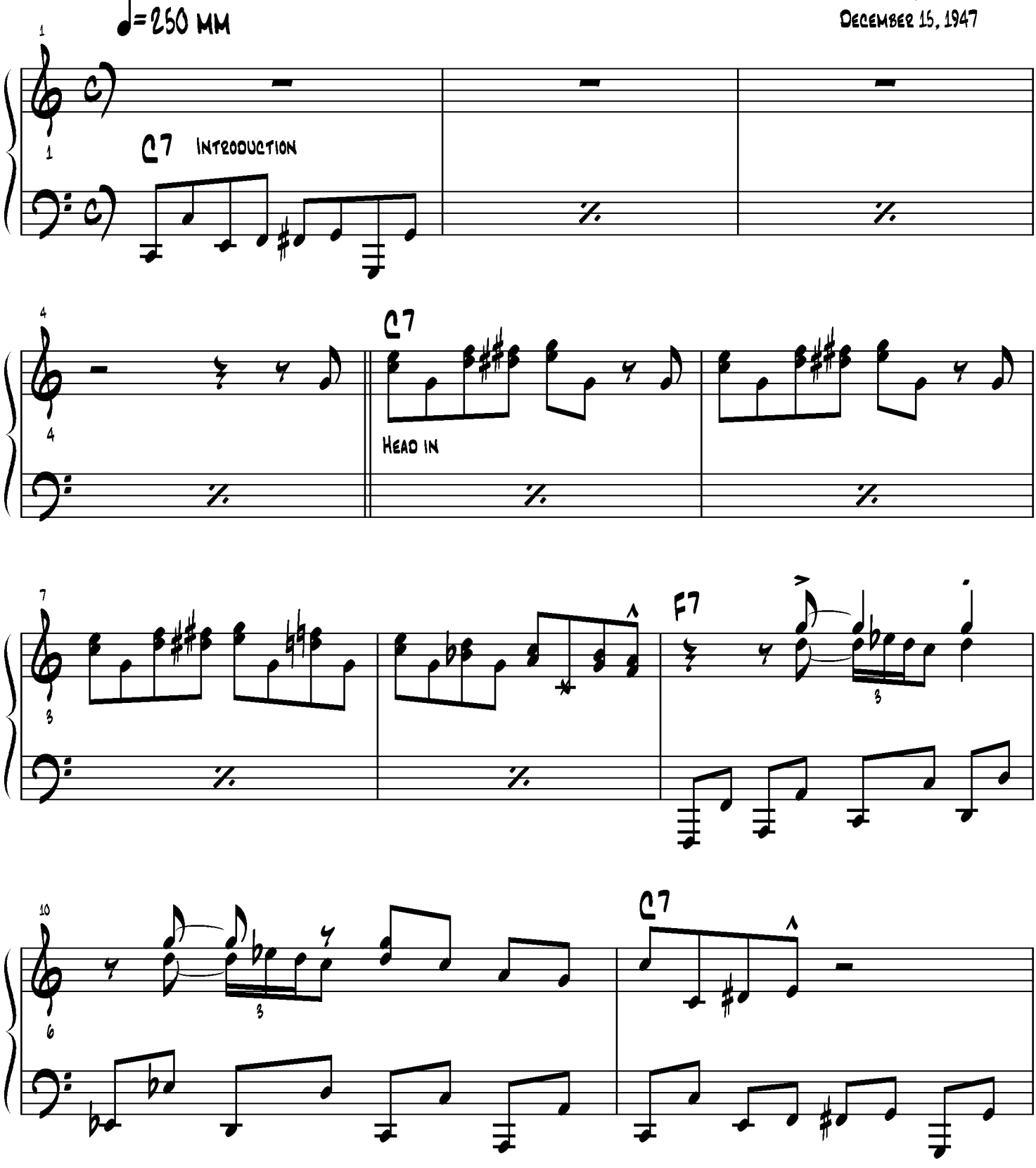

69
A7
D7
9
71
G7
E7
A7
D7
G7
PIANO SOLO 5
11
74
C7
G7
C7
2
78
C7
G7
E7
6
81
A7
D7
9
85
G7
E7
A7
D7
PIANO SOLO 6
G7
11
86
C7
G7
LAY BACK
2

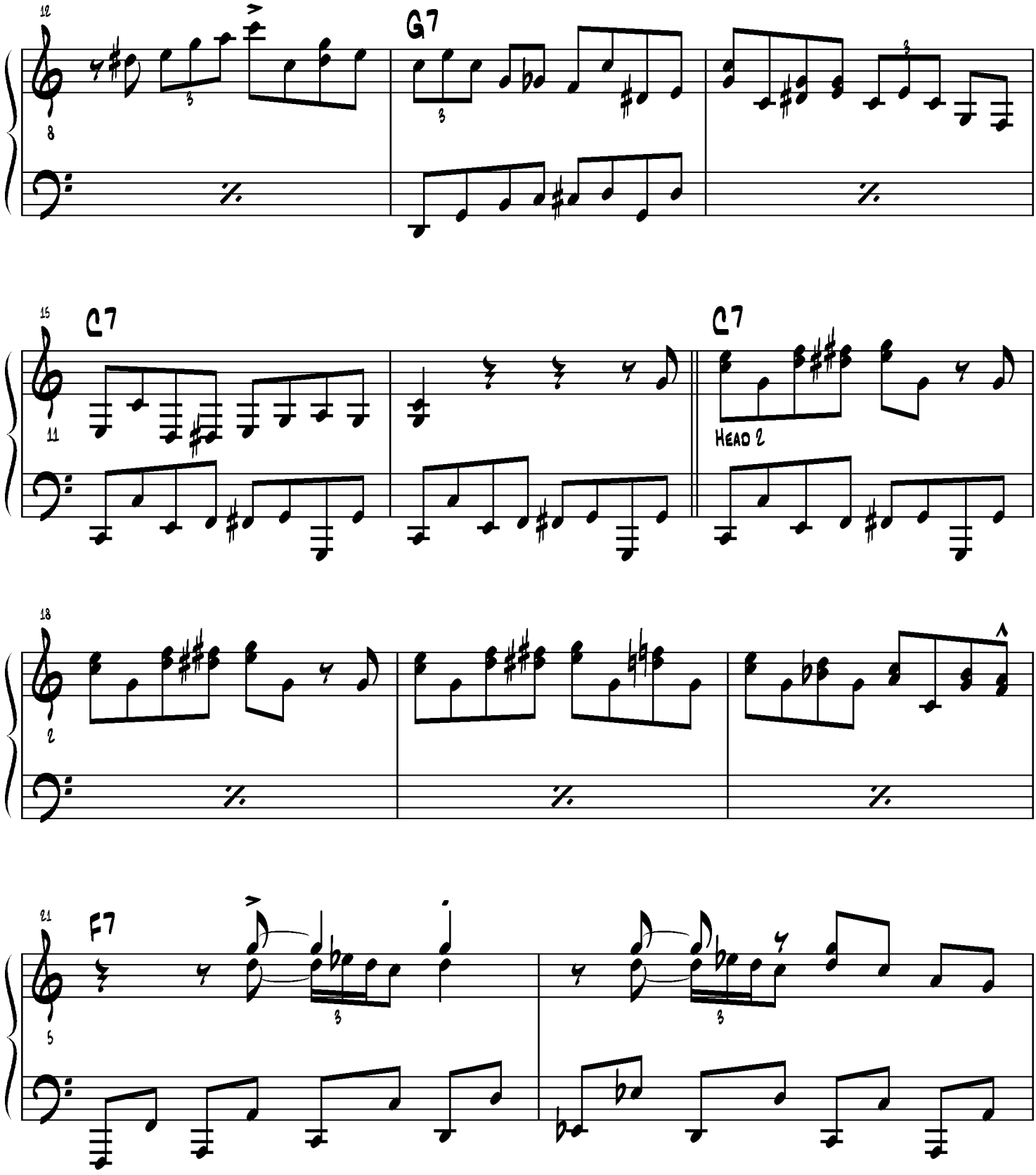

88
C7
90
C7
G7
92
E7
Am7
94
D7
EVENLY
G7
E7
A7
D7
pp
97
G7
PIANO SOLO 7
C7
G7
100
C7
102
G7

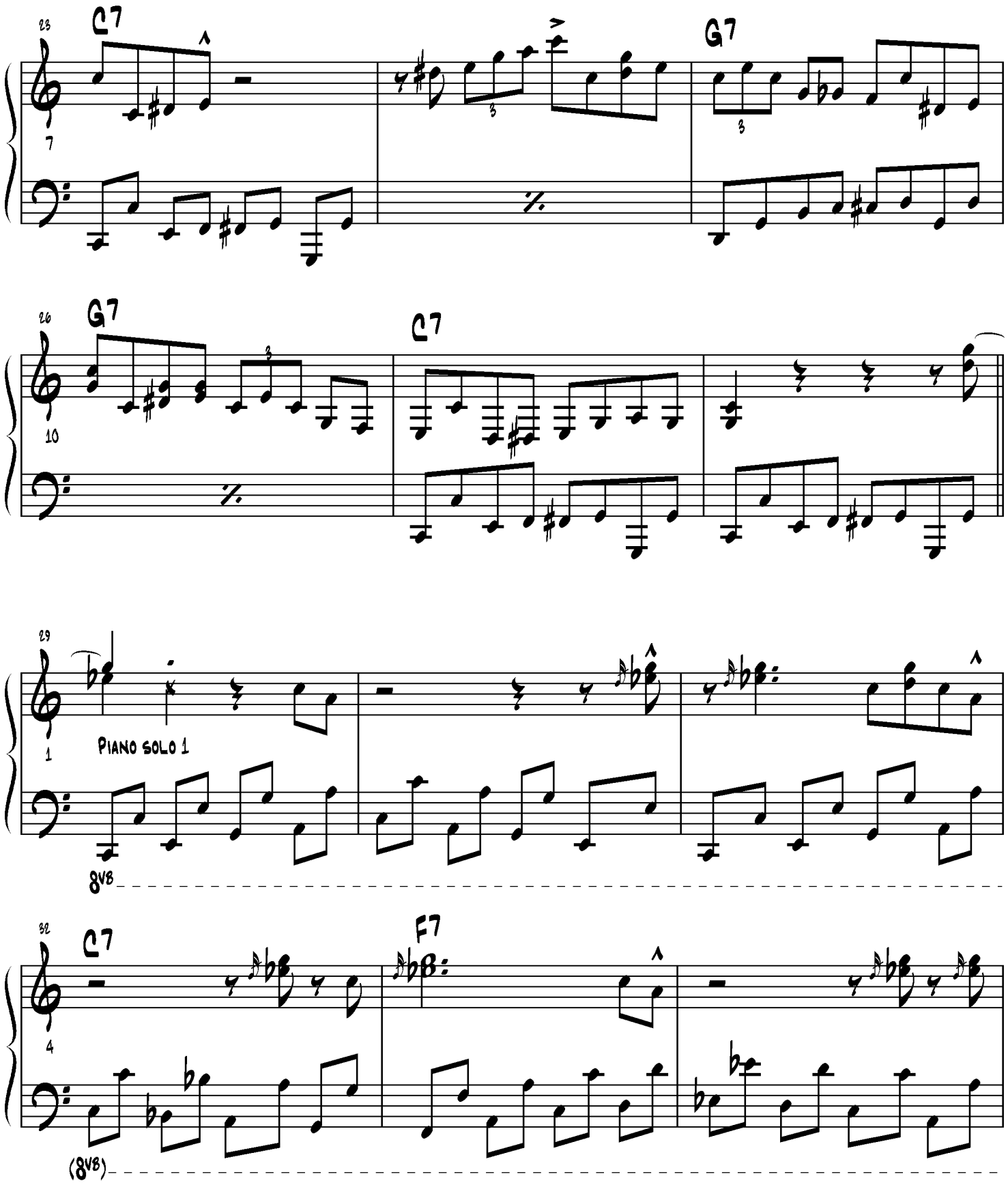

104
G7
E7
Am7
8
106
D7
G7
E7
A7
D7
10
109
G7
Piano solo 8
G6
1
111
G7
3
113
C7
5
115
G7
G7 F7 E7
Am7
7
118
D7
G7
E7
A7
D7
10
(quartet shout begins)

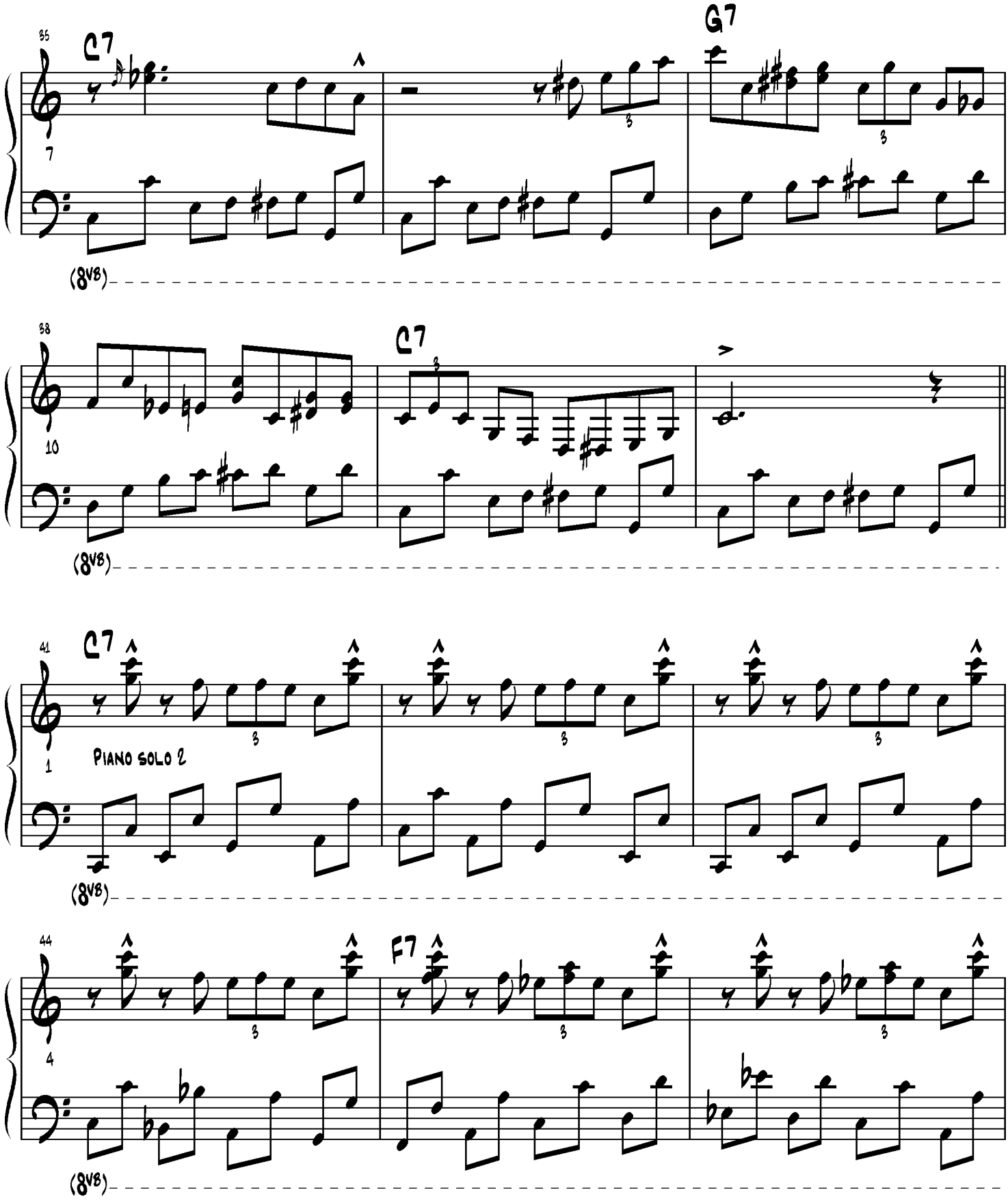
Oscar's Boogie

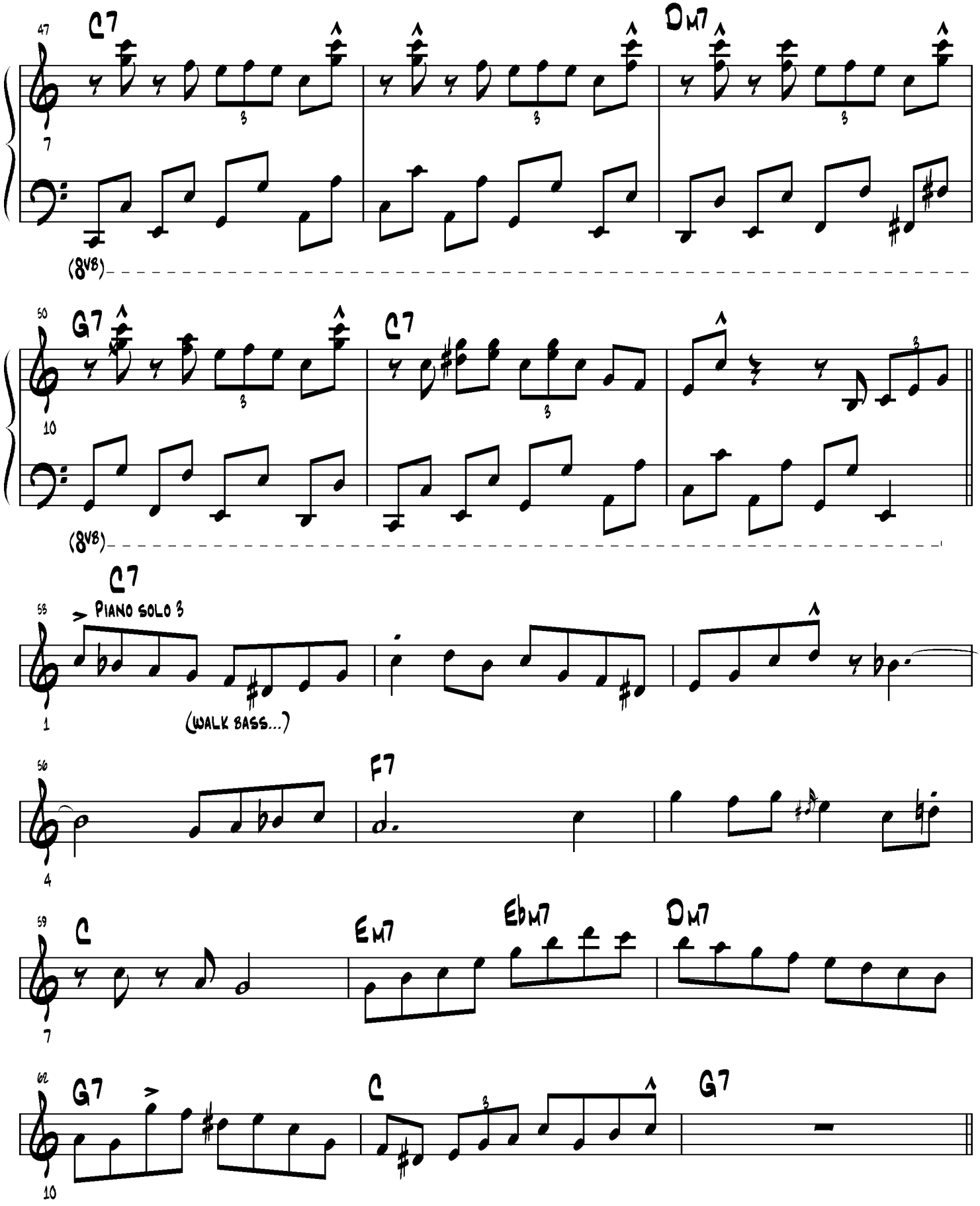
by Oscar Peterson
from "Beginnings"
RCA/BMG 74321-35105-2
December 15, 1947

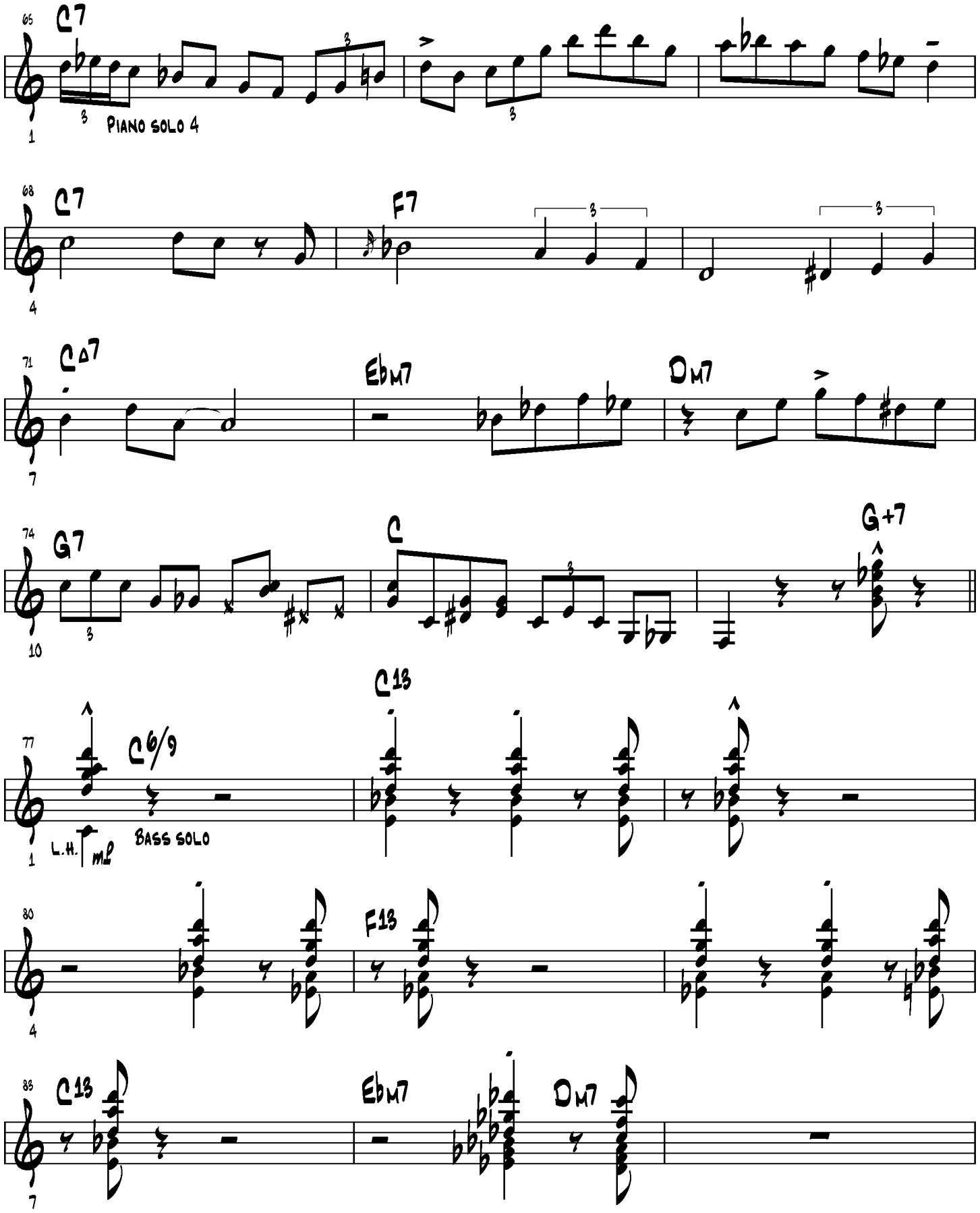


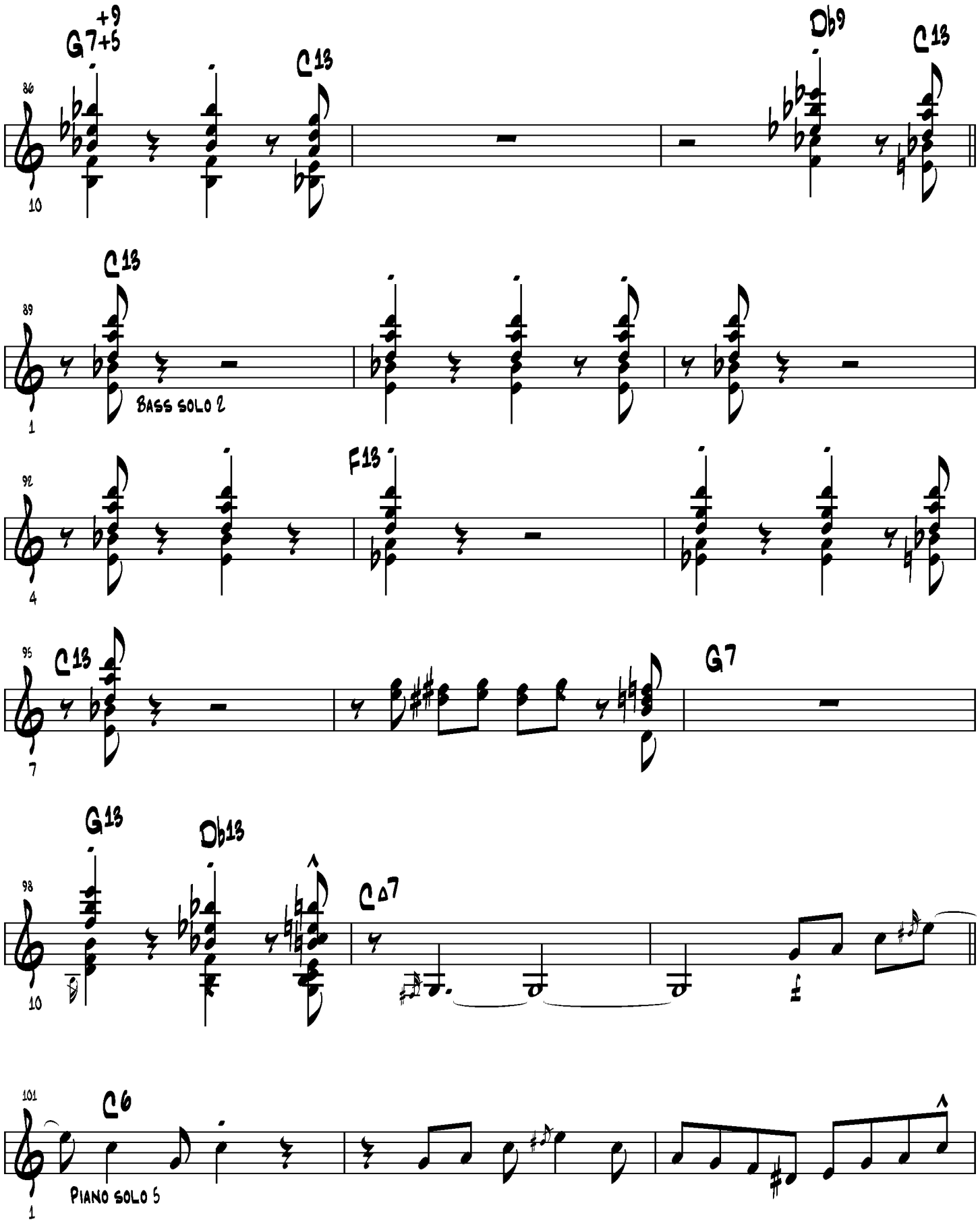

12
8
G7
15
11
C7
C7
HEAD 2
18
2
21
5
F7

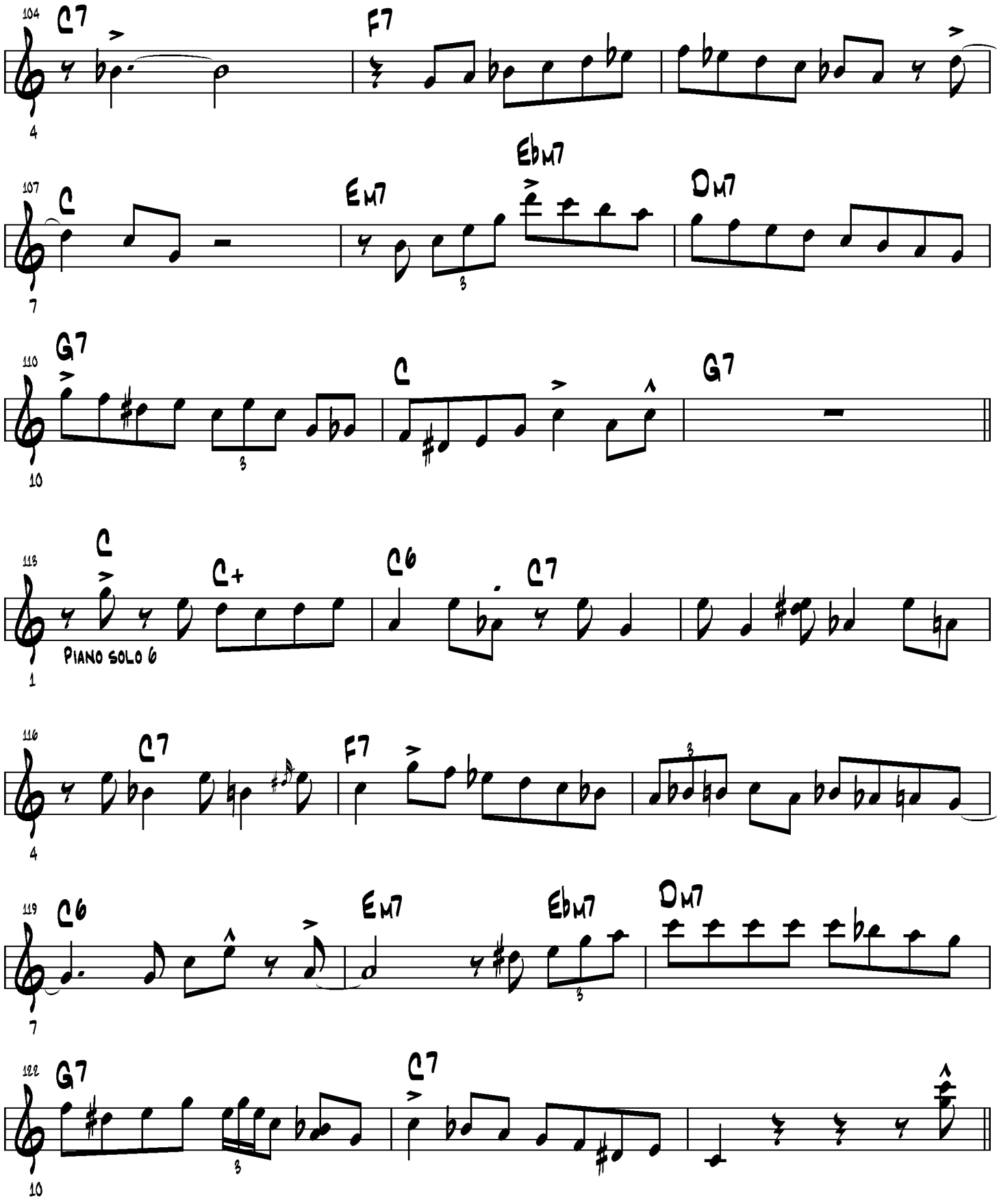

23
C7
G7
7
26
G7
C7
10
29
Piano solo 1
1
8va
32
C7
F7
4
(8va)

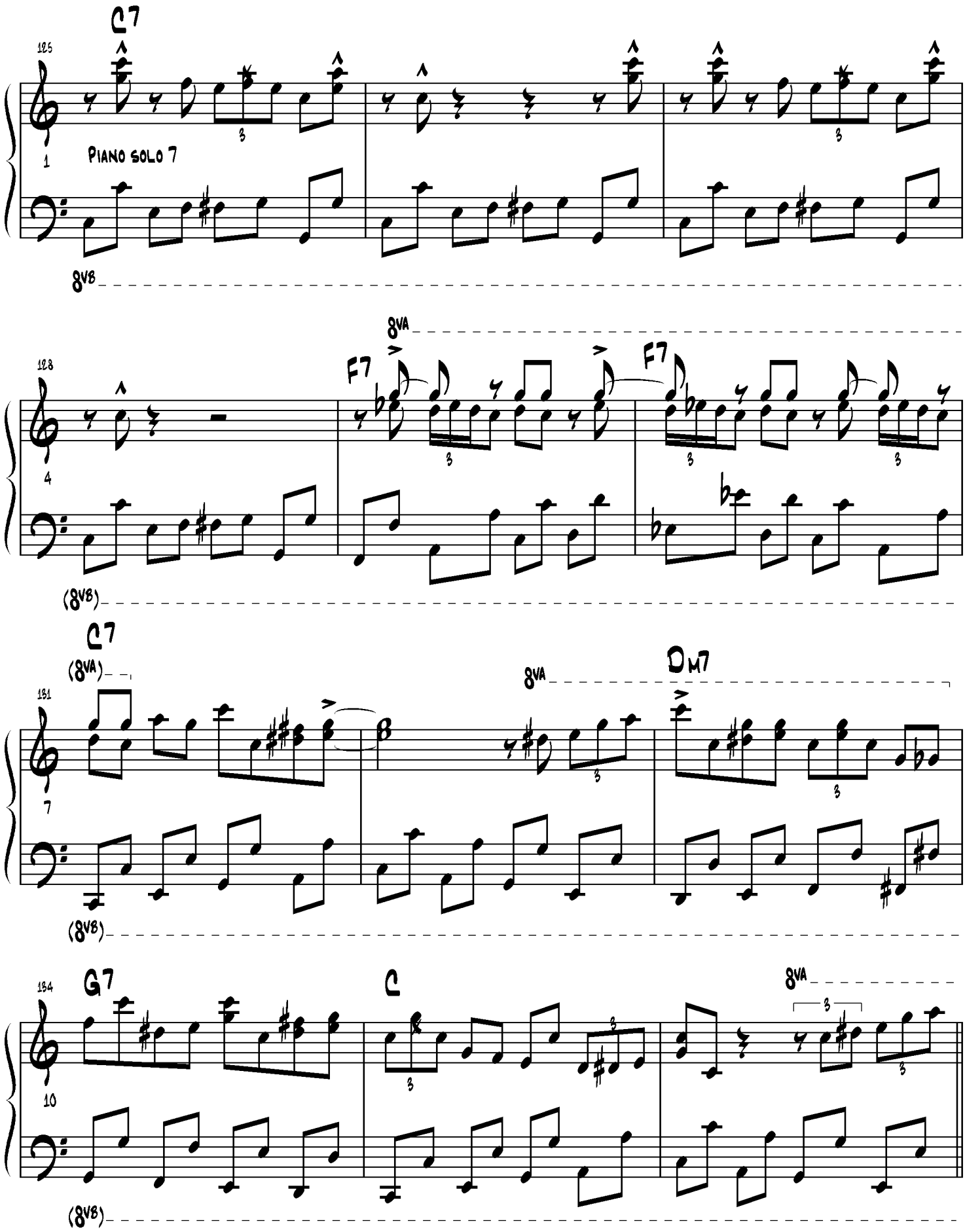

35
C7
G7
7
(8va)
38
C7
10
(8va)
41
C7
Piano solo 2
1
(8va)
44
F7
4
(8va)

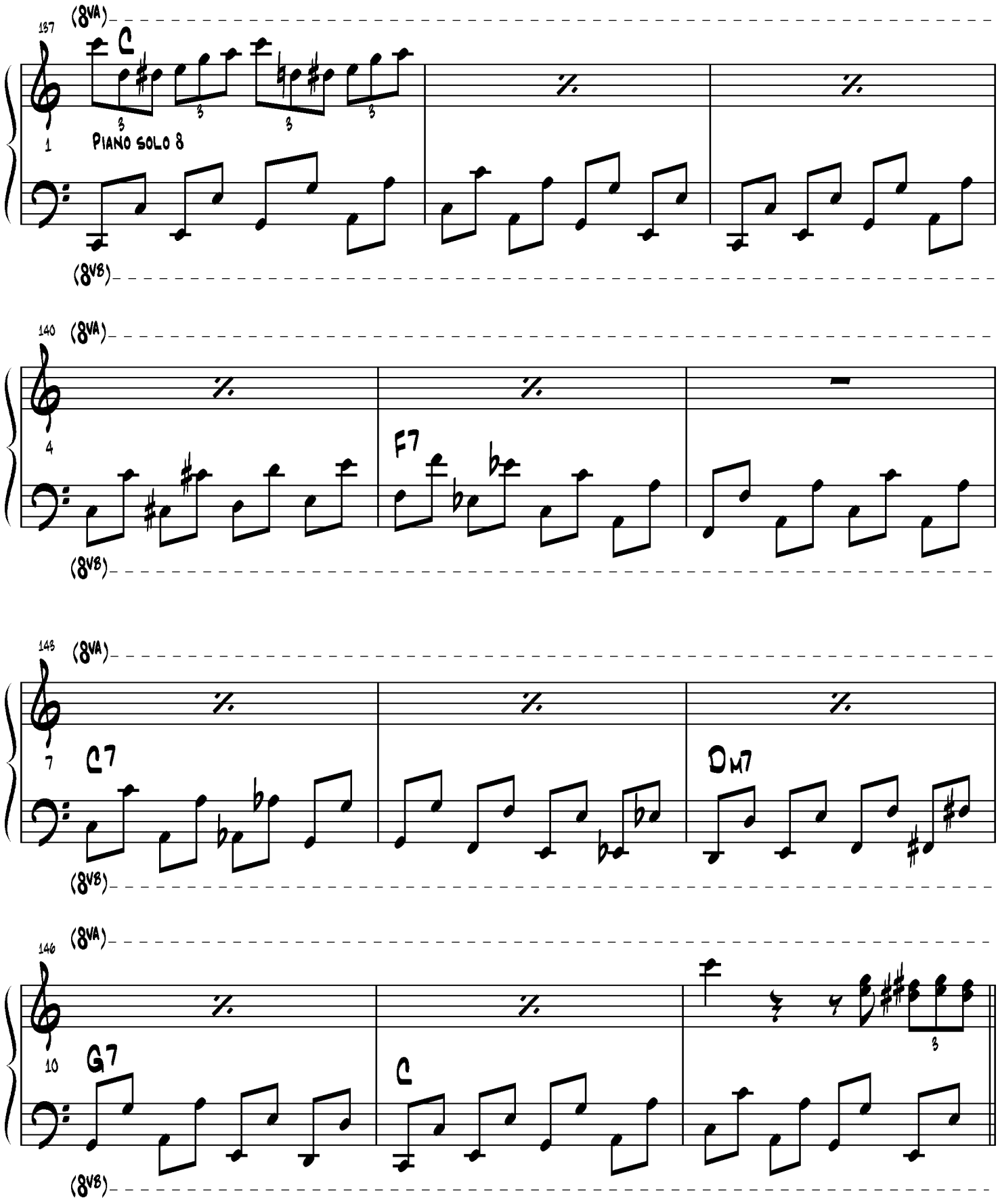

47
C7
Dm7
7
(8va)
50
G7
C7
10
(8va)
58
C7
Piano solo 3
(walk bass...)
1
56
F7
4
59
C
Em7
Ebm7
Dm7
7
62
G7
C
G7
10

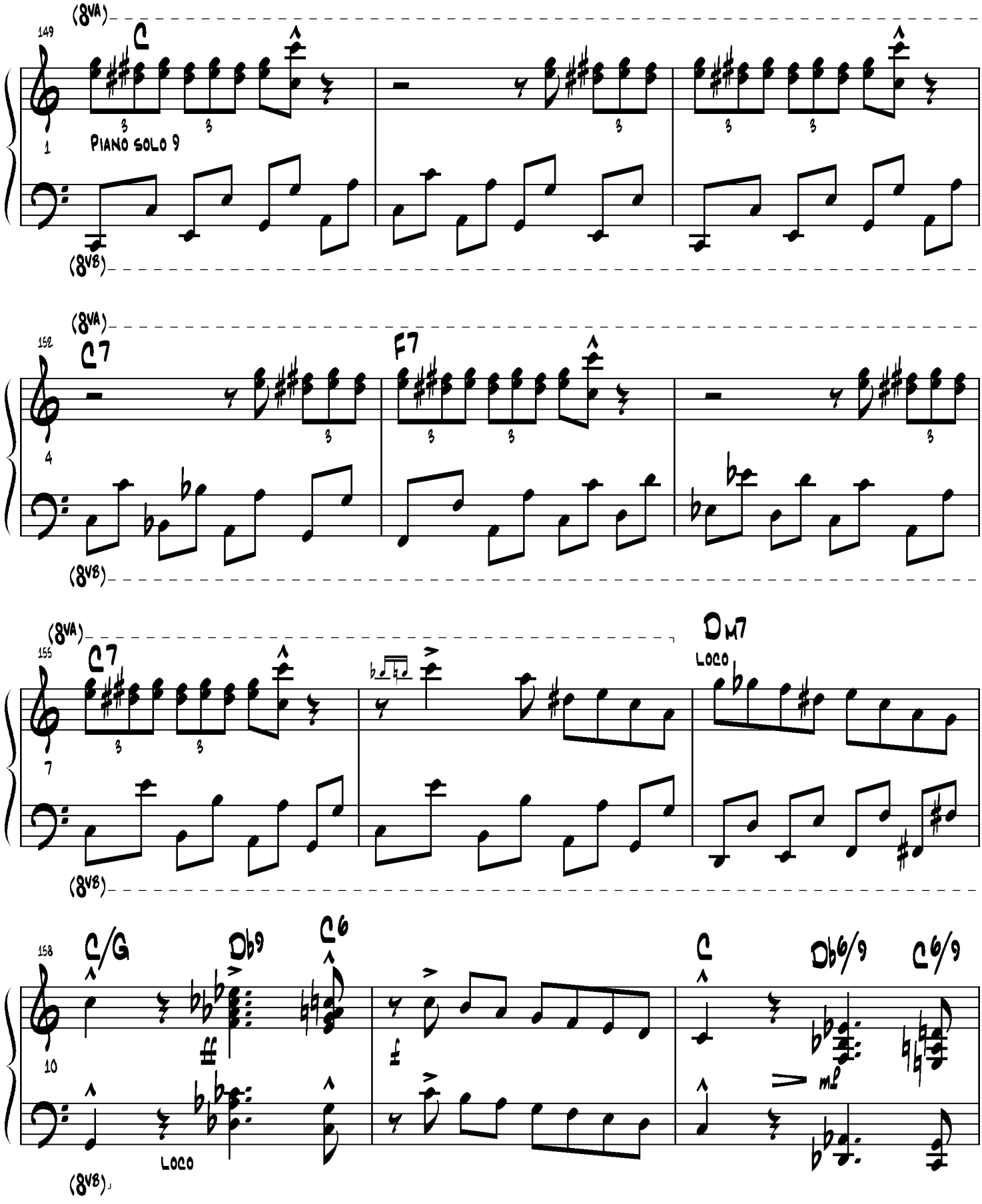

65
C7
PIANO SOLO 4
68
C7
F7
71
CΔ7
Ebm7
Dm7
74
G7
C
G+7
77
C6/9
C13
L.H.
mf
BASS SOLO
80
F13
83
C13
Ebm7
Dm7

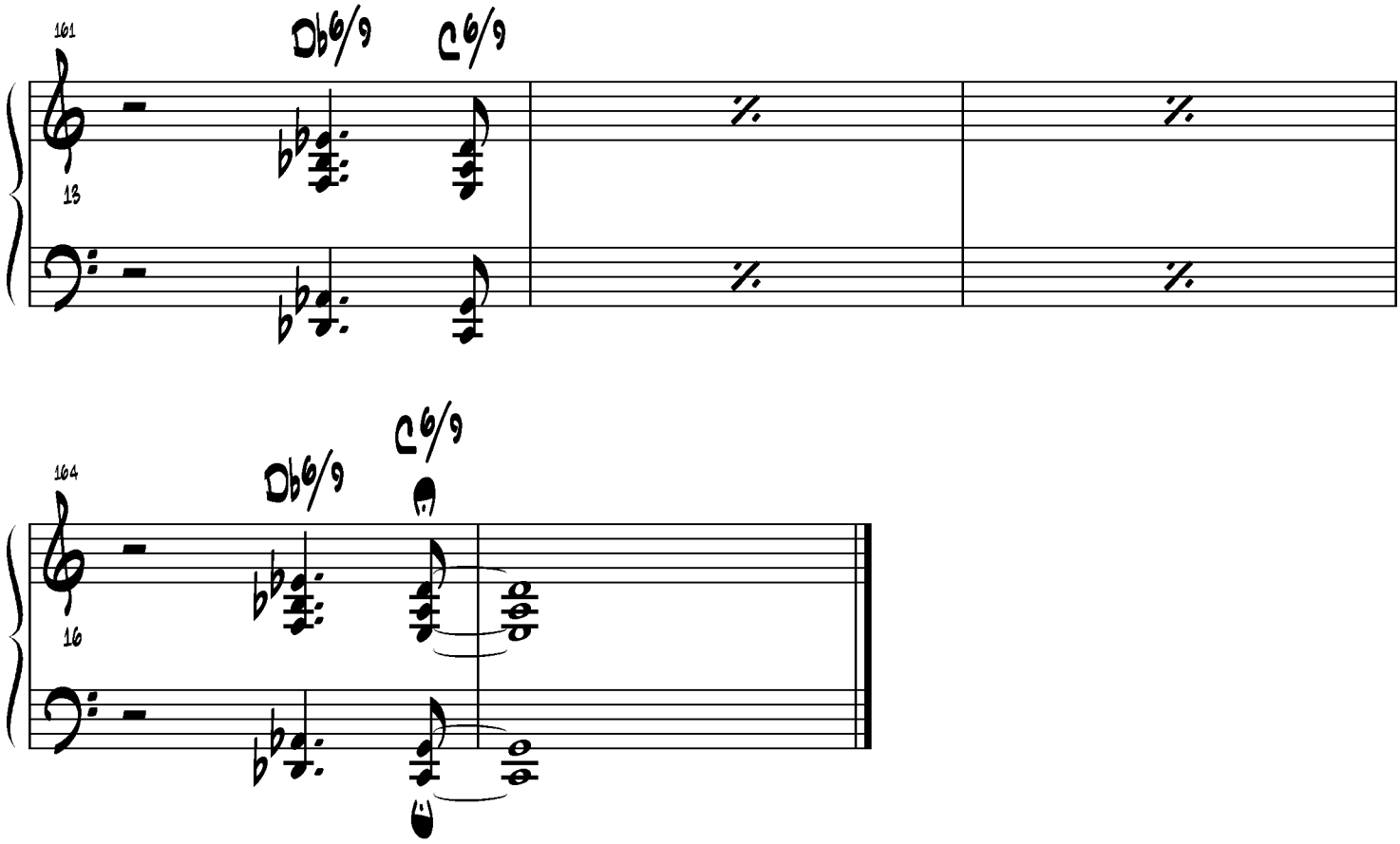

G7+5+9
C13
Db9
C13
86
10
C13
89
1
BASS SOLO 2
F13
92
4
C13
95
7
G7
G13
Db13
98
10
C∆7
C6
101
1
PIANO SOLO 5


104
C7
F7
4
107
C
Em7
Ebm7
Dm7
7
110
G7
C
G7
10
113
C
C+
C6
C7
PIANO SOLO 6
1
116
C7
F7
4
119
C6
Em7
Ebm7
Dm7
7
122
G7
C7
10


C7
125
1
PIANO SOLO 7
8VB
128
4
8VA
F7
F7
(8VB)
C7
(8VA)
131
7
8VA
DM7
(8VB)
134
10
G7
C
8VA
(8VB)


137
(8VA)
C
1
PIANO SOLO 8
(8VB)
140
(8VA)
4
F7
(8VB)
143
(8VA)
7
C7
Dm7
(8VB)
146
(8VA)
10
G7
C
(8VB)


149
(8va)
C
Piano solo 9
(8vb)
152
(8va)
C7
F7
(8vb)
155
(8va)
C7
Dm7
Loco
(8vb)
158
C/G
Db9
C6
C
Db6/9
C6/9
Loco
(8vb)

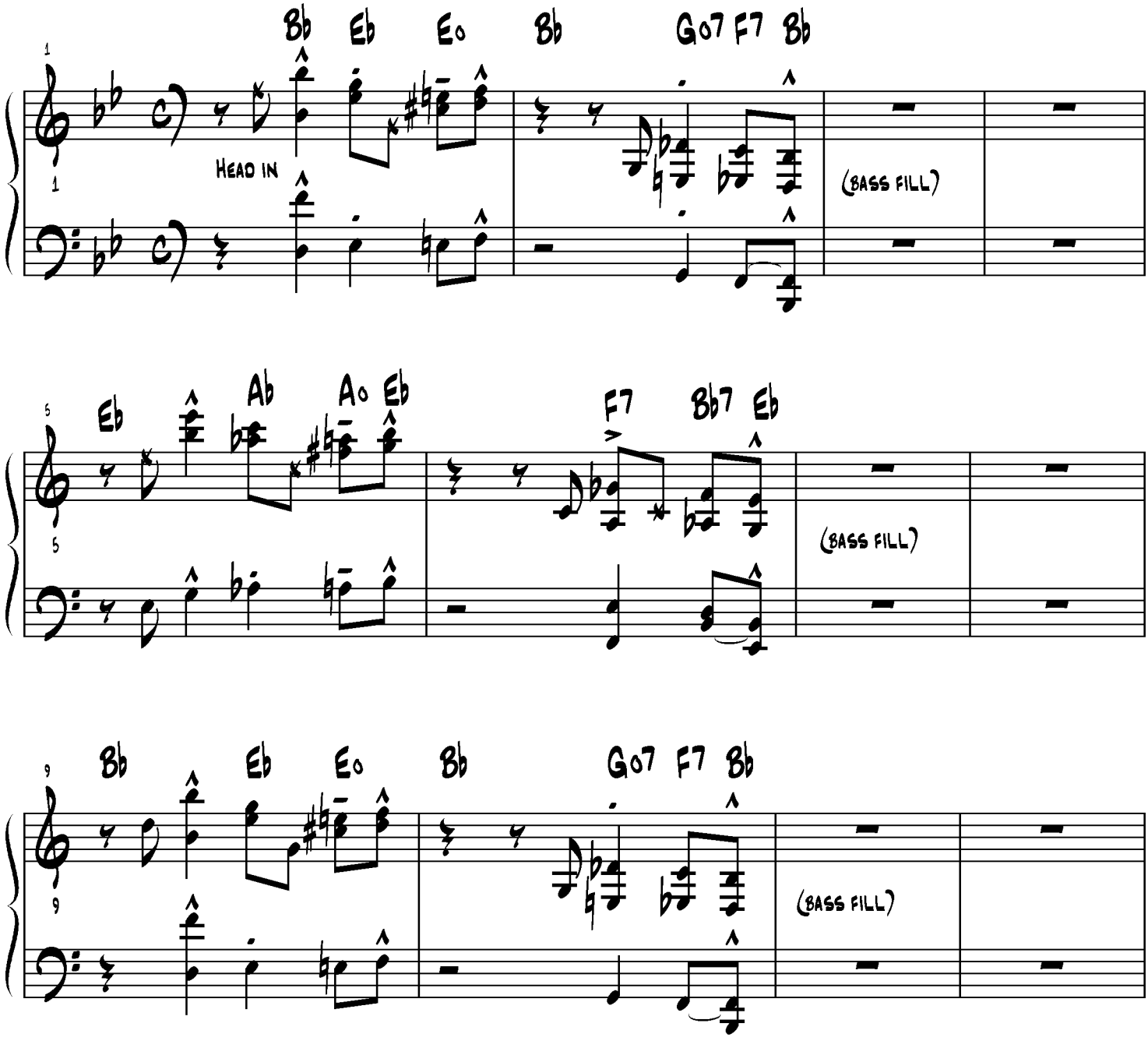

161
Db6/9
C6/9
13

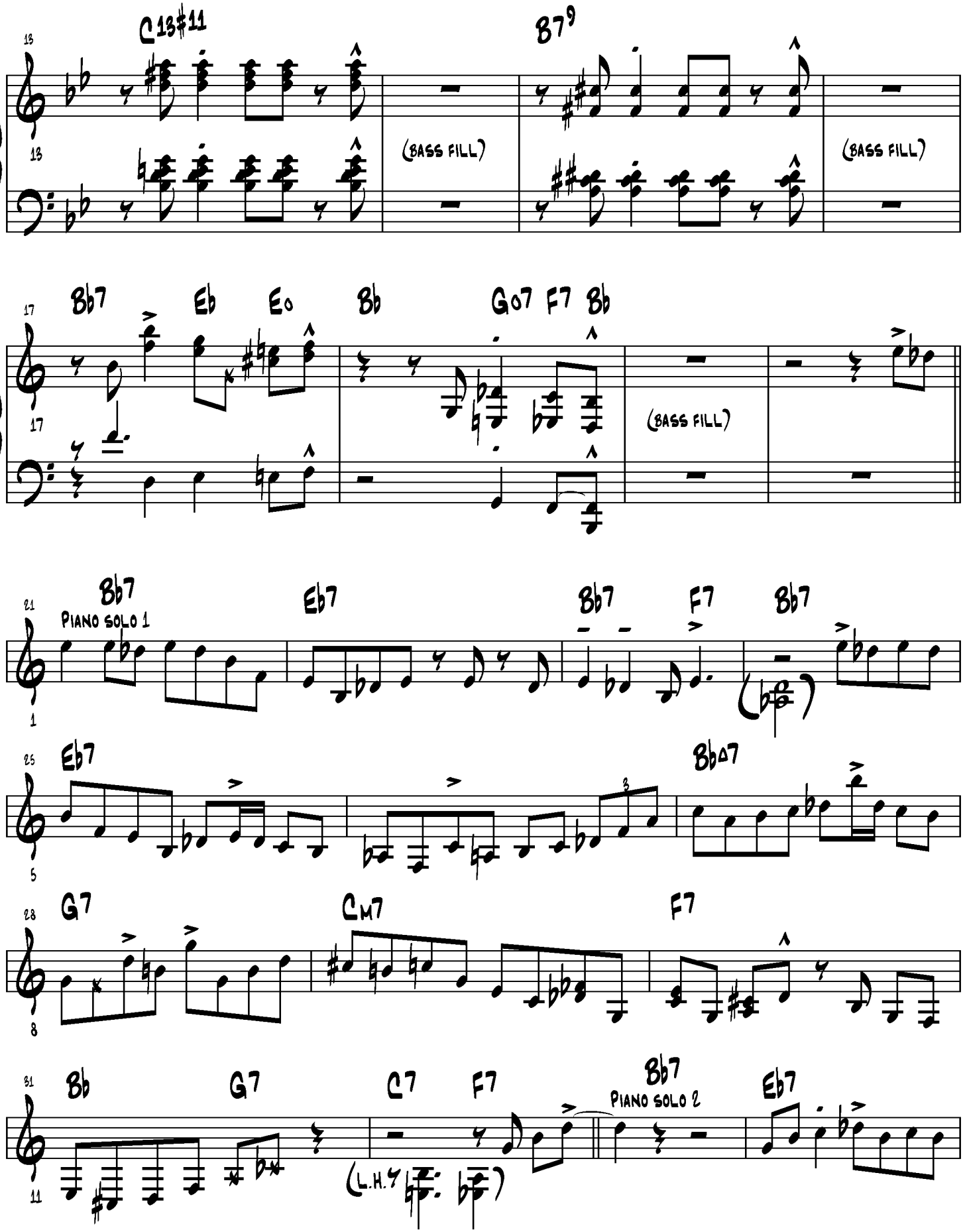
164
Db6/9
C6/9
16

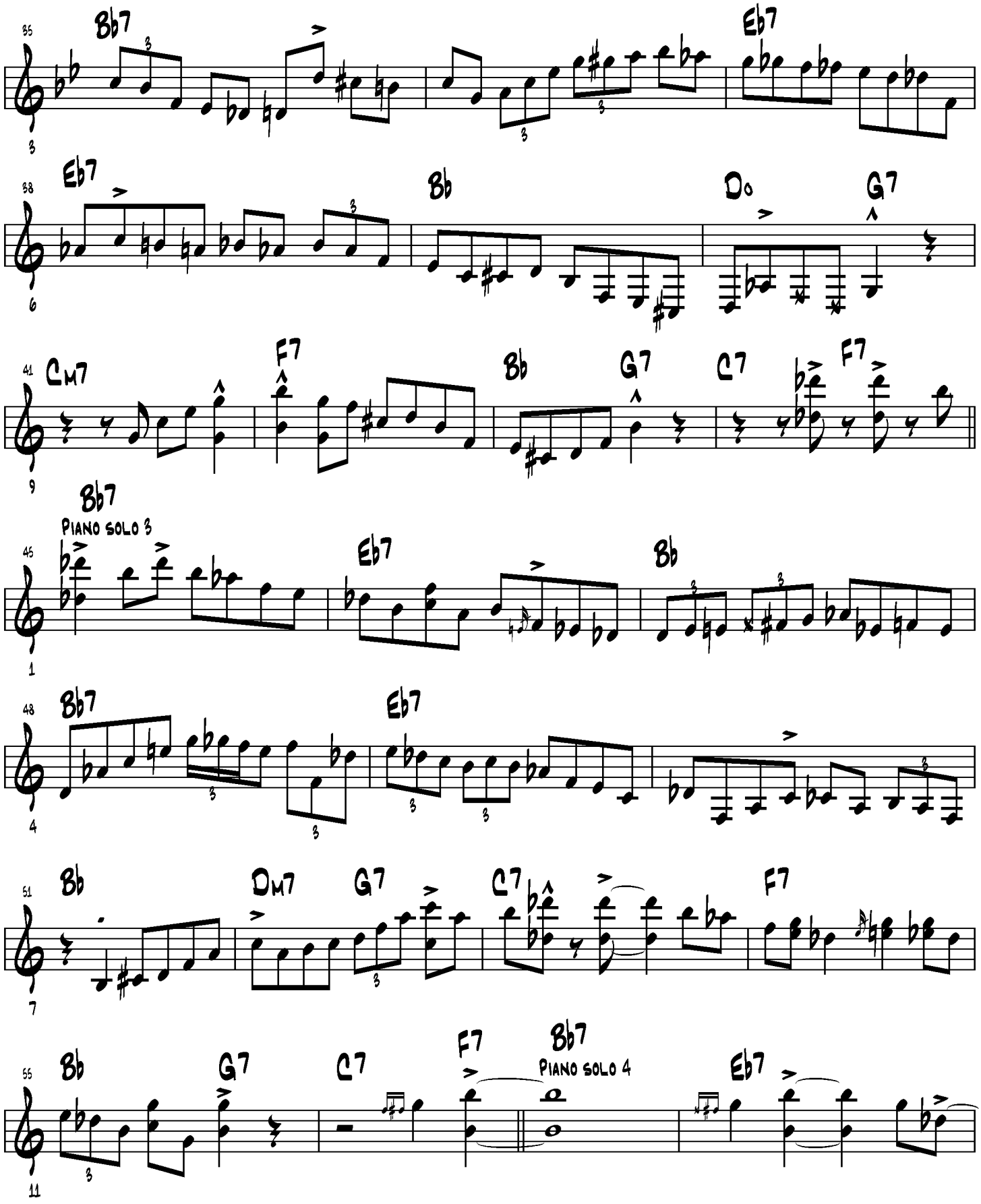
R.B. BLUES

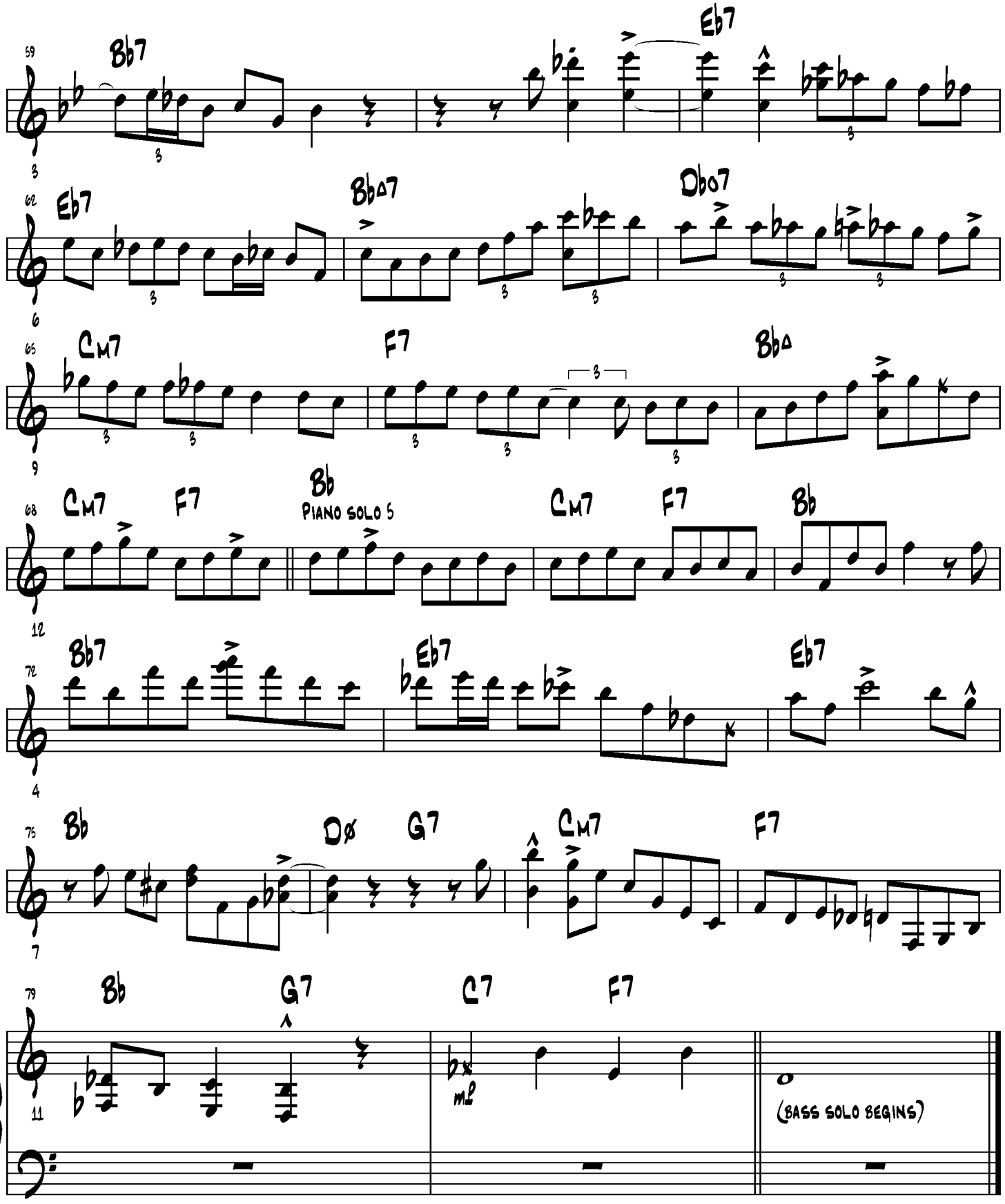
by Oscar Peterson
from "History of an Artist"
Pablo 2PACD-2625-702-2
December 27, 1972

♩= 271 MM



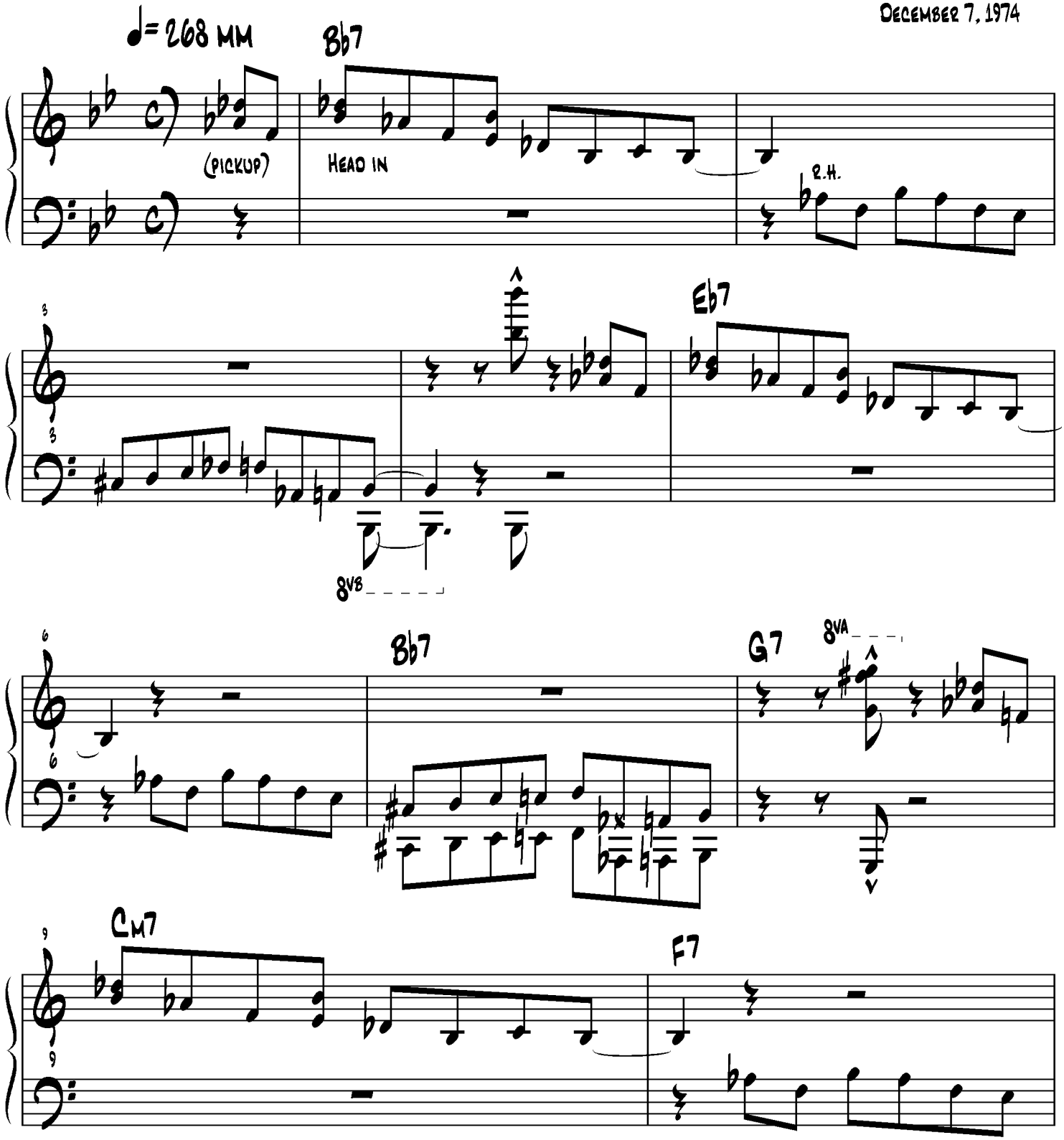

C13#11
B7♭9
(BASS FILL)
(BASS FILL)
B♭7
E♭
E♭o
B♭
G♭o7
F7
B♭
(BASS FILL)
B♭7
PIANO SOLO 1
E♭7
B♭7
F7
B♭7
E♭7
B♭♭7
G7
Cm7
F7
B♭
G7
C7
F7
B♭7
PIANO SOLO 2
E♭7
(L.H.)

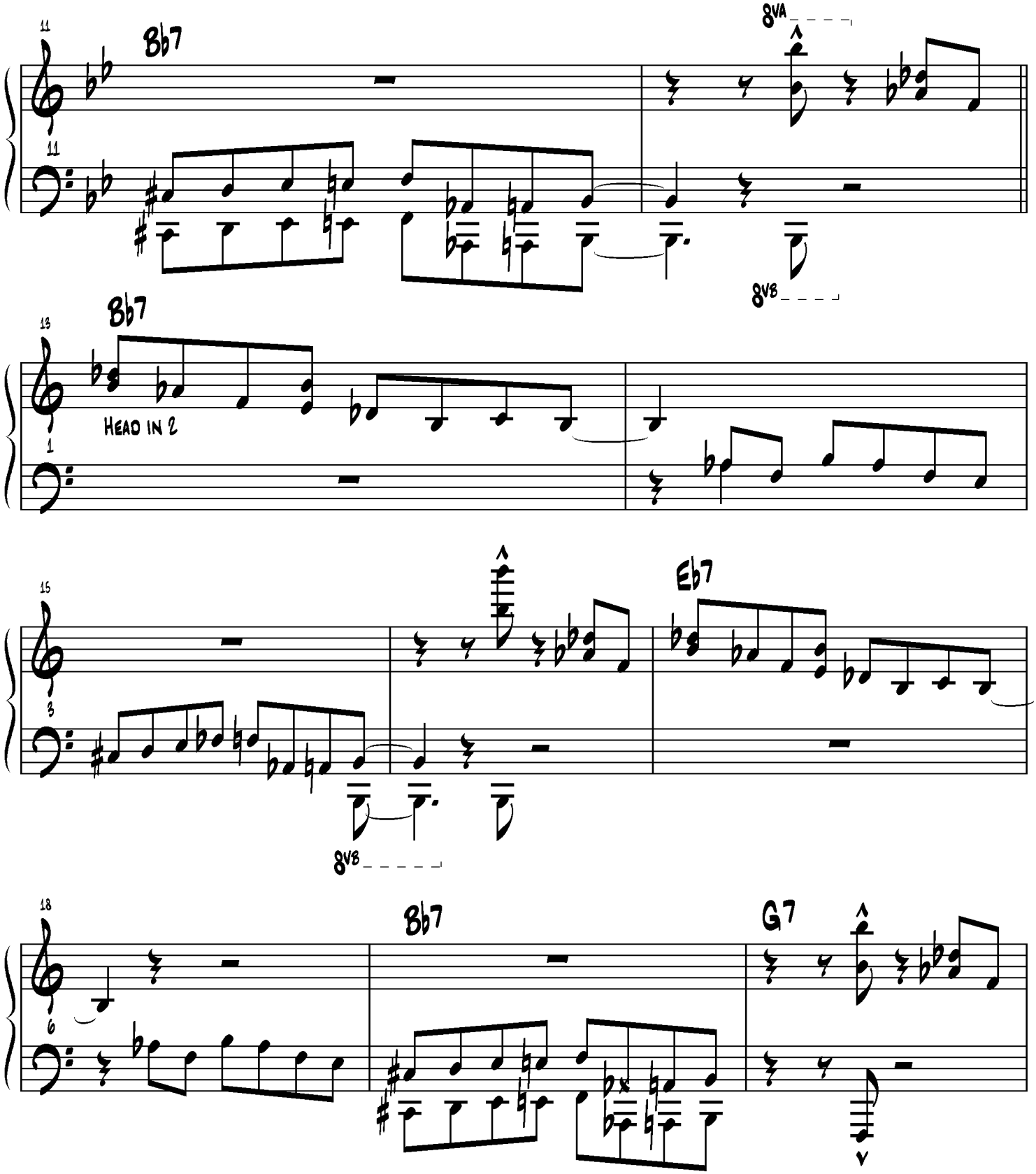

35
Bb7
Eb7
38
Eb7
Bb
Do
G7
6
41
Cm7
F7
Bb
G7
C7
F7
9
Bb7
PIANO SOLO 3
45
Eb7
Bb
1
48
Bb7
Eb7
4
51
Bb
Dm7
G7
C7
F7
7
55
Bb
G7
C7
F7
Bb7
PIANO SOLO 4
Eb7
11

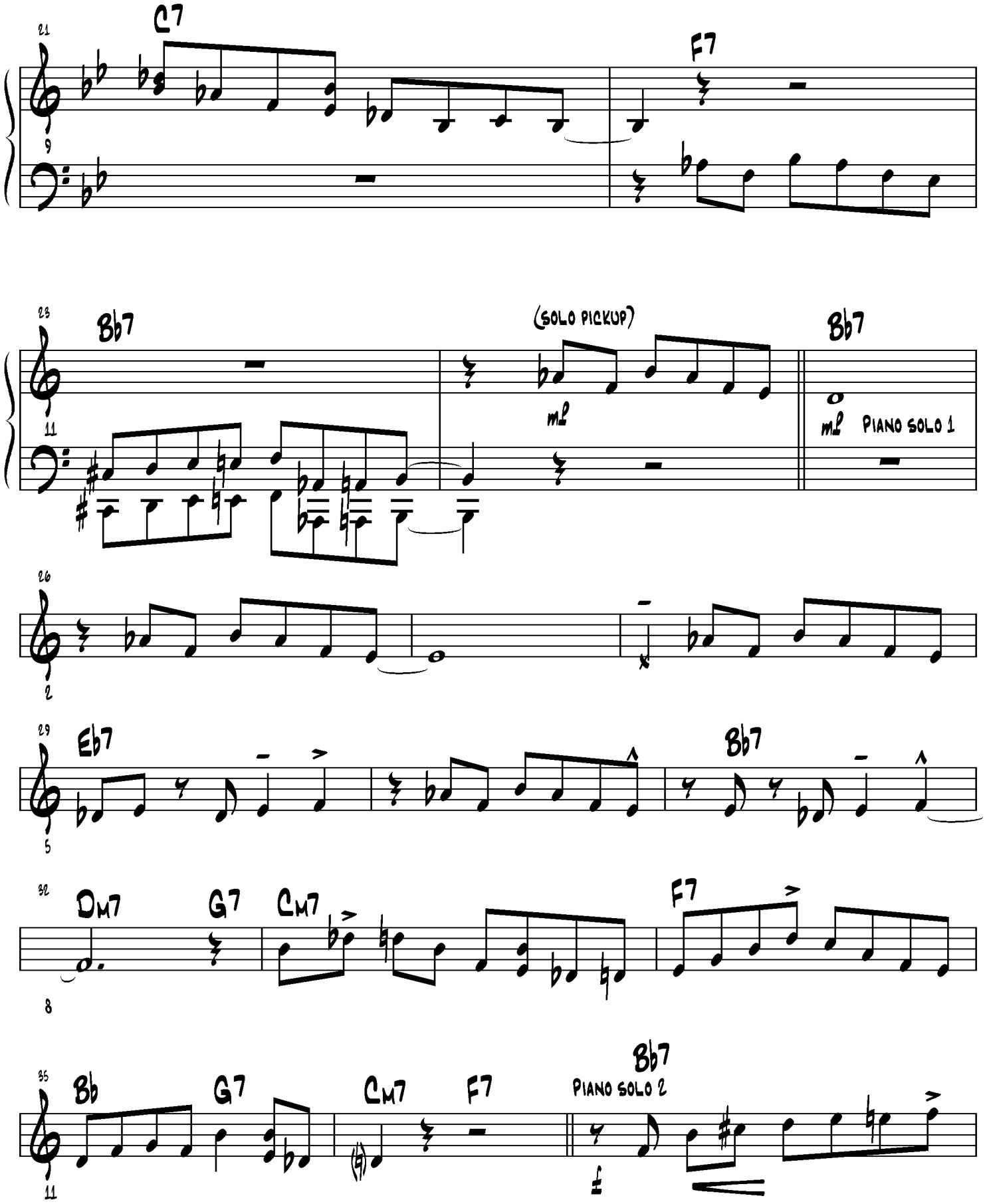

59
Bb7
Eb7
62
Eb7
BbΔ7
Dbo7
65
Cm7
F7
BbΔ
68
Cm7
F7
Bb
PIANO SOLO 5
Cm7
F7
Bb
72
Bb7
Eb7
Eb7
75
Bb
Dø
G7
Cm7
F7
79
Bb
G7
C7
F7
mp
(BASS SOLO BEGINS)

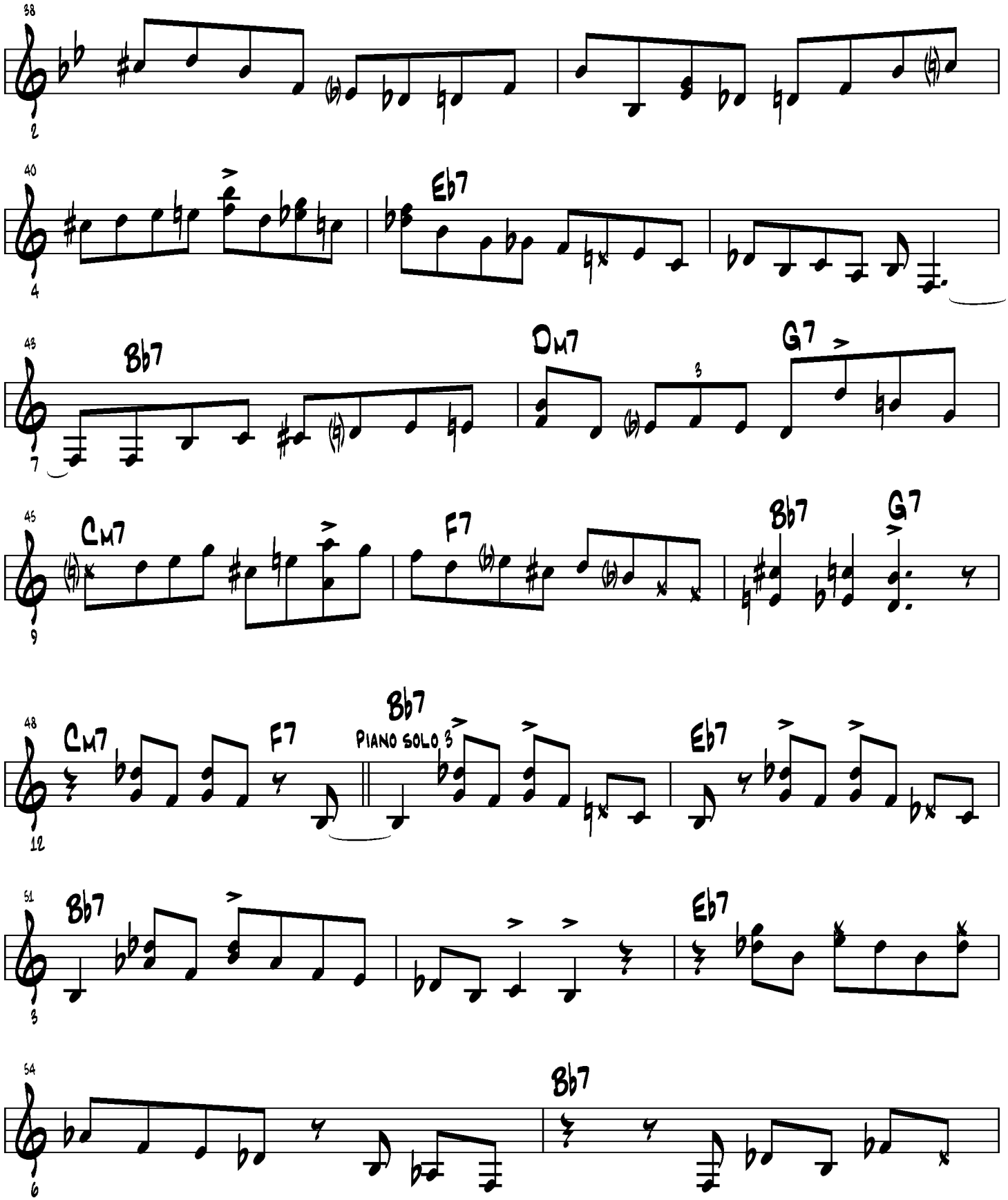
RIFF BLUES

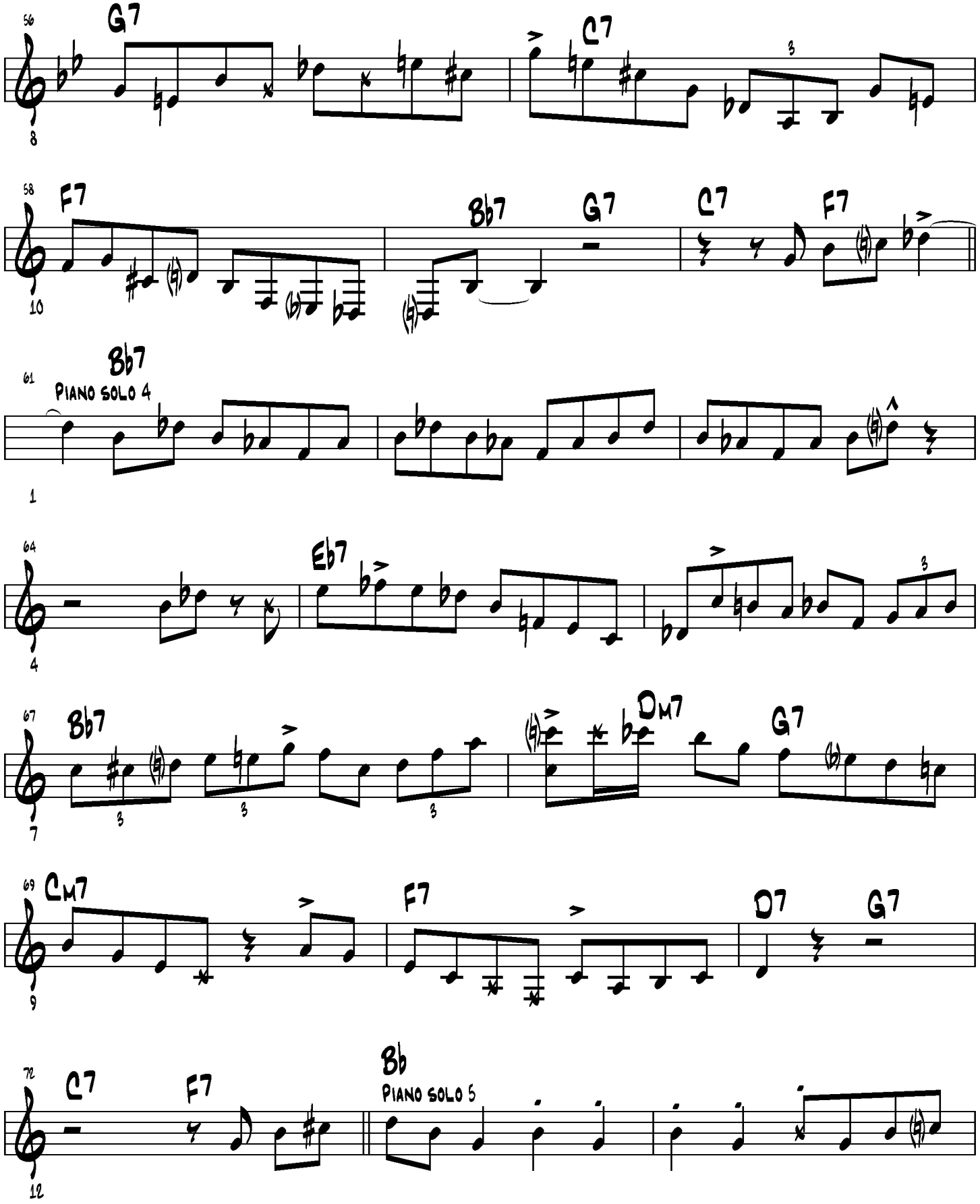
by Oscar Peterson
from "The Giants"
Pablo 25218-6858-2
December 7, 1974

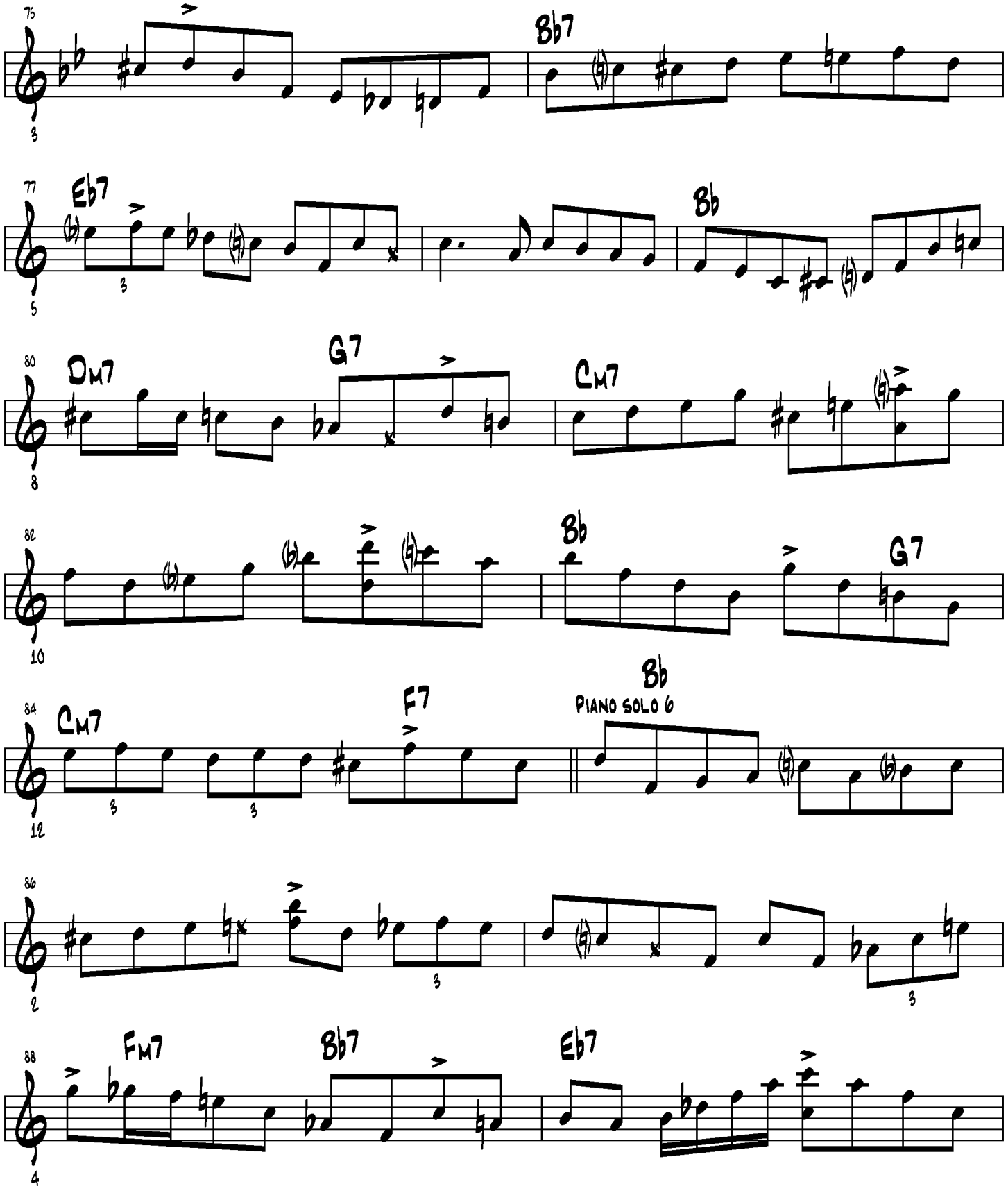


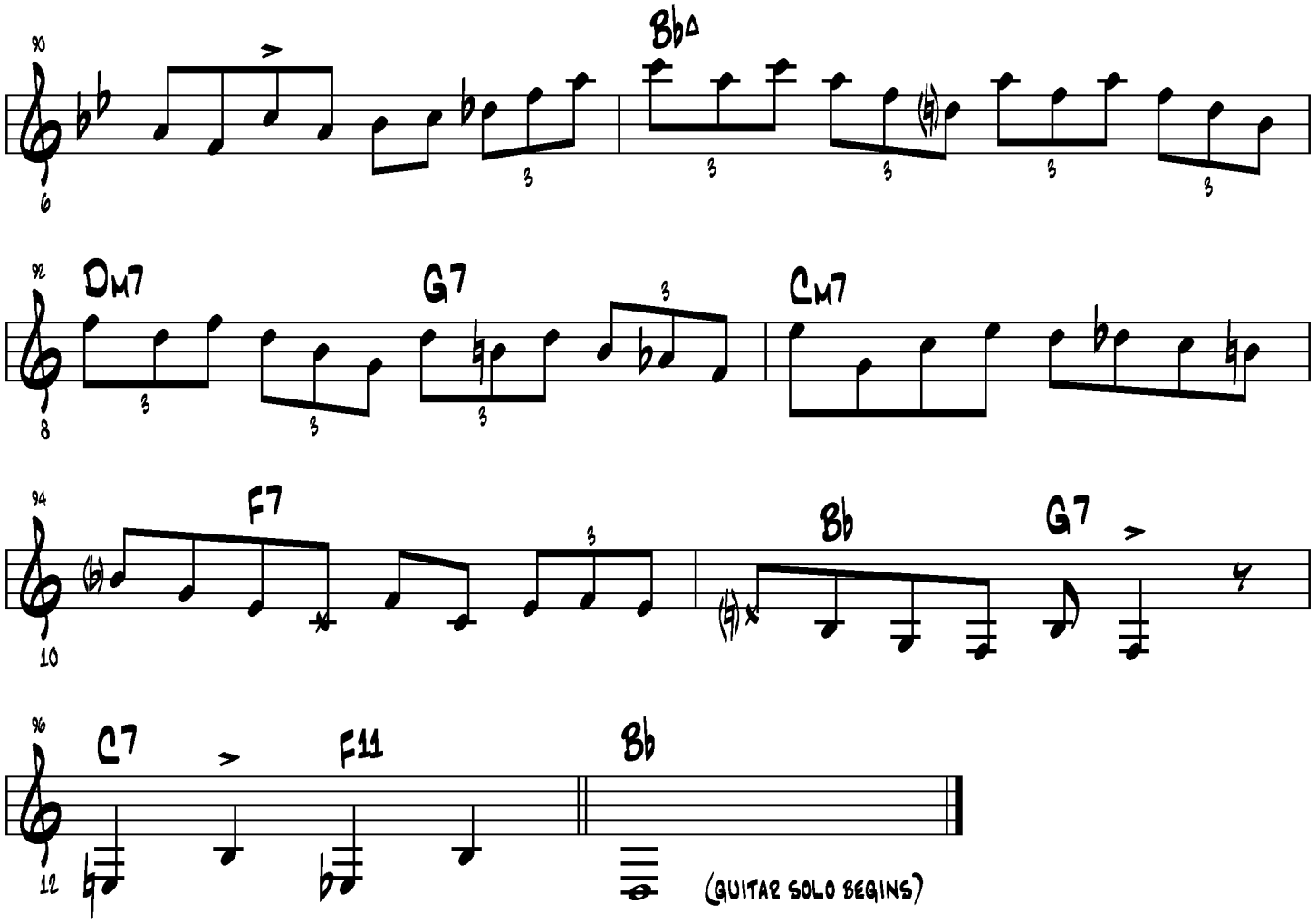

11
Bb7
8va
8vb
13
Bb7
Head in 2
1
15
Eb7
3
8vb
18
Bb7
G7
6


C7
F7
Bb7
(SOLO PICKUP)
Bb7
mf
mf
PIANO SOLO 1
Eb7
Bb7
Dm7
G7
Cm7
F7
Bb
G7
Cm7
F7
Bb7
PIANO SOLO 2


38
2
40
Eb7
4
43
Bb7
DM7
G7
7
45
CM7
F7
Bb7
G7
9
48
CM7
F7
Bb7
PIANO SOLO
Eb7
12
51
Bb7
Eb7
3
54
Bb7
6

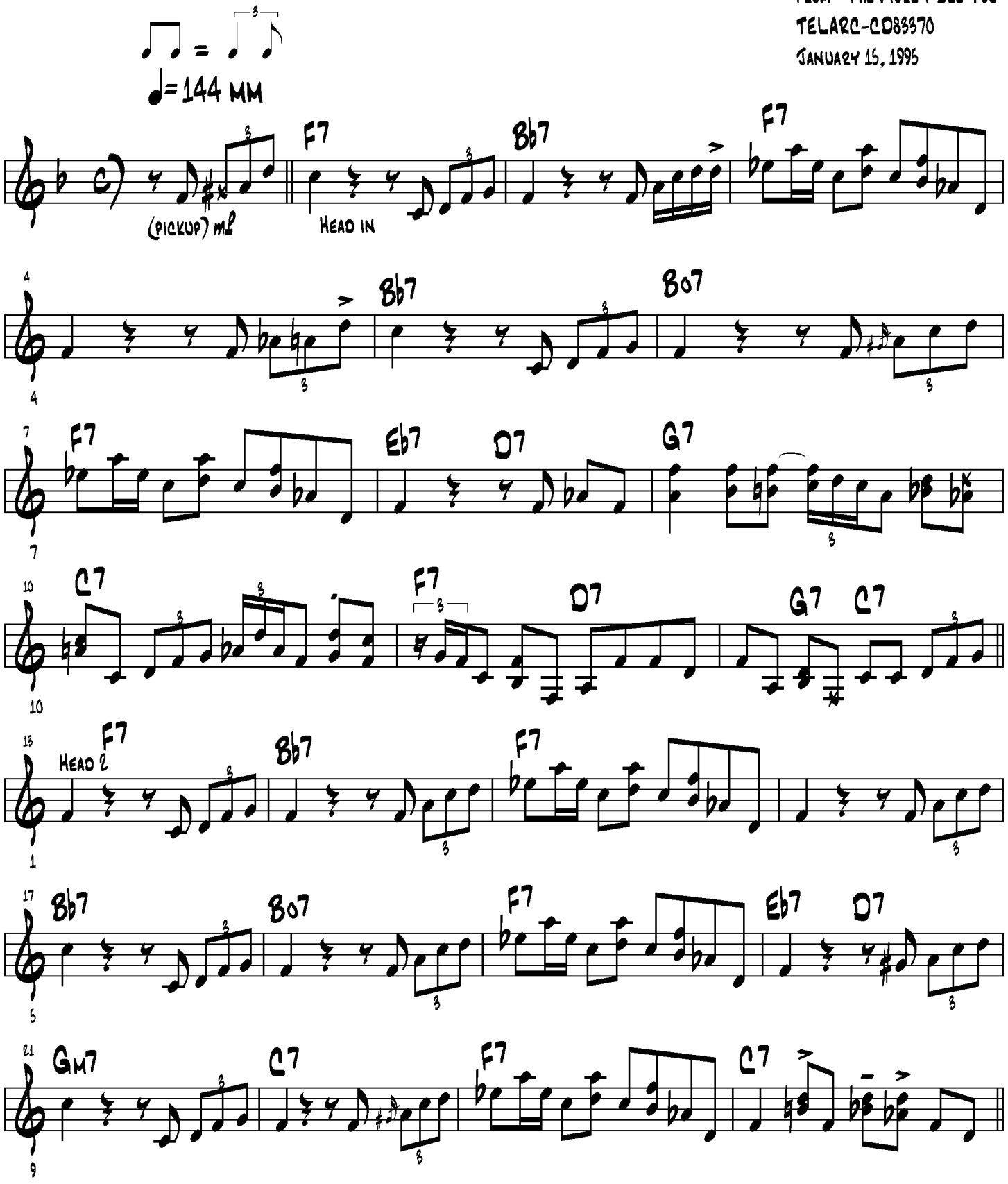

56
G7
C7
8
58
F7
Bb7
G7
C7
F7
10
61
Bb7
PIANO SOLO 4
1
64
Eb7
4
67
Bb7
DM7
G7
7
69
CM7
F7
D7
G7
9
72
C7
F7
Bb
PIANO SOLO 5
12

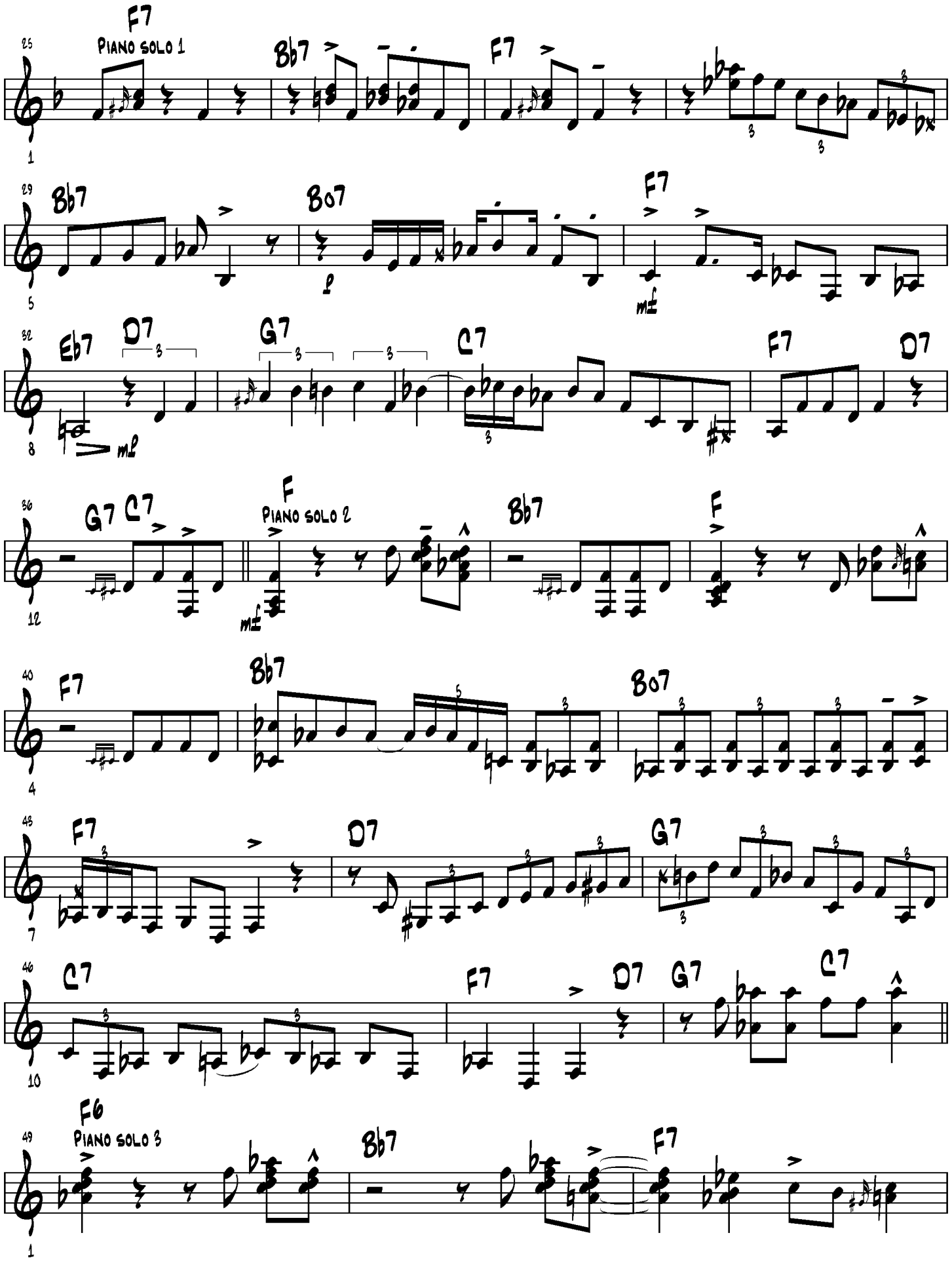

75
Bb7
77
Eb7
Bb
80
Dm7
G7
Cm7
82
Bb
G7
84
Cm7
F7
Bb
PIANO SOLO 6
86
88
Fm7
Bb7
Eb7

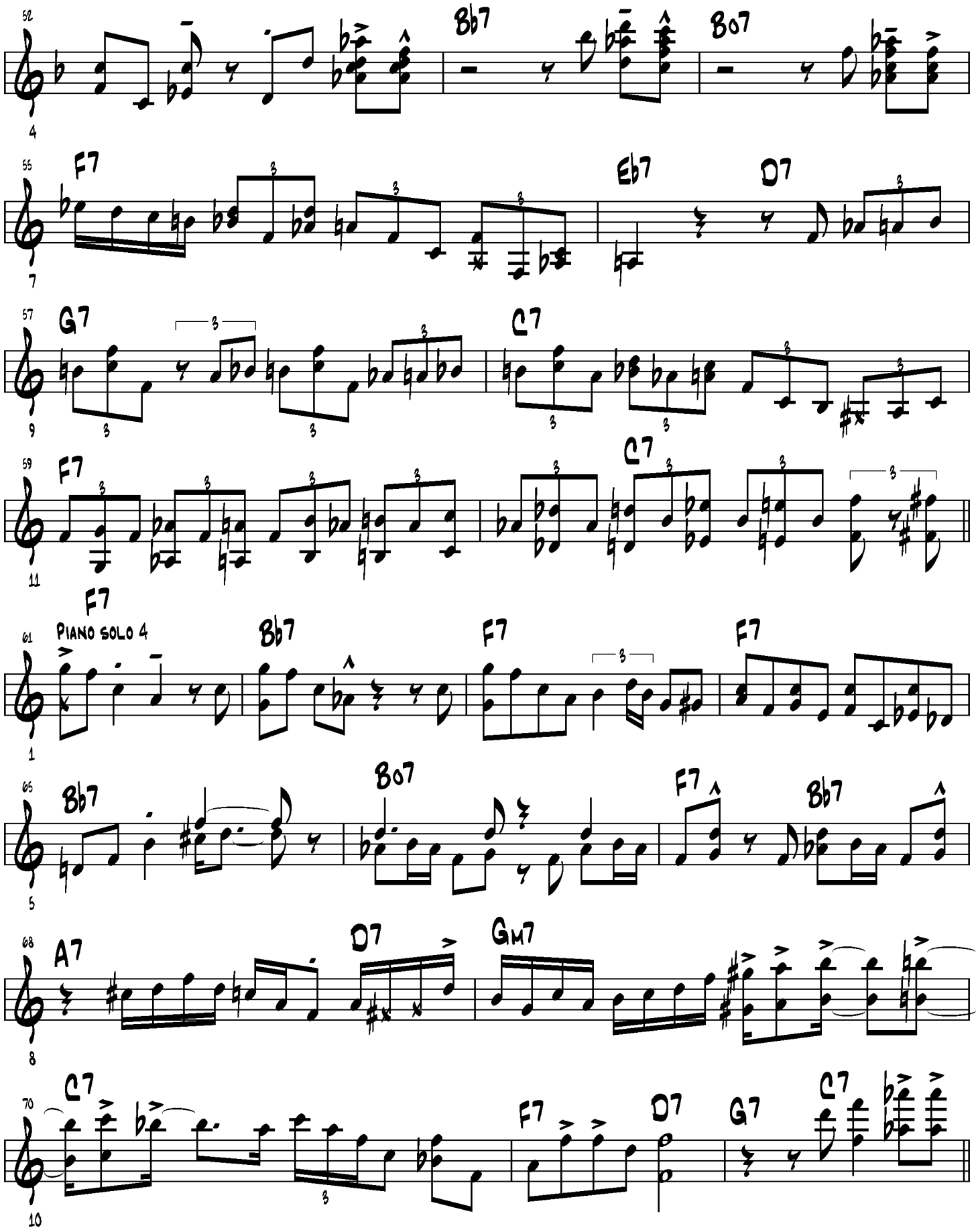

90
6
Bb△
92
8
Dm7
G7
Cm7
94
10
F7
Bb
G7
96
12
C7
F11
Bb
(GUITAR SOLO BEGINS)

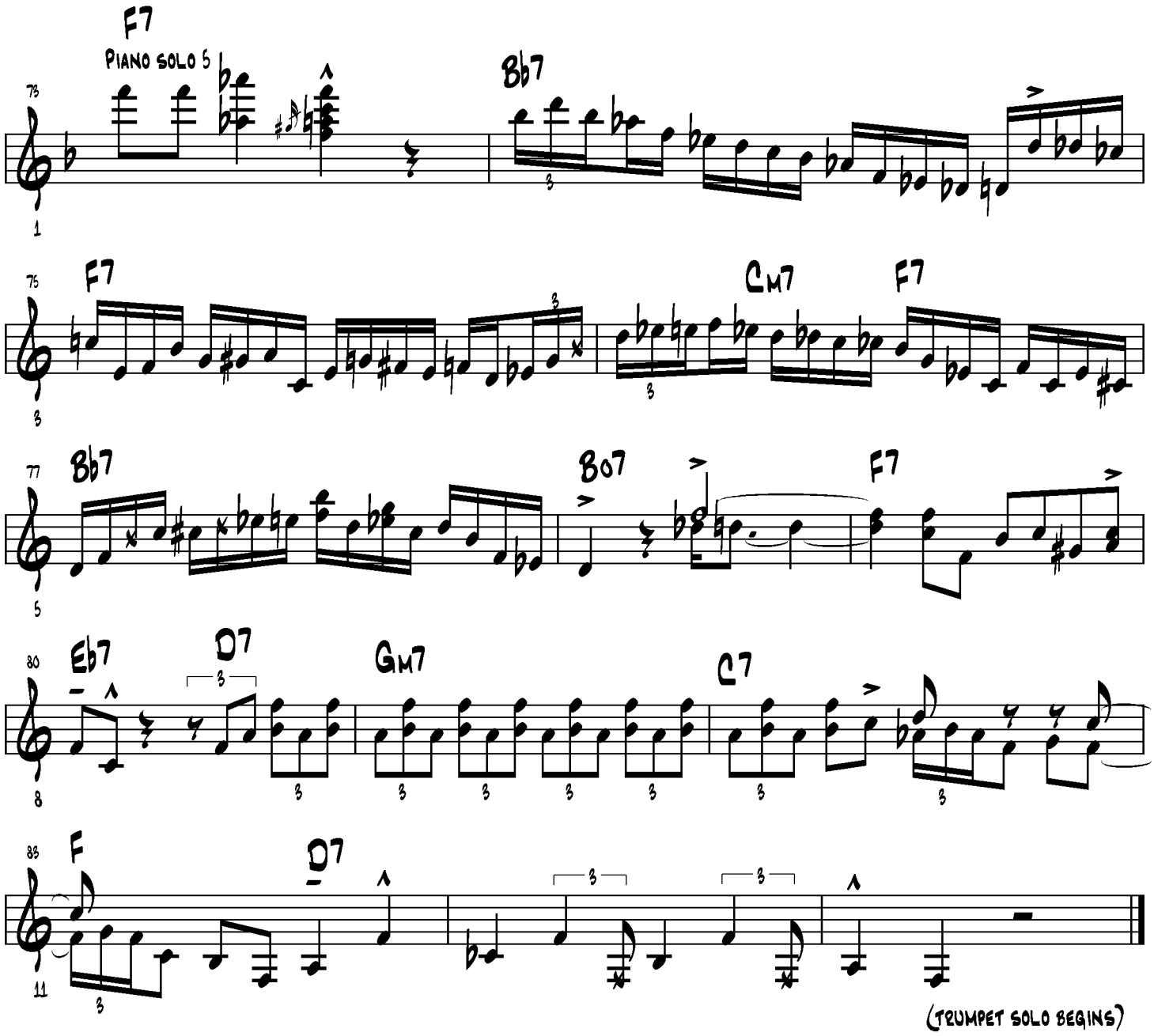
Ron's Blues

by Oscar Peterson
from "The More I See You"
TELARC-CD83370
January 15, 1995




F7
Piano solo 1
Bb7
F7
Bb7
Bo7
F7
Eb7
D7
G7
C7
F7
D7
G7 C7
F
Piano solo 2
Bb7
F
F7
Bb7
Bo7
F7
D7
G7
C7
F7
D7
G7
C7
F6
Piano solo 3
Bb7
F7


Bb7
Bo7
F7
Eb7
D7
G7
C7
F7
C7
F7
PIANO SOLO 4
Bb7
F7
F7
Bb7
Bo7
F7
Bb7
A7
D7
Gm7
C7
F7
D7
G7
C7


F7
Piano solo 5
Bb7
F7
Cm7
F7
Bb7
Bo7
F7
Eb7
D7
Gm7
C7
F
D7
(Trumpet solo begins)

Texas Blues

by Oscar Peterson
from "History of an Artist"
Pablo 2PACD-2625-702-2
December 27, 1972

♩= 168 MM

Gtr & bass intro

7

Introduction

(pickup)

G
Piano solo 1

G7/B C C♯07

G/D C7 G/B G7 C7

C♯07 G/D C7 G/B F7 E7

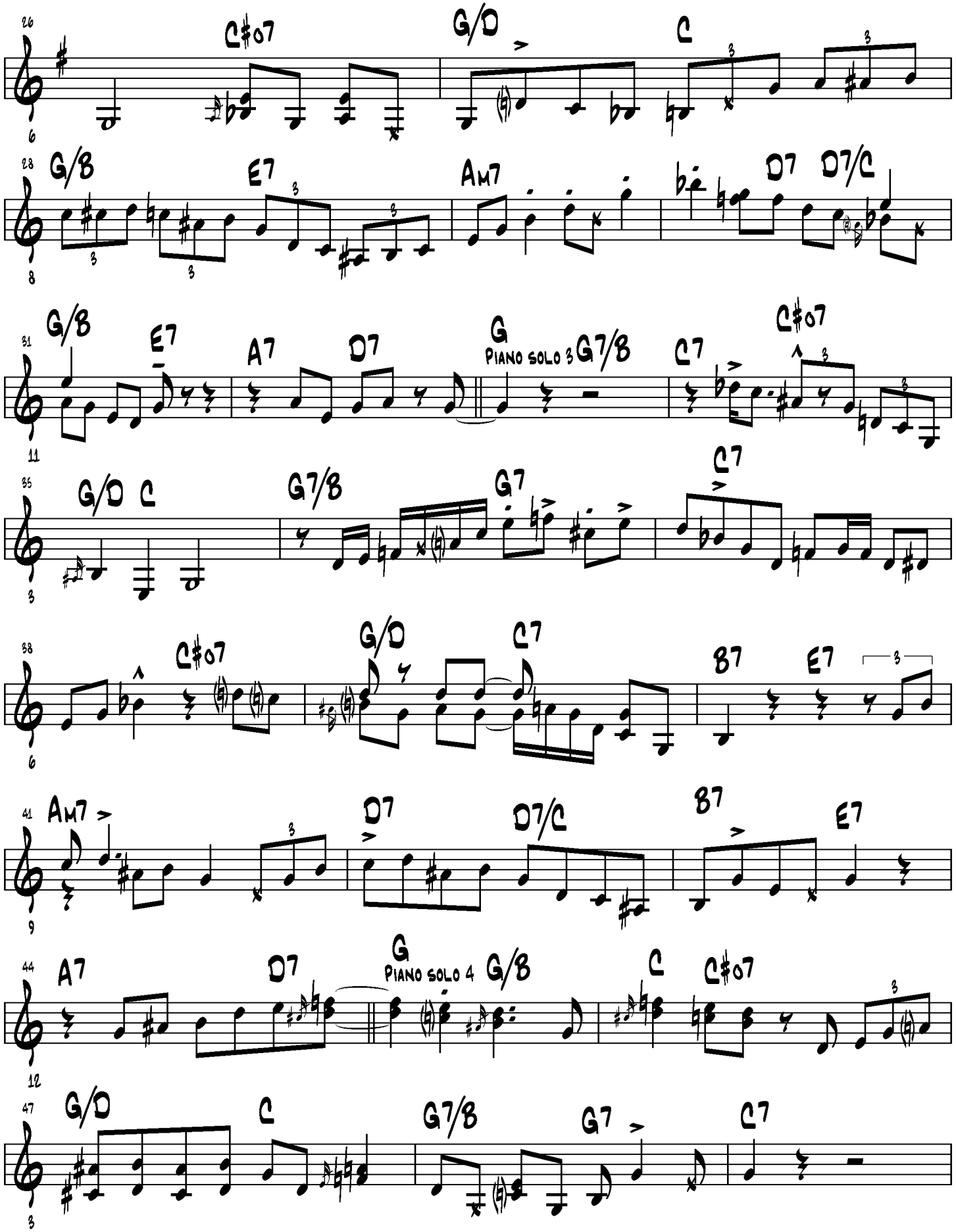
Am7 D7 D7/C B7 E7

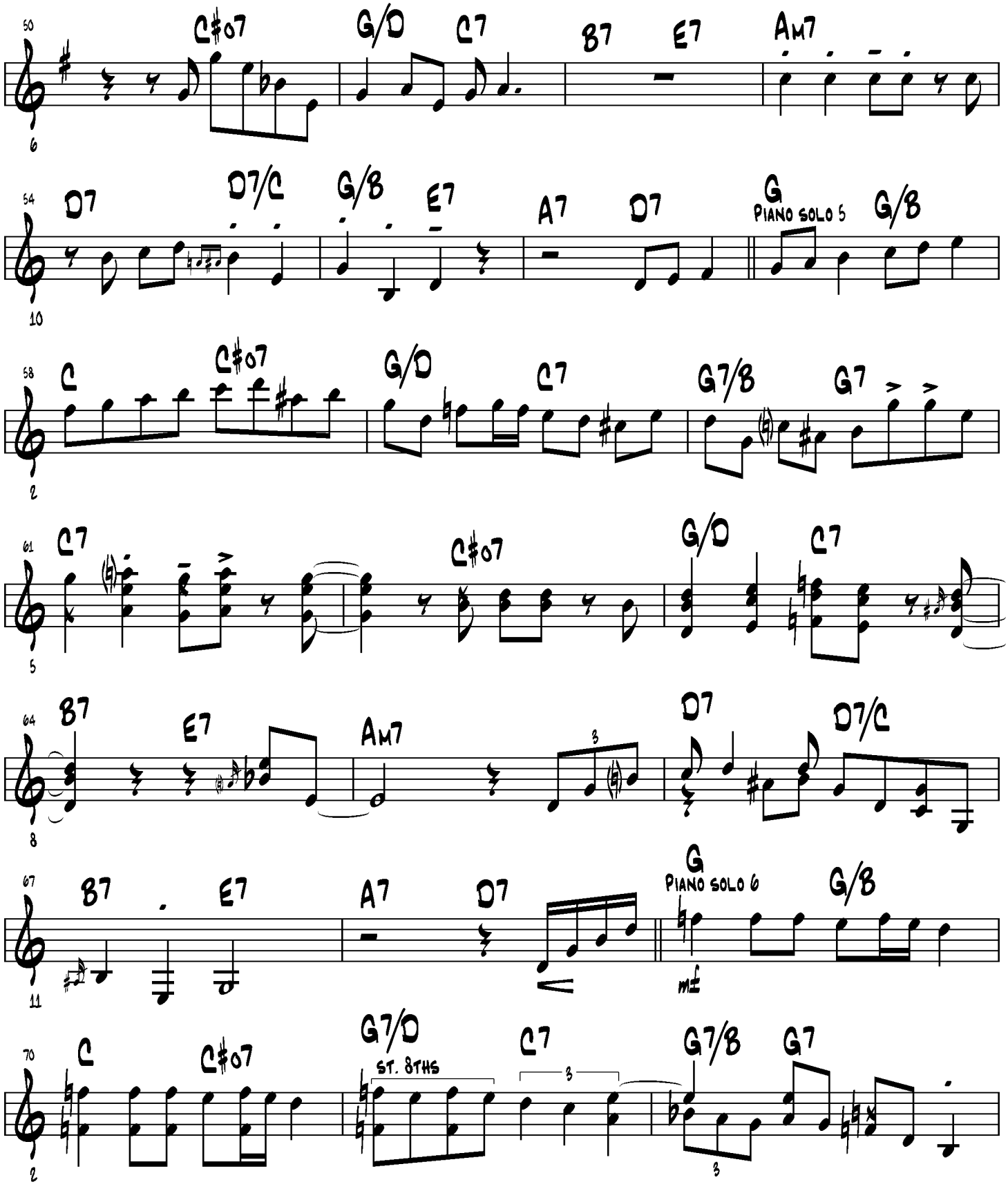
A7 D7

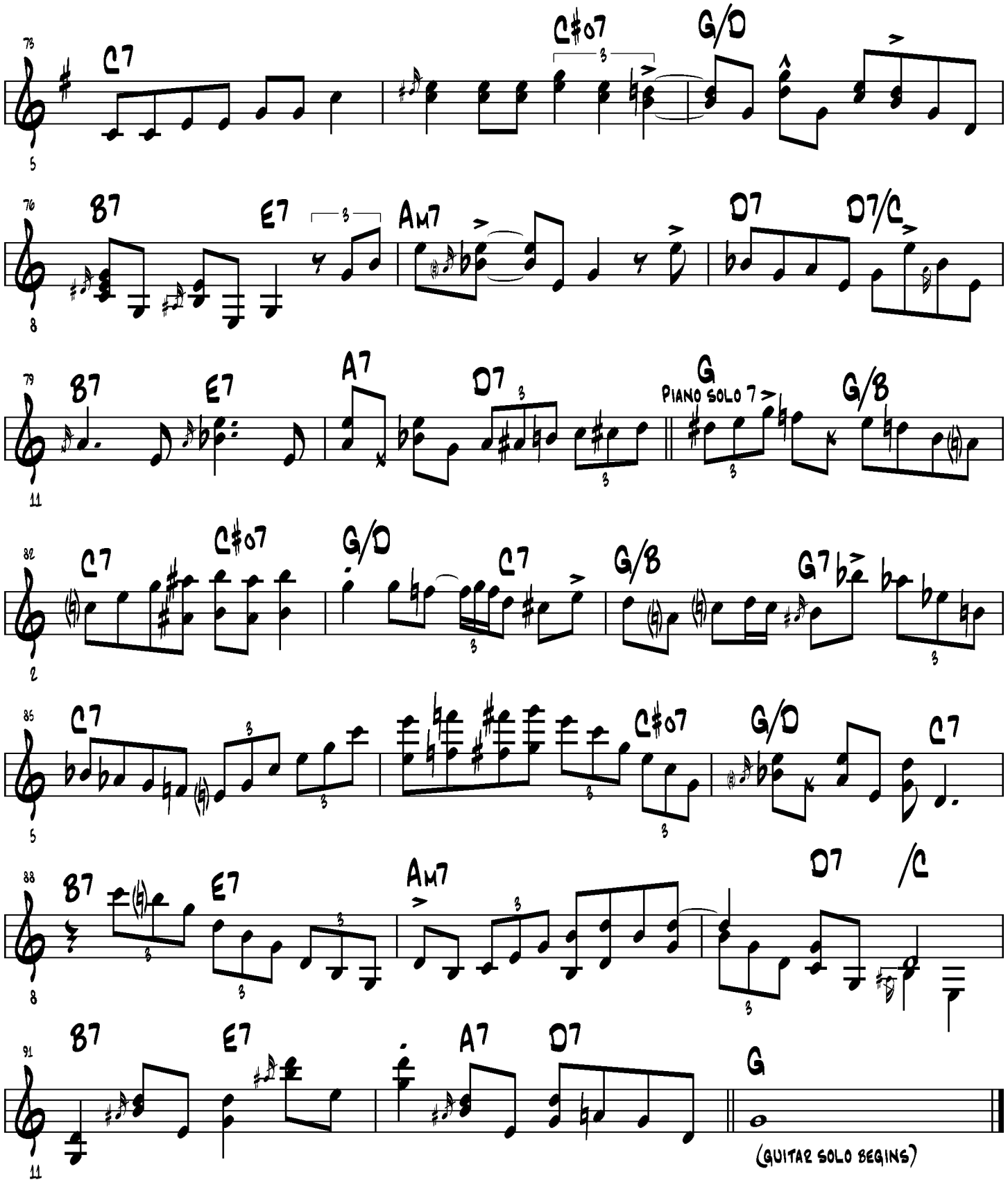
G
Piano solo 2

G7/B C7 C♯07

G/D C7 G/B G7 C7


26
C♯07
G/D
C
28
G/B
E7
Am7
D7
D7/C
31
G/B
E7
A7
D7
G
PIANO SOLO 3
G7/B
C7
C♯07
35
G/D
C
G7/B
G7
C7
38
C♯07
G/D
C7
B7
E7
41
Am7
D7
D7/C
B7
E7
44
A7
D7
G
PIANO SOLO 4
G/B
C
C♯07
47
G/D
C
G7/B
G7
C7


C♯07
G/D
C7
B7
E7
Am7
D7
D7/C
G/B
E7
A7
D7
G
PIANO SOLO 5
G/B
C
C♯07
G/D
C7
G7/B
G7
C7
C♯07
G/D
C7
B7
E7
Am7
D7
D7/C
B7
E7
A7
D7
G
PIANO SOLO 6
G/B
mf
C
C♯07
G7/D
ST. 8THS
C7
G7/B
G7


C7
C♯o7
G/D
B7
E7
Am7
D7
D7/C
B7
E7
A7
D7
G
PIANO SOLO 7
G/B
C7
C♯o7
G/D
C7
G/B
G7
C7
C♯o7
G/D
C7
B7
E7
Am7
D7
/C
B7
E7
A7
D7
G
(GUITAR SOLO BEGINS)

JAZZ IMPROVISATION

OSCAR PETERSON JAZZ PIANO SOLOS

Transcriptions & Adaptations
from the Original Recordings

Transcribed & Adapted by KAYO MATSUNOBU

オスカー・ピーターソン・ジャズ・ピアノ・ソロ 1

NICHION PUBLICATIONS INC.

JAZZ IMPROVISATION

OSCAR PETERSON JAZZ PIANO SOLOS

Transcriptions & Adaptations
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Transcribed & Adapted by KAYO MATSUNOBU

オスカー・ピーターソン・ジャズ・ピアノ・ソロ 1

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使用レコード一覧

〈1981年1月現在〉

NIGHT TRAIN
《ナイト・トレイン》

MV - 2063
POLYDOR (VERVE)

1. Night Train
2. C Jam Blues
3. Georgia On My Mind
4. Bag's Groove
5. Moten Swing
6. Easy Does It

1. Honey Dripper
2. Things Ain't What They Used To Be
3. I Got It Bad And That Ain't Good
4. Band Call
5. Hymn To Freedom

MY FAVORITE INSTRUMENT
《オスカー・ピーターソン・ソロ!!》

UPS - 2116
TEICHIKU (MPS)

1. Someone To Watch Over Me
2. Perdido
3. Body And Soul
4. Who Can I Turn To

1. Bye, Bye Blackbird
2. I Should Care
3. Lulu's Back In Town
4. Little Girl Blue
5. Take The 'A' Train

TRISTEZA
《オスカー・ピーターソンの新しい世界》

UPS - 2121
TEICHIKU (MPS)

1. Tristeza
2. Nightingale
3. Porgy
4. Triste

1. You Stepped Out Of A Dream
2. Watch What Happens
3. Down Here On The Ground
4. Fly Me To The Moon

JAZZ IMPROVISATION

OSCAR PETERSON JAZZ PIANO SOLOS

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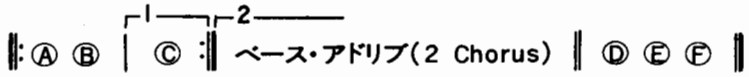
○資料提供：テイチク㈱, ポリドール㈱　浄書：長迫政親　写譜：伊東由隆

演 奏 解 説

NIGHT TRAIN
〈ナイト・トレイン〉

原曲はブルー・ノートをふんだんに使った恐ろしくブルージーなブルースで，1952年，ルイス・シンプキンス／オスカー・ワシントン作詞，ジミー・フォレスト作曲。

トリルとグリス・ダウンにスウィンギーなシンコペーションを加え，変化に富んだⒶとファンキーでリズミカルなⒷ，そしてⒸではピアノのオクターブ・ユニゾンをベースのブレイクでふちどり，そのままアドリブに持ち込んでいる。この後，レコードでは次の進行になる。



しかし，本書ではリピート部分とベースのアドリブ2コーラスは割愛させていただいた。Ⓓではブギウギ・スタイル，Ⓔではビッグ・バンドでいうテュッティ風に，というように12小節を最小単位として，すべてのコーラスに違った性格を与えた構成は実に楽しい。

Composed; Jimmy Forrest, Oscar Washington, Lewis Simpkins
Album; Night Train
Polydor (Verve) MV - 2063 Side A - 1
Rec; 1962/12/15,16
Personel; .....

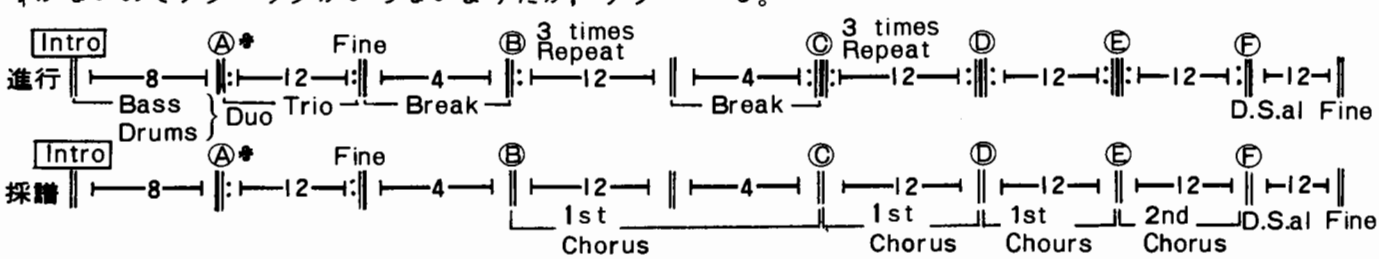
Oscar Peterson	Piano
Ray Brown	Bass
Ed Thigpen	Drums

C JAM BLUES
〈Cジャム・ブルース〉

デューク・エリントンの作品をピーターソンはたびたび演奏しているのだが，オーケストラの編成で行なわれた曲を，そのままの雰囲気で演奏できる楽器はなんといってもピアノしかないだろう。また10指をオーケストラの管1本1本として使えるピアニストの数は少ない。そういった意味で，この演奏の価値は非常に高いものだといえる。このアルバムでは原曲のとおりCという最も単純なゆえに難しいチューンを選んでいるが，しばしば別のテイクではC以外で演奏しているようだ。Cは実際厄介な♭や♮がないのでテクニックがいらないようだが，サウンドという点で単純過ぎてスリル感が出にくい，面白味がないといった問題がある。

テーマをGとCの音だけで構成するとは何と素敵な発想だろうか。エリントンは多分GとCもいらなかったに違いない。あのリズム・パターンを強調するための音符だったのではないだろうか。

当時のピーターソンはこういった内容の曲に対する理解が深く，調理方法も実に巧みで，彼にとっては作り易い素材だったことは，編曲になかなか凝っていることでもうかがえる。進行は次のとおりである。



レイ・ブラウンとエド・シグペンのデュオによるイントロにピーターソンを加えたⒶのテーマの提示，そしてアドリブに続くのだが，Ⓑではベースとドラムの4小節ブレイクを仕掛け，その4小節にポイントを置くために前の12小節はわりに無難にこなしている。速いテンポのブレイクと違い，ここでのブレイクはアドリブによる加熱に文字どおりブレーキをかけるため，全体的に冷静なブレイになる。このブロックは1stコーラスのみ記譜した。Ⓒでブレイクの仕掛けをはずして，のってきたところをⒹの2小節単位のリフの強調で一気に盛り上げるわけである。記譜はⒸⒹとも1stコーラスのみ。盛り上がったところで再びアドリブに入り，Ⓕではテーマに戻すための伏線として演奏される。Ⓔの記譜は2ndコーラスのみ。

以上のように計算的な曲の作り方は，クラシックの経験と，デューク・エリントン楽団などのオーケストレイション的発想によるものと思って良いだろう。

Composed; Duke Ellington
Album; Night Train
Polydor (Verve) MV - 2063 Side A - 2
Rec; 1962/12/15,16
Personel; .....

Oscar Peterson	Piano
Ray Brown	Bass
Ed Thigpen	Drums

GEORGIA ON MY MIND

《ジョージアを想いて》

地に腰を落ち着けたようなゆったりとしたバラードで，彼の黒人としての郷愁を心行くまで歌い尽くせる格好の素材である。ピーターソンは大衆に受け入れられなければ意味が無いといった主義のもとに選曲するために，スタンダードが作品のほとんどを占め，アルバム“NIGHT TRAIN”でも“Hymn To Freedom”のみオリジナル作品のはずである。しかし比較的新しい，例えば1973年のペデルセン，ジョー・パスとの作品では，A面2曲ともピーターソンのオリジナルによるもので，時代に促された選曲を行なうようになって行く。しかし，冒頭でも述べたとおり，音楽の歴史にとっても激動の80年代を彼が今までのスタイルをどう守りぬき，新しいものをどこまで取り入れることができるか問題で，同じ流れを汲むが，若手のピアニストであるモンティ・アレキサンダー（黒人ではないが）あたりに道をゆずるのではないかという懸念がある。ともかくも，1962年に録音された“NIGHT TRAIN”は永遠のベスト・セラーには違いない。

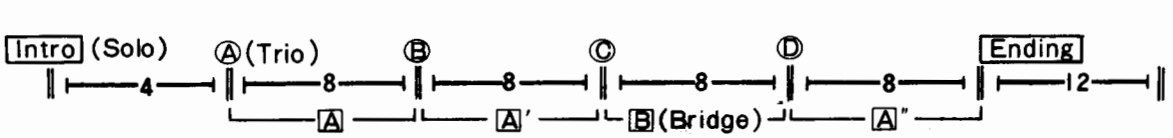
“Georgia On My Mind”のような，テーマの美しさを聴かせる曲には，大きな仕掛けは大体において逆効果であるが，レイ・ブラウンとエド・シグペンが，ピーターソンのフレーズの息つぎをカバーし，長年のトリオの味が出ている。

ブルー・ノート以外にも＊印に示されたような装飾音符を含む歌いまわしやトレモロ，トリルなどを頻繁に使うことにより，ブルージーな，いわゆるクロさがかなり表現できることを知っておくと便利である。逆にいうと，都会的な音作りをしたい時にはそれらをなるべく使わないようにすれば成功するわけである。ピーターソンを学ぼうとする方々には少しずれた話題だが，ラムゼイ・ルイスのフュージョンがアカヌケないのはそのあたりにある。

さて本題に戻ると，進行は次のとおり，32小節の2部形式にイントロ4小節とエンディング12小節を加えた計48小節の作品である。

Composed; Hoagy Carmichael, Stuart Gorrell
Album; Night Train
Polydor (Verve) MV - 2063 Side A - 3
Rec; 1962/12/15,16
Personel; .....

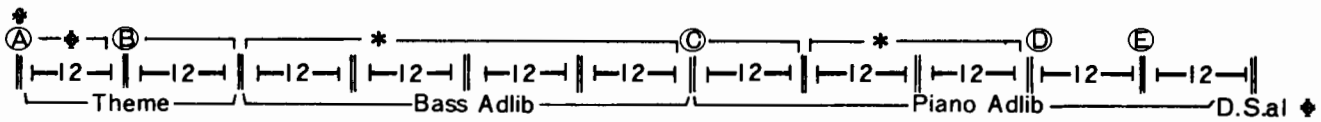
Oscar Peterson	Piano
Ray Brown	Bass
Ed Thigpen	Drums



BAG'S GROOVE
〈バグス・グルーヴ〉

オーソドックスな12小節のブルースで，とぼけていてどこかうら悲しい雰囲気をピーターソンは良くとらえている。要所要所に隠れたアレンジメントを施して，まとまりが良く，親しみやすい曲である。

進行は次のとおりだが，＊印の部分については本書では割愛した。



過去いろいろなプレイヤーによって限りなく演奏されてきたテーマだが，その扱いについては大体において類似しているのがこの曲の特徴だろう。

ピーターソンはⒶを8vbユニゾンで，Ⓑは4声に積まれた各声部の流れをスムースに演奏している。続いてベースのインプロヴィゼイションに入るわけだが，インタープレイが無いかわりに，バック・グラウンド・メロディーを形成してポイントを押さえている。実はこの曲に関する限り，こういった箇所こそ記譜すべきだったと反省している次第であるが，この間12小節×4は前述のとおり割愛した。全体をとおして，初心者がブルースの曲の展開とブルー・ノートの響きを知るには，うってつけの分かりやすいフレーズを使っていて，トリオの事前の打ち合わせも充分聴きとれる。Ⓒと次のコーラスの歌いやすく何気ないインプロヴィゼイションから次のコーラスで盛り上げて，ⒹⒺではシンコペーションをトリオで，ユニゾンで演奏し，クライマックスを作り上げている。

こういった曲では，使われるフレーズ自体の面白さはないが，長年組んで演奏してきた気心の知れた人間同志の暗黙の打ち合わせと，譜面的な操作による“慣れ”の楽しさがある。

Composed; Milt Jackson
Album; Night Train
Polydor (Verve) MV - 2063 Side A - 4
Rec; 1962/12/15,16
Personel; .....

Oscar Peterson	Piano
Ray Brown	Bass
Ed Thigpen	Drums

I GOT IT BAD AND THAT AIN'T GOOD
〈アイ・ゴット・イット・バッド〉

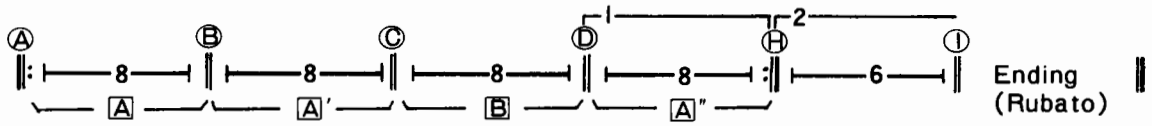
デューク・エリントンの作品だが“C Jam Blues”のような強烈なエリントンのイメージはない。

黄金のトリオといわれたエド・シグペン，レイ・ブラウンとのプレイ，またはソロ・ピアノにおける限り，どんな選曲を行なおうとピーターソンは民族的な色あいの濃いプレイを続けてきた。その中でも“I Got It Bad And That Ain't Good”は黒人の悲哀ともいうべきものに徹し，ジャズの原型を彷彿させる。ピーターソンがエリントンの作品を好んで使うことは，エリントン自身が“私はアメリカン・ニグロの音楽を作る”と宣言したことや，黒人であることを誇りに思っていたということから想像して当然のことであろう。アメリカン・ニグロの音といっても理論的に解釈できる類のものではなく，しいていえばブルース進行の形をとらなくとも完全にブルースの雰囲気を持つ音のことで，ピーターソンはそのエリントンの言葉をそのまま継唱したような雰囲気作りを行なっている。

Composed; Duke Ellington, Paul Webster
Album; Night Train
Polydor (Verve) MV - 2063 Side B - 3
Rec; 1962/12/15,16
Personel; .....

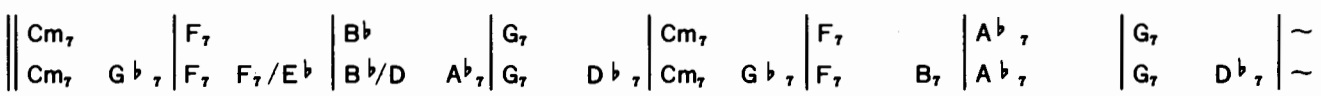
Oscar Peterson	Piano
Ray Brown	Bass
Ed Thigpen	Drums

進行は次のとおり。



PERDIDO
〈パーディド〉

1965年録音のこの演奏では，驚異の左手が満喫できる。勿論右手の雄弁なフレーズとのりはいうまでもない。特に，計算された構成は聴く者を最後まで飽かすことなく楽しませてくれる。8小節のイントロからⒶ～Ⓑ～Ⓒ32小節によるテーマの提示，続いてアドリブへと展開するわけであるが，Ⓔにあたる4thインプロヴィゼイションに特徴があるので，本書では，心残りながらIst，2ndを割愛し，そのあとの3rdから4thインプロヴィゼイションに続けることにした。4thではメロディーに対し2拍ずつリハーモナイズされたブロック・コードで押さえられ，左手のインターバルが♭10thから♮10thに及ぶことに注意していただきたい。これは黒人である彼の体格があって始めて成せる技である。右手は元のコードの響きをそのまま残しているためテンションとして聴きとりにくいが，記譜したので参考にしていただきたい。



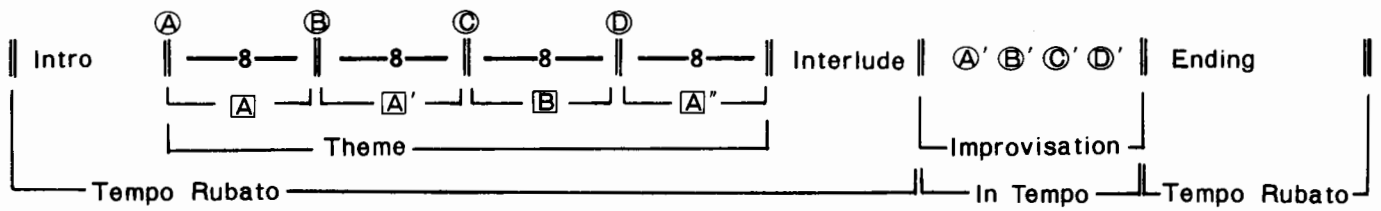
Ⓕの5thインプロヴィゼイションでは，4way(Close)＋Double Lead(8vb)のソリとでもいおうか管楽器的なピーターソンお得意のスタイルが聴ける。同じくⒻのサビまで，ぐいぐい盛り上がった曲想をⒻ24～26小節の下降するフレーズで一気にくずし，新たにⒼのラスト・インプロヴィゼイションではラグタイムを思わせるような楽しさで，実にここでは5オクターブをフルに使い，躍動感あふれるコーラスになっている。

このように，1曲にこれほど多くのエレメントを盛り込めるプレイヤーは少ないであろうし，文句なしに楽しめるということで，ピーターソンが数多くのショーに出演したこともうなずける。

Composed; Juan Tizol
Album; My Favorite Instrument
Teichiku (MPS) UPS-2116 Side A-2
Personel; .....
Oscar Peterson Piano

BODY AND SOUL
〈ボディ・アンド・ソウル〉

今回収録したスロー・ナンバーのソロは，この“Body And Soul”と“Who Can I Turn To”の2曲だが，原曲のコードとメロディーに対する配慮は“Body And Soul”の方が優れていると思う。というかキーの難しさこそあれ，歌い慣れて消化しきっているためなのだろう。進行は次のとおり。



本書における紙幅の都合上，インプロヴィゼイションにおける左手の流れの良い音の積み方など，特記すべきことは充分あったのだが，イントロと，Ⓐ～Ⓓのテーマとエンディングという最小単位のサイズしか採譜できなかったことを，ここでお詫びしておきたい。

D♭というと大変に難しいキーなのだが，それゆえに響きが美しい。テンポ・ルバートによるイントロとⒶ～Ⓓのテーマは，左右の手の役割が完全に分離しているピーターソンの通常の演奏と異なり，バランスが非常に良くとれている。相変わらずトレモロと速いスケールの依存度は高いが，Ⓒの転調部分は特にハーモニーを重視した美しいブロックになっている。

ルバートの譜面の採り方は非常に難しく，耳に物理的に聴こえてくる音の長さをそのまま書かずに，演奏者がどんなつもりで使ったフレーズかを想像しながら採譜するので，コピーする側の意識でかなり変わってくることをご了承願いたい。

Composed; Johnnie Green
Album; My Favorite Instrument
Teichiku (MPS) UPS-2116 Side A-3
Personel; .....
Oscar Peterson Piano

WHO CAN I TURN TO

〈フー・キャン・アイ・ターン・トゥ〉

オスカー・ピーターソンのソロには“Perdido”のような左手を聴かせるものと，スロー・バラードで右手の泣きを聴かせるものの2つのスタイルがあるが，ただテンポやスタイルが違うだけで原点はひとつ，種族的なクロさの表現である。

原曲としてのテーマの改良余地は全くないのだが，隠しきれない彼の特性が恐ろしく速いスケールになって現われている。そしてひとたびアドリブに入ると，そこはもう完全なオスピー節になっている。ビル・エヴァンスの“Who Can I Turn To”と聴き較べると，ピーターソンは中低音域の安定感がかなりずっしりとしていることが分かる。地面に力強く根をはった民族と，理想を追求してやまない民族の違いを見るようで面白い。

こういったスロー・バラードのソロにはテンポ・ルバートがつきもので，深い歌いまわしや，ニュアンスを譜面にとらえることは非常に難しいのだが，本書ではなるべく原曲の小節数を損なわないように記譜した。Ⓐ Ⓐ′

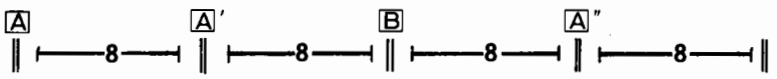
原曲は ‖:16:‖:16:‖ の32小節の作品で，特にⒶ′の後半は官能美ともいうべき美しさを持った曲である。いうなれば，ピーターソン自身が持っていない感性に終始したテーマを，彼がどう作りなおすかが聴きどころというわけである。

ピーターソンのバラードにハーモニーの美しさを見出すことは余りないが，何といっても，あの大きな右手が鍵盤に触れるような速さで上昇，または下降するそのスリル感がたまらない。それらのスケールと，クラシックで ～（Turn）と書き表わされる装飾音符（＊印）が曲の性格を決定している。ⒸⒹは，その2つの要素に と書き表わされるトレモロ（ と は実は違うものだが，便宜上記譜では とした）を加えた右手と，スプレッドで安定した左手の2つの層から成っている。またⒸⒹはイン・テンポ。実際，スケールや装飾音の依存度が高いのだが，スケールの速さと繊細さとはまるで別のものであり，その点でハーモニーに対して異常なまで神経をとがらすビル・エヴァンスと趣を全く異にし，特にⒸⒹにピーターソンのバラードの特質が顕著に現われている。しかしⒺの頭の小節の最初の2拍以降，突然ルバートに戻したことは失敗だったのではないかと思う。あるいは原曲の持つシロさを，最後にきて消化しないまま終わらせてしまったような気がする。

Composed; Leslie Bricusse, Anthony Newley
Album; My Favorite Instrument
Teichiku (MPS) UPS-2116 Side A-4
Personel; .....
Oscar Peterson Piano

TAKE THE 'A' TRAIN
〈A列車で行こう〉

本書は期せずしてデューク・エリントンの作品を中心に収録した形になってしまったが，彼の作品に執着するのはピーターソンに限ったことではない。エリントンと一口にいった場合，彼個人だけでなく，エリントン楽団と影武者であるビリー・ストレイホーンをも指すわけで，それらをひっくるめた“エリントン”はビッグ・バンド・ジャズ・スタイルの土台を成している。そんな意味で直接に間接に影響を受けぬ演奏家はいないのである。



計32小節を4回繰り返しているが，2ndコーラスと3rdコーラスは1つのモチーフをまず最初に作り，それぞれのコーラス内でそのモチーフを徹底して使っている。具体的にいえば，Ⓑではダブル・リードの形で演奏し，Ⓒではラグタイムを思わせるようなキンキラした右手と，振幅の大きい左手に特徴を持たせている。Ⓑで示した＊印は音符で書くとこのようなことになるのだが，俗にいう3拍フレーズである。

Tremolo
なお𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯＝ 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 ～として採譜した。

Composed; Billy Strayhorn
Album; My Favorite Instrument
Teichiku (MPS) UPS-2116 Side B-5
Personel; .....

Oscar Peterson	Piano

TRISTEZA
〈トリステーサ〉

アルバム“TRISTEZA”はブラジルのナンバーを中心にサム・ジョーンズ，ボブ・ダーハムの新メンバーによるトリオ演奏になっている。

“Sadness”とでも訳すべきだろうか，原曲はニルチンホーのメランコリーなボサ・ノバだがオスカー・ピーターソンはテンポを上げたことで，陽気なブラジリアンの性格を引き出すことに成功している。

原曲のテーマはもう少し長いのだが，歌いやすい最初の14小節×2のみを使っている。16小節のイントロに続いて，グリス・ダウンとトレモロを使ったテーマをサンバで演奏し（ⒶⒷ），Ⓒからサンバのままインプロヴィゼイションに入る。本書の意図としては，細かい音の分析を全コーラスにわたって行なうことより，全体的な流れと構成を知ろうということなので，ⒸⒹ（1stインプロヴィゼイション）の後2ndにあたる14小節×2は割愛し，Ⓕのインターリュードを含むコーラスをⒺの2小節前から記譜した。

Ⓕでは2小節めのベース・フィル，3、4小節めピアノ・ソロというドラムのブレイクを使ったリフを演じ，再びなだれ込むようなインプロヴィゼイションが行なわれる。Ⓗのインターリュードに続いて，テーマに戻って終わる。

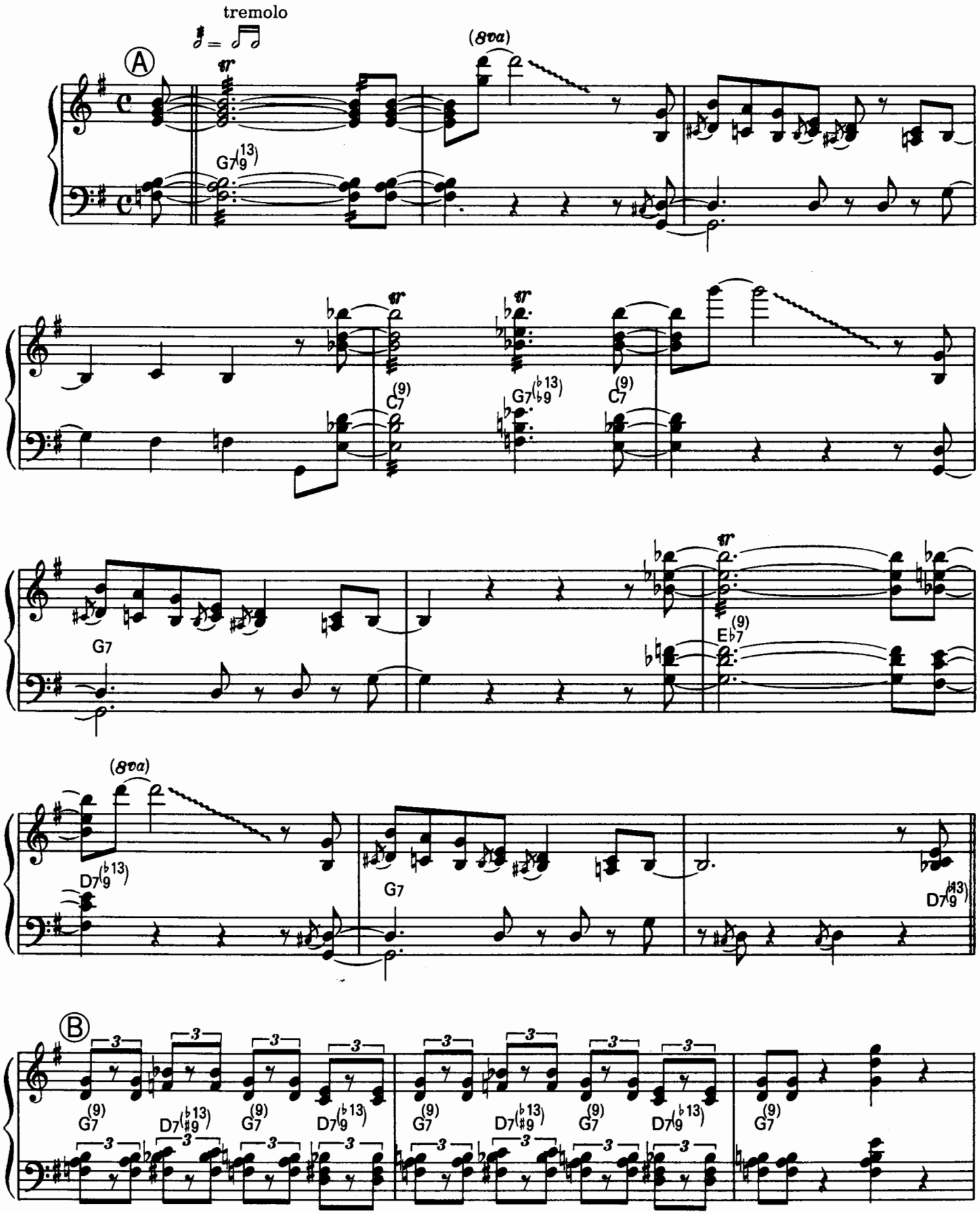
本書で収録した中で“Tristeza”とソロ以外はエド・シグペン，レイ・ブラウンとのトリオだが，新メンバーに変えたピーターソンの音に対する姿勢の変化が顕著に現われている。

Composed; Haroldo Lobo, Niltinho
Album; Tristeza
Teichiku (MPS) UPS-2121 Side A-1
Rec; 1970/2
Personel; .....

Oscar Peterson	Piano
Sam Jones	Bass
Bob Durham	Drums

NIGHT TRAIN

By Jimmy Forrest, Oscar Washington, Lewis Simpkins



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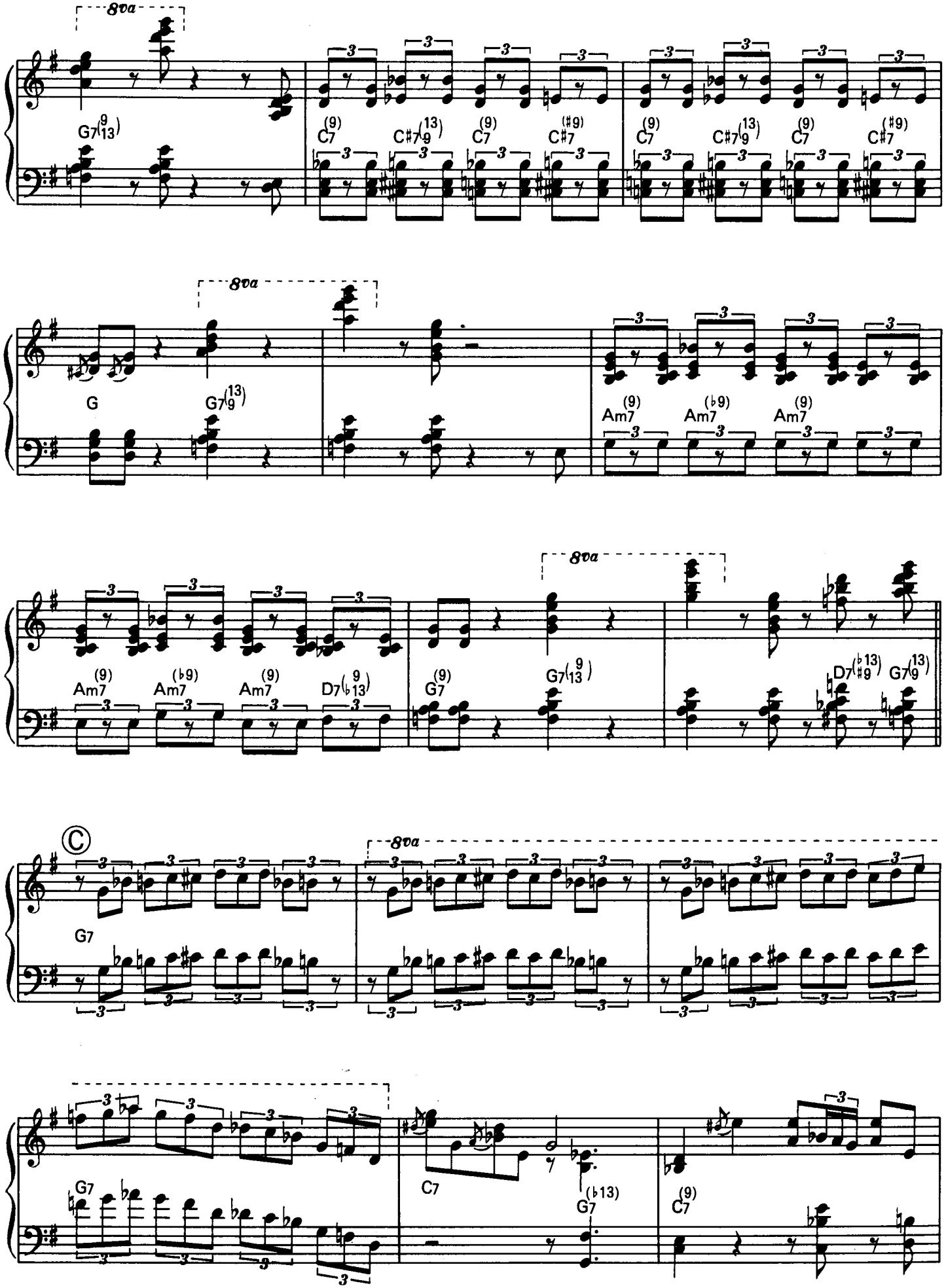
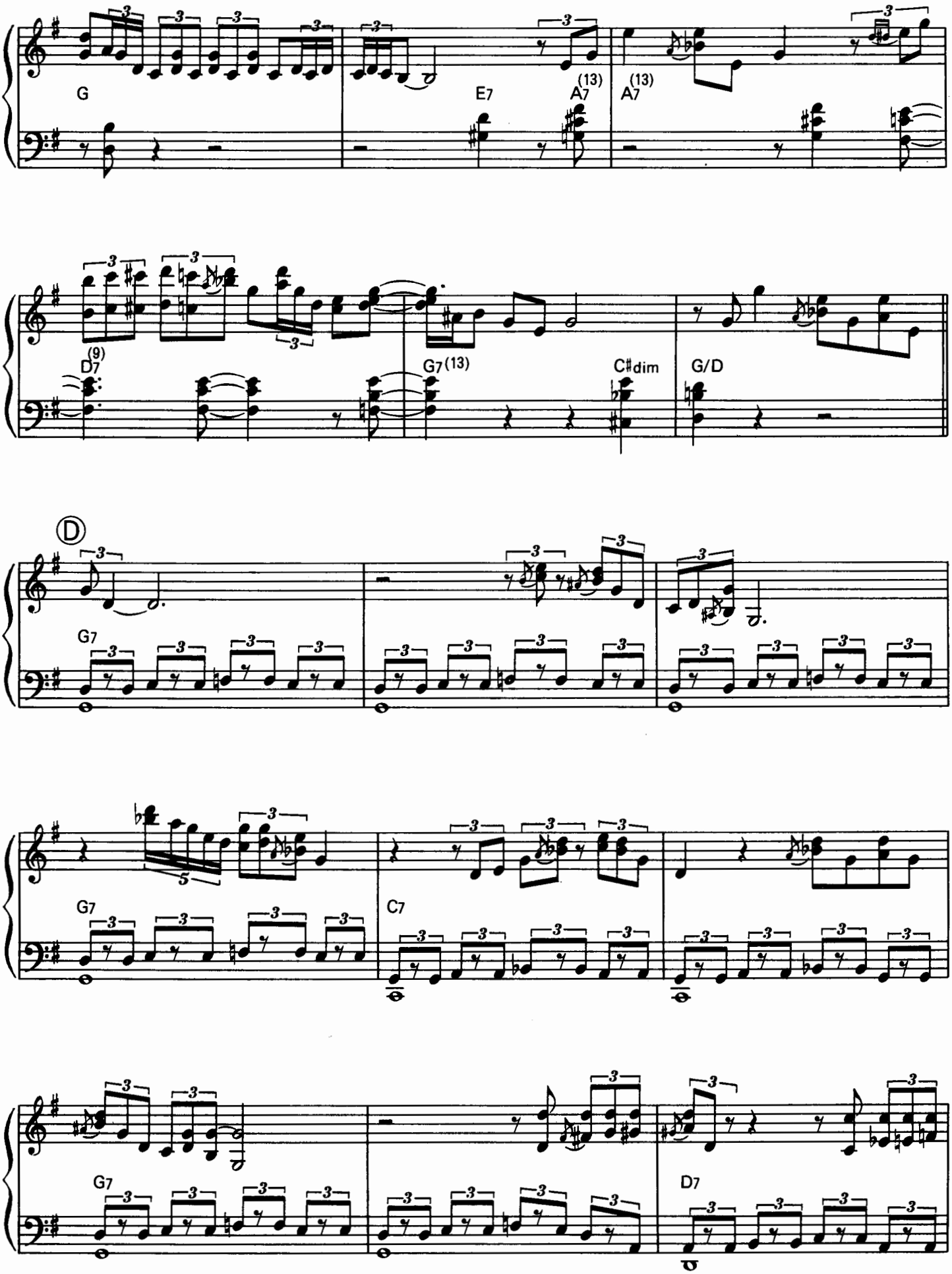
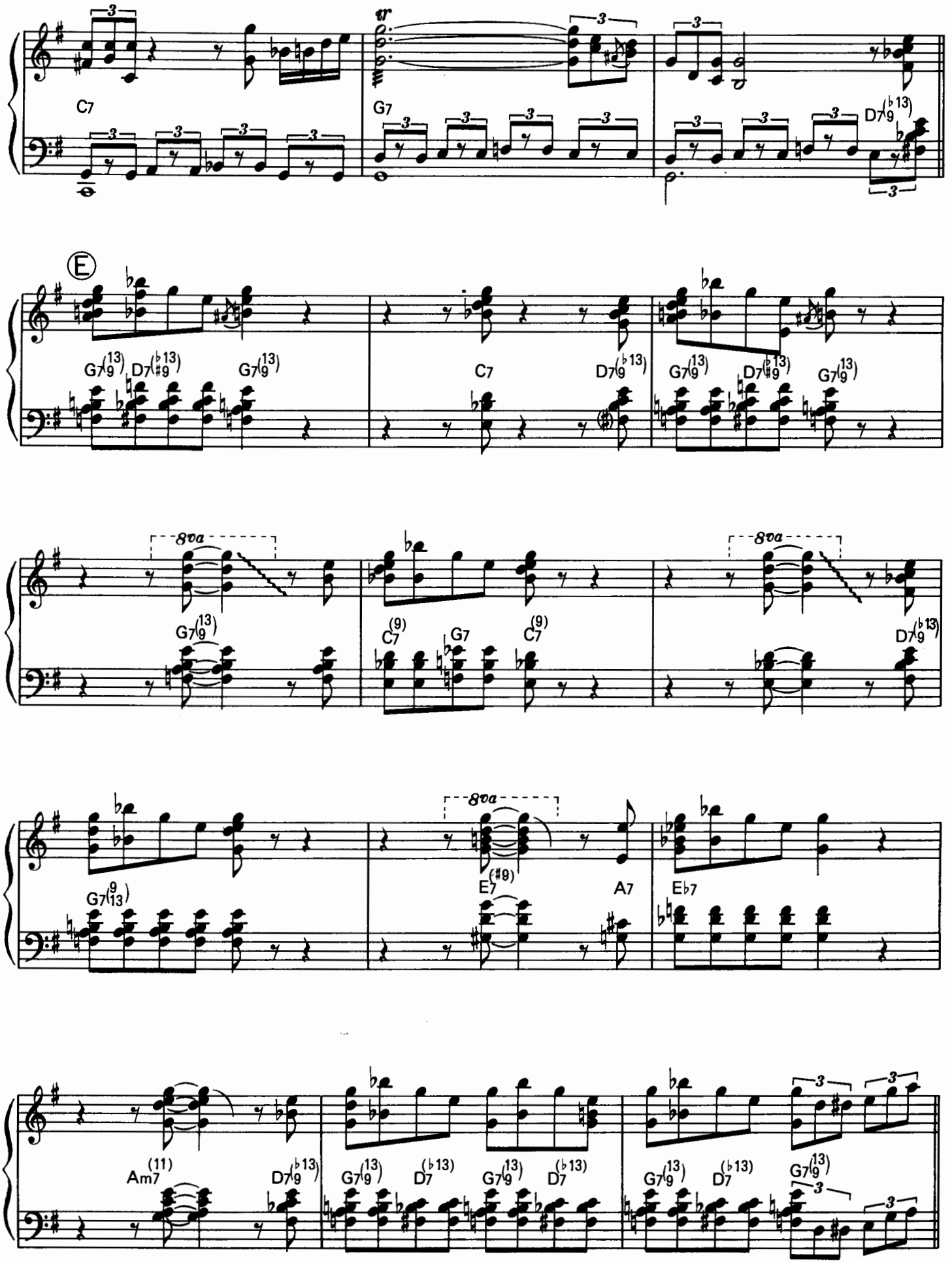
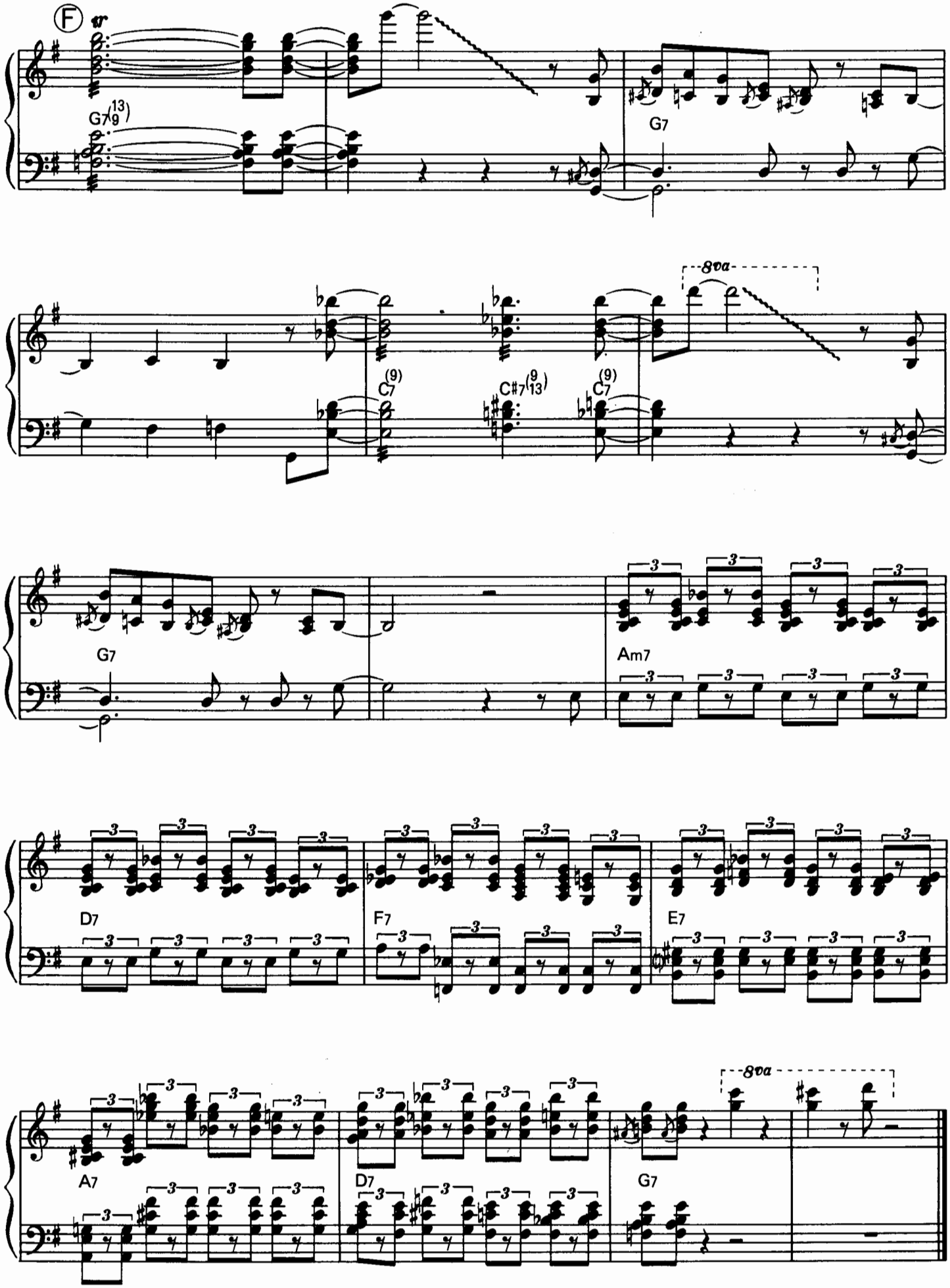

8va
G7(9 13)
C7(9)
C♯7(13 9)
C7(9)
C♯7(♯9)
C7(9)
C♯7(13 9)
C7(9)
C♯7(♯9)
8va
G
G7(13 9)
Am7(9)
Am7(♭9)
Am7(9)
Am7(9)
Am7(♭9)
Am7(9)
D7(9 ♭13)
8va
G7(9)
G7(9 13)
D7(♭13 ♯9)
G7(13 9)
Ⓒ
8va
G7
G7
C7
G7(♭13)
C7(9)

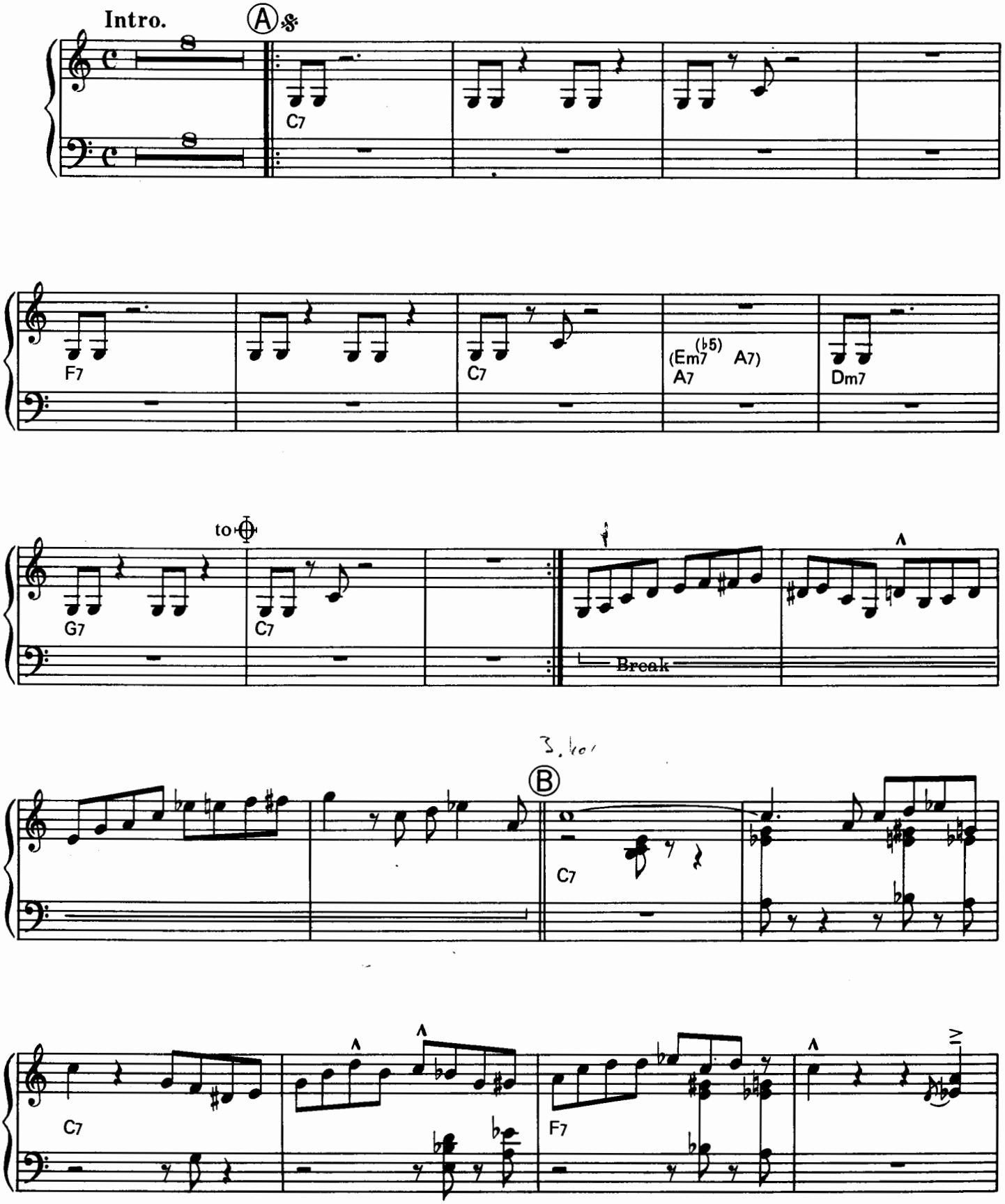

G
E7
A7 (13)
A7 (13)
D7 (9)
G7 (13)
C♯dim
G/D
Ⓓ
G7
G7
C7
G7
D7


C7
G7
D7(♭13)
Ⓔ
G7(13) D7(♭9♯13) G7(13)
C7
D7(♭13)
G7(13) D7(♭9♯13) G7(13)
8va
G7(13)
C7(9) G7 C7(9)
D7(♭13)
8va
G7(9/13)
8va
E7(♯9)
A7
E♭7
Am7(11)
D7(♭13)
G7(13) D7(♭13) G7(13) D7(♭13)
G7(13) D7(♭13) G7(13)


F
G7(13 9)
G7
C7(9)
C#7(9 13)
C7(9)
8va
G7
Am7
D7
F7
E7
A7
D7
G7
8va

C JAM BLUES

By Duke Ellington



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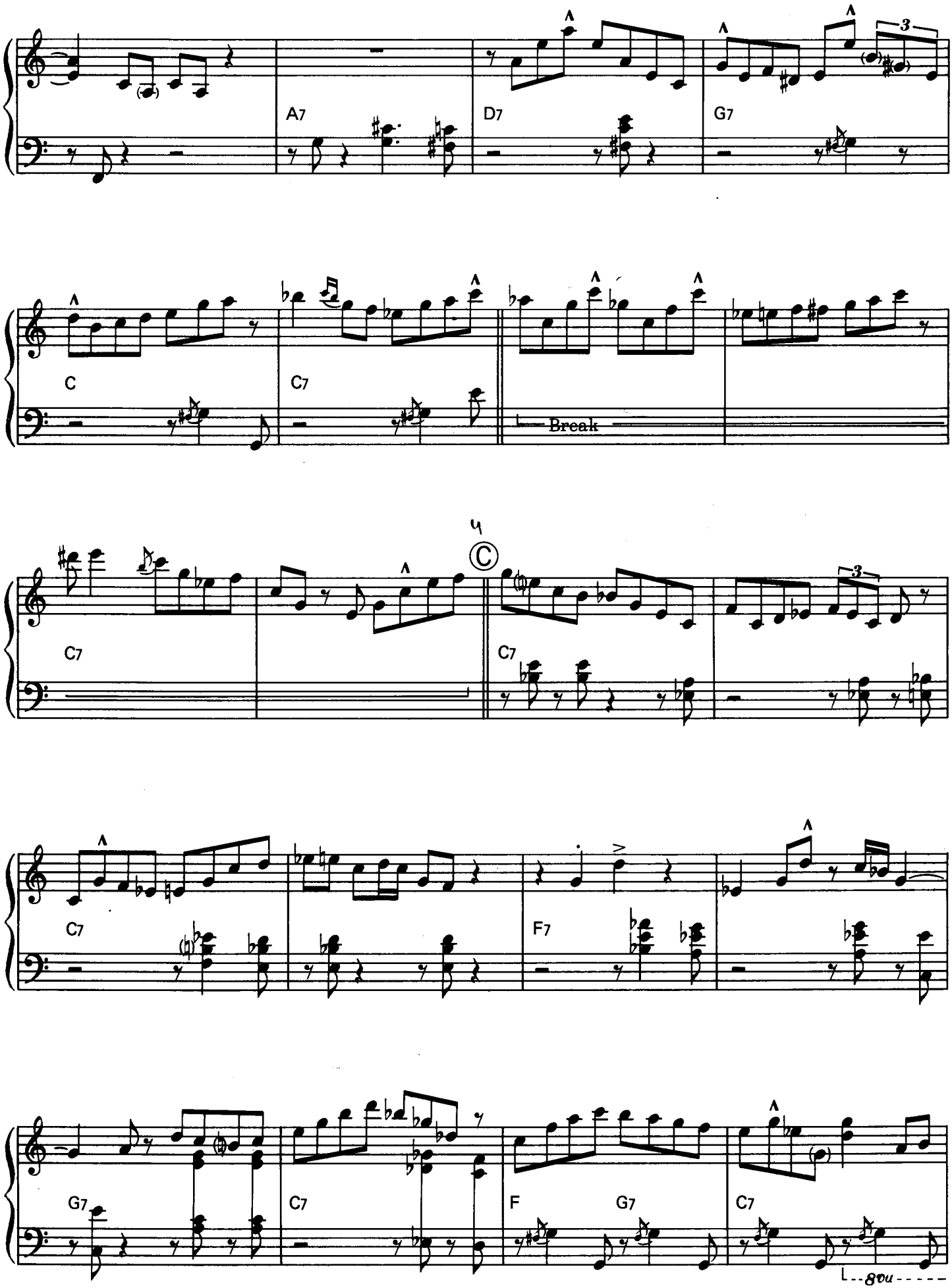
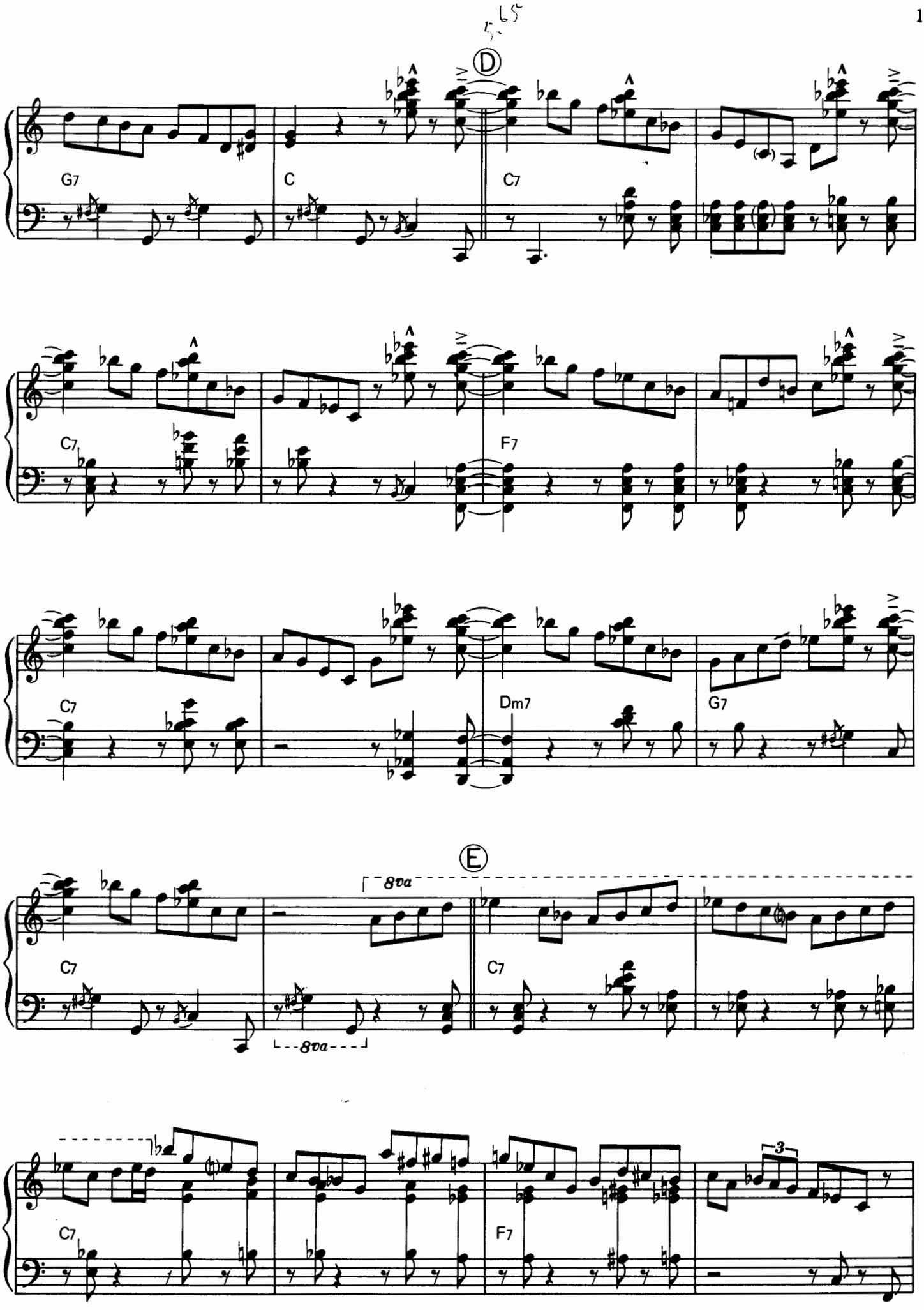
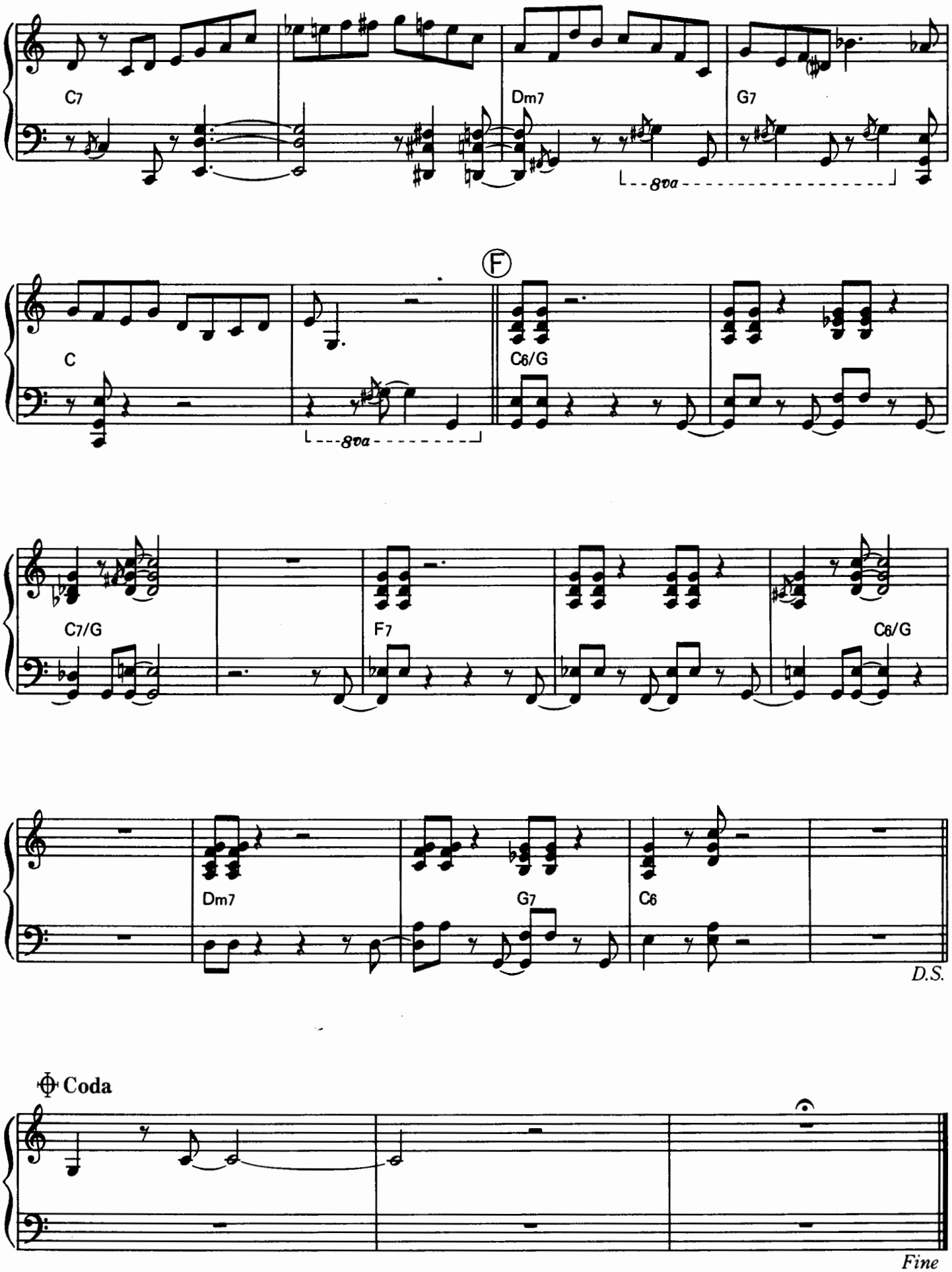
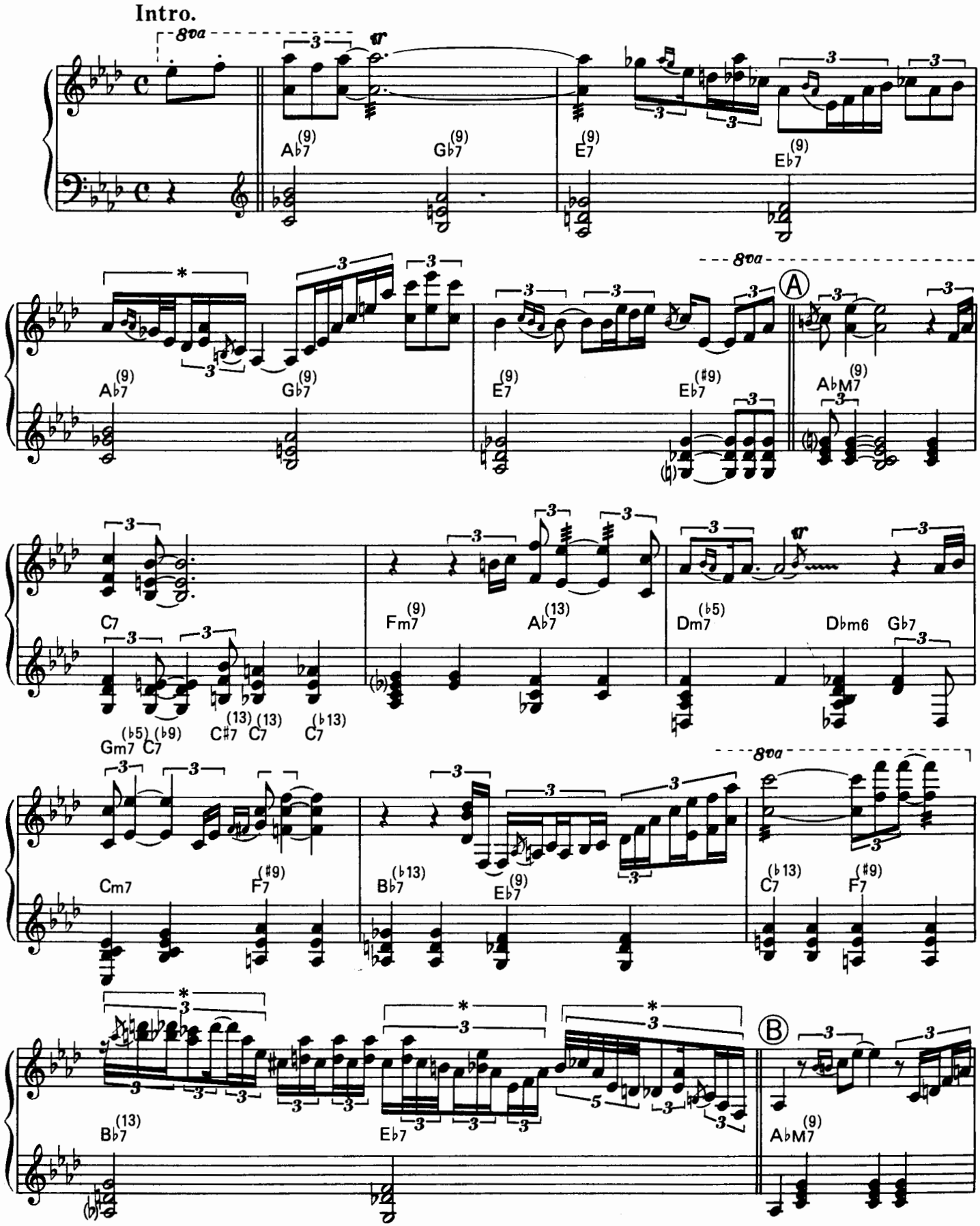

A7
D7
G7
C
C7
Break
C7
C7
C7
F7
G7
C7
F
G7
C7
8va


D
G7
C
C7
C7
F7
C7
Dm7
G7
E
8va
8va
C7
C7
C7
F7
3


C7
Dm7
G7
8va
Ⓕ
C
C6/G
8va
C7/G
F7
C6/G
Dm7
G7
C6
D.S.
Coda
Fine

GEORGIA ON MY MIND

By Hoagy Carmichael, Stuart Gorrell



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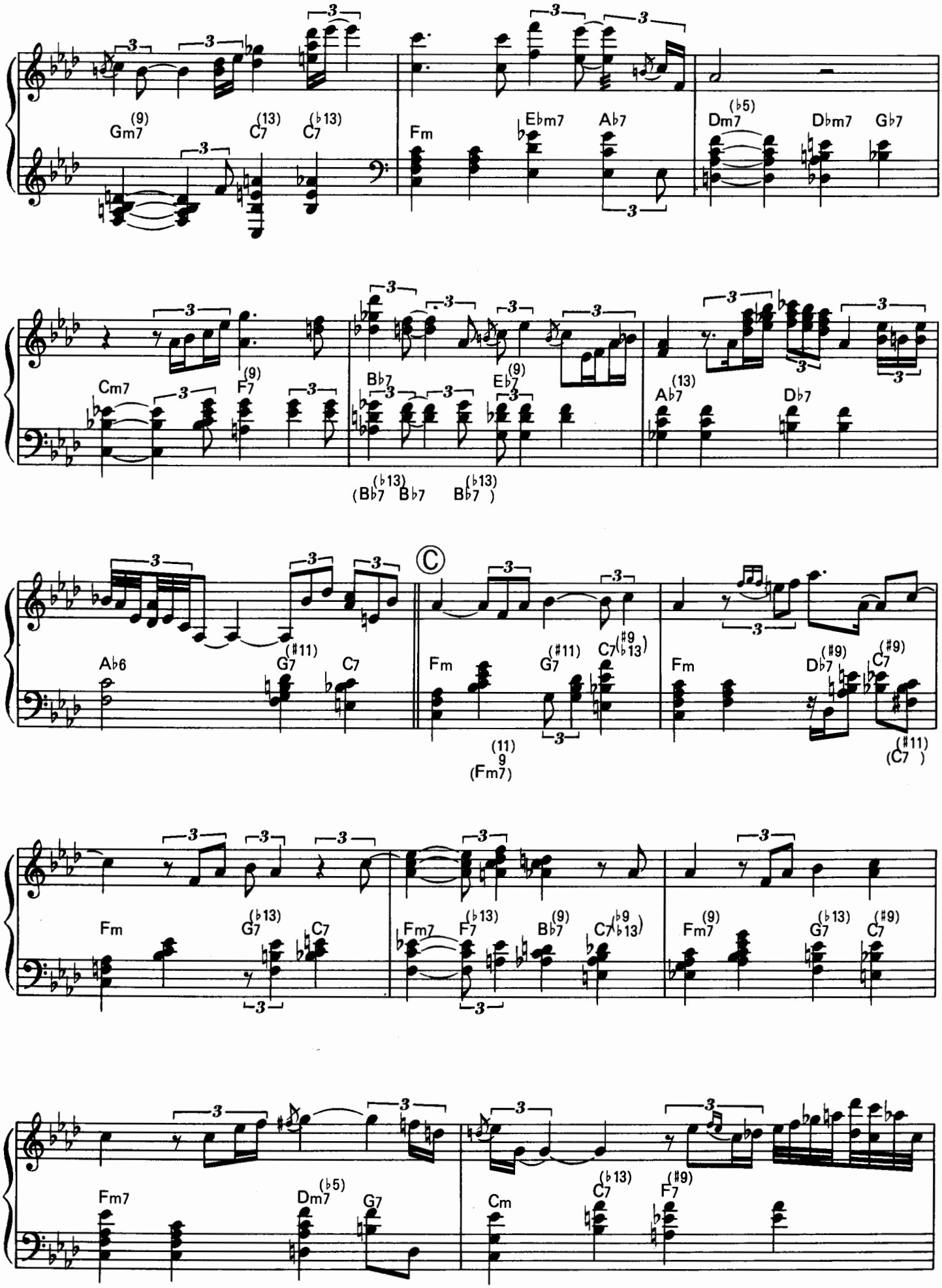
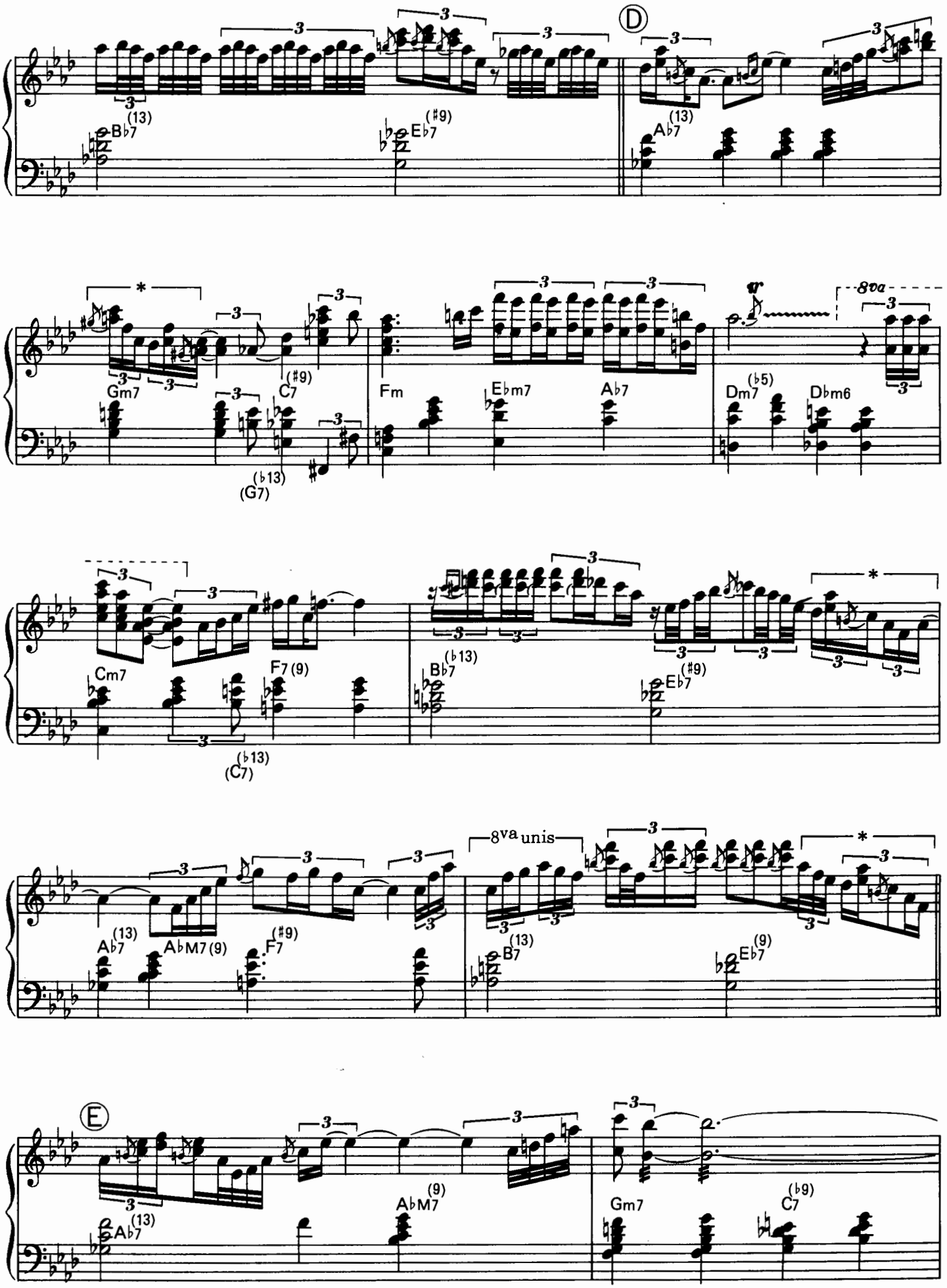
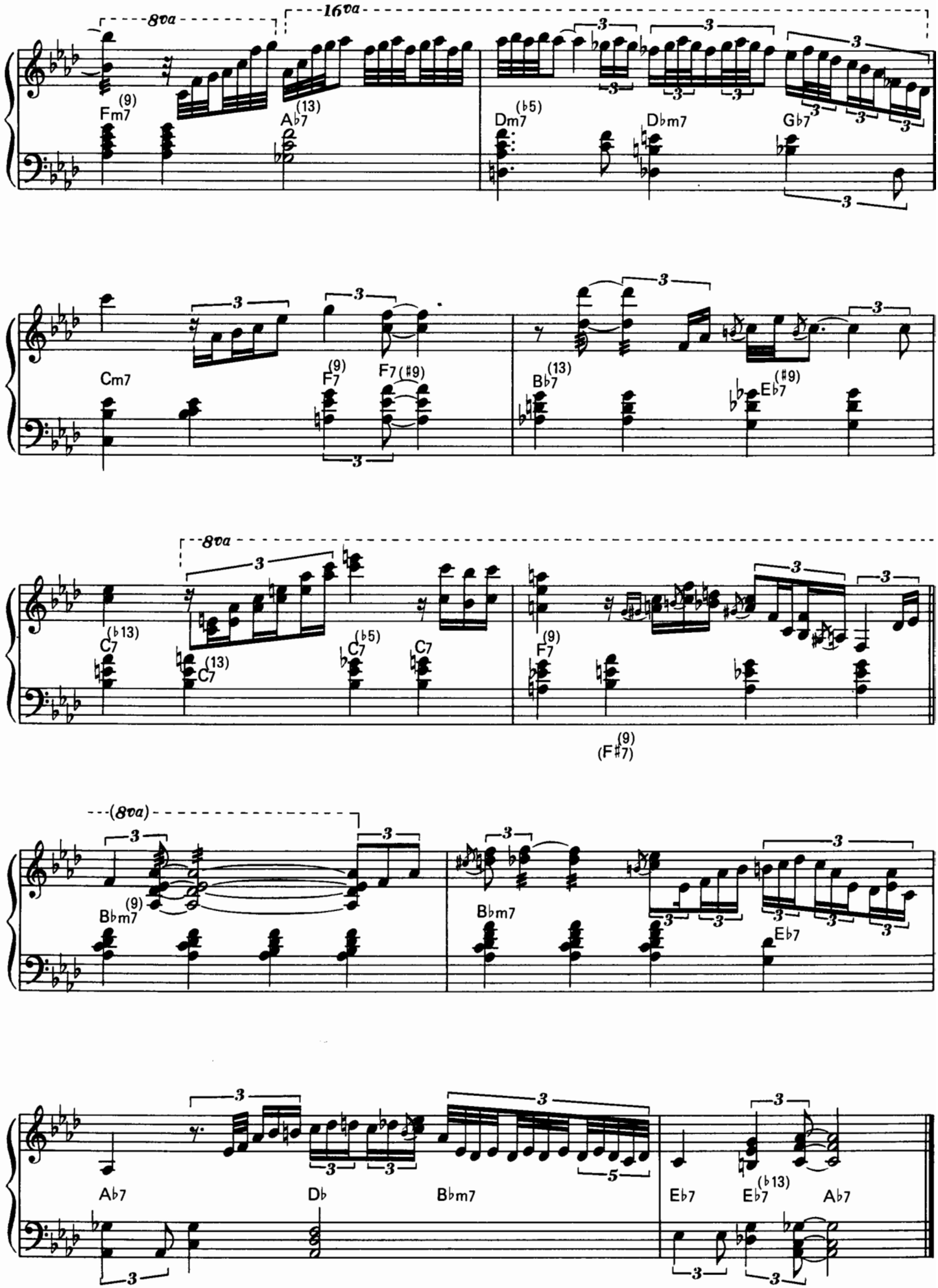
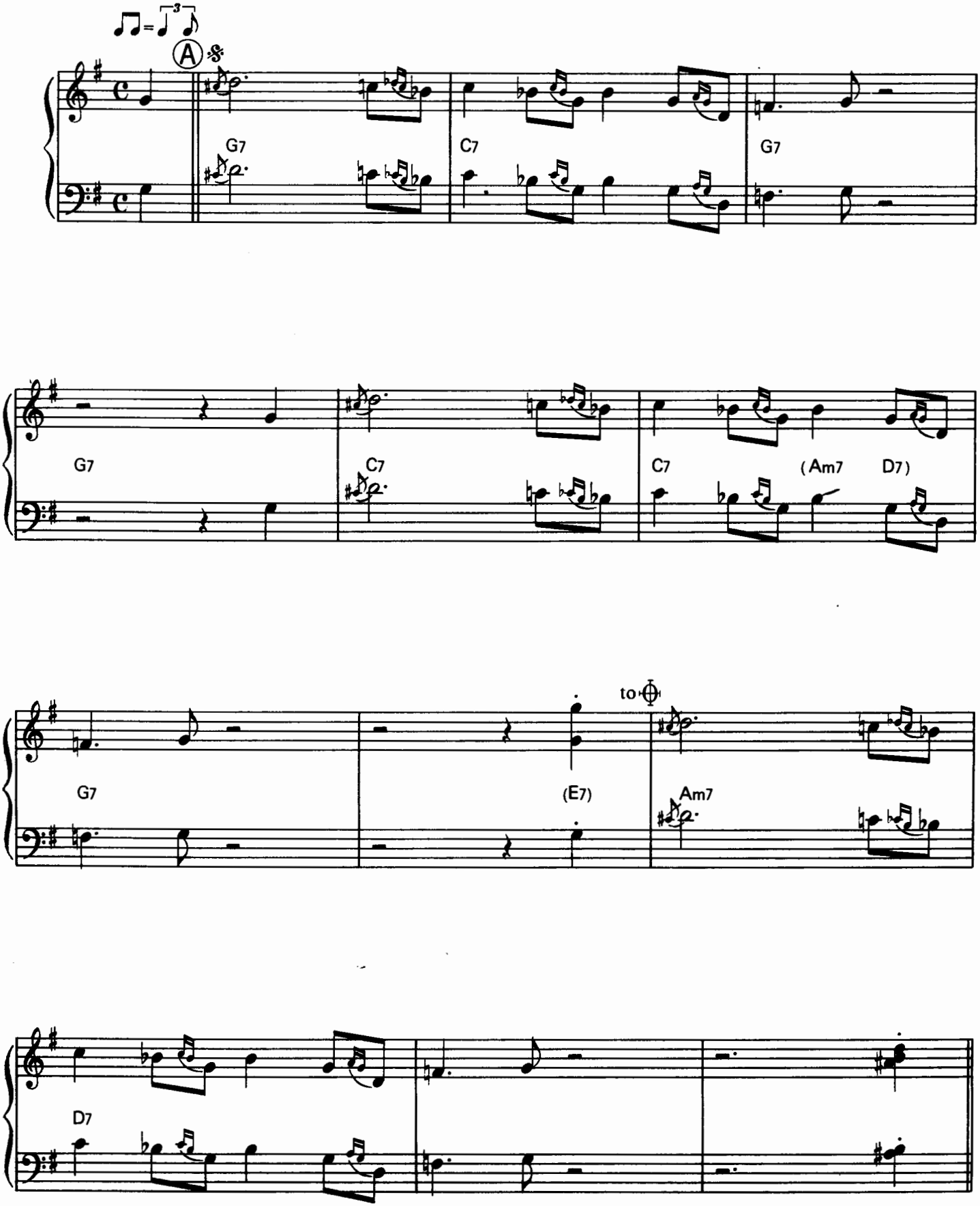

Gm7 (9) C7 (13) C7 (♭13)
Fm Eb♭m7 Ab♭7
Dm7 (♭5) Db♭m7 Gb♭7
Cm7 F7 (9)
B♭7 E♭7 (9)
A♭7 (13) D♭7
(B♭7 (♭13) B♭7 B♭7 (♭13))
A♭6 G7 (♯11) C7
Fm G7 (♯11) C7 (♯9 ♭13)
Fm D♭7 (♯9) C7 (♯9)
(11 9 (Fm7))
(C7 (♯11))
Fm G7 (♭13) C7
Fm7 F7 (♭13) B♭7 (9) C7 (♭9 ♭13)
Fm7 (9) G7 (♭13) C7 (♯9)
Fm7 Dm7 (♭5) G7
Cm C7 (♭13) F7 (♯9)


D
B♭7 (13)
E♭7 (♯9)
A♭7 (13)
Gm7
C7 (♯9)
(G7) (♭13)
Fm
E♭m7
A♭7
Dm7 (♭5)
D♭m6
8va
Cm7
F7 (9)
(C7) (♭13)
B♭7 (♭13)
E♭7 (♯9)
A♭7 (13)
A♭M7 (9)
F7 (♯9)
8va unis
B7 (13)
E♭7 (9)
E
A♭7 (13)
A♭M7 (9)
Gm7
C7 (♭9)


8va
16va
Fm7 (9)
Ab7 (13)
Dm7 (b5)
Dbm7
Gb7
Cm7
F7 (9)
F7 (#9)
Bb7 (13)
Eb7 (#9)
8va
C7 (b13)
C7 (13)
C7 (b5)
C7
F7 (9)
(F#7) (9)
(8va)
Bbm7 (9)
Bbm7
Eb7
Ab7
Db
Bbm7
Eb7
Eb7 (b13)
Ab7

BAG'S GROOVE

By Milt Jackson



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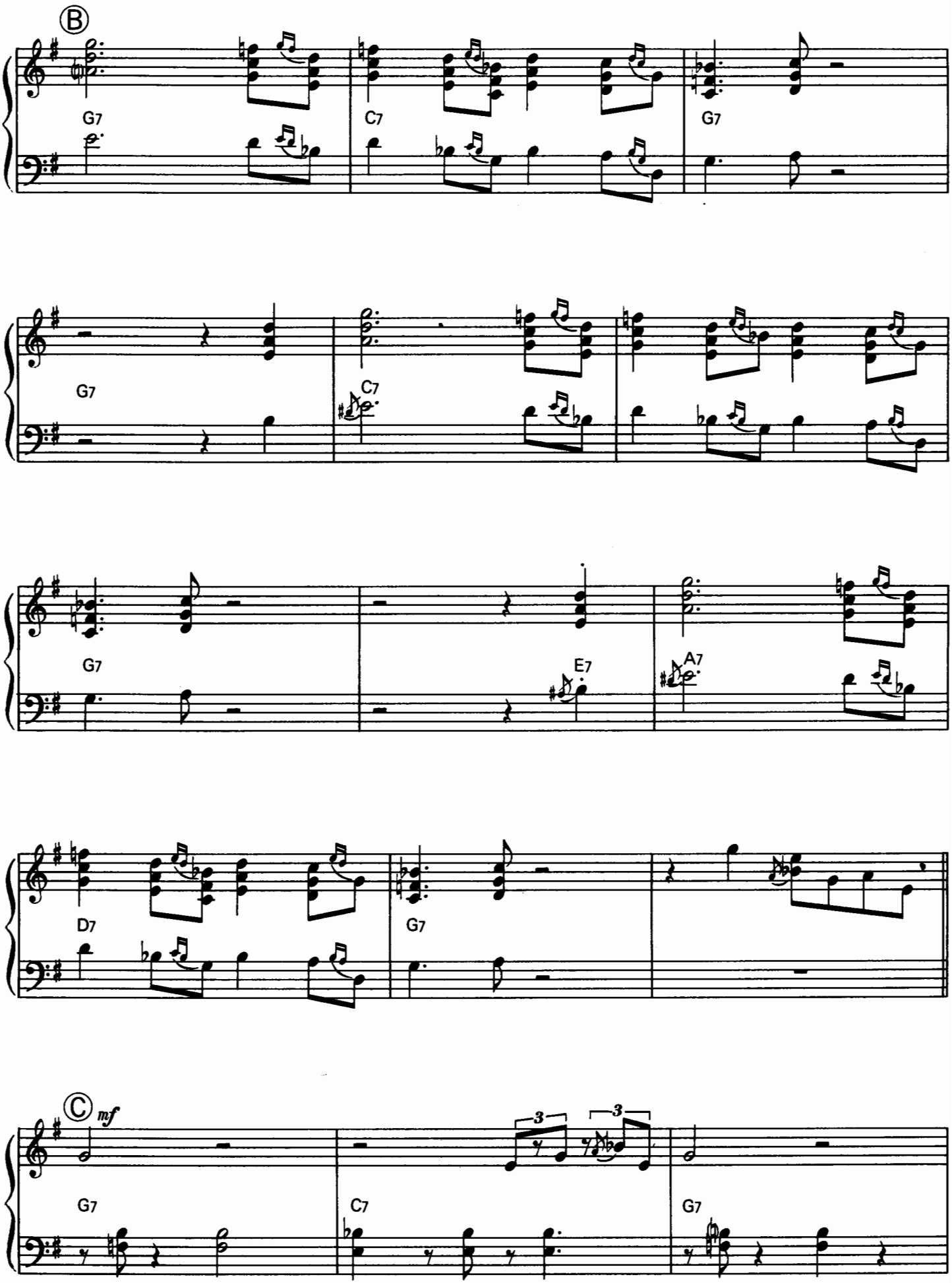
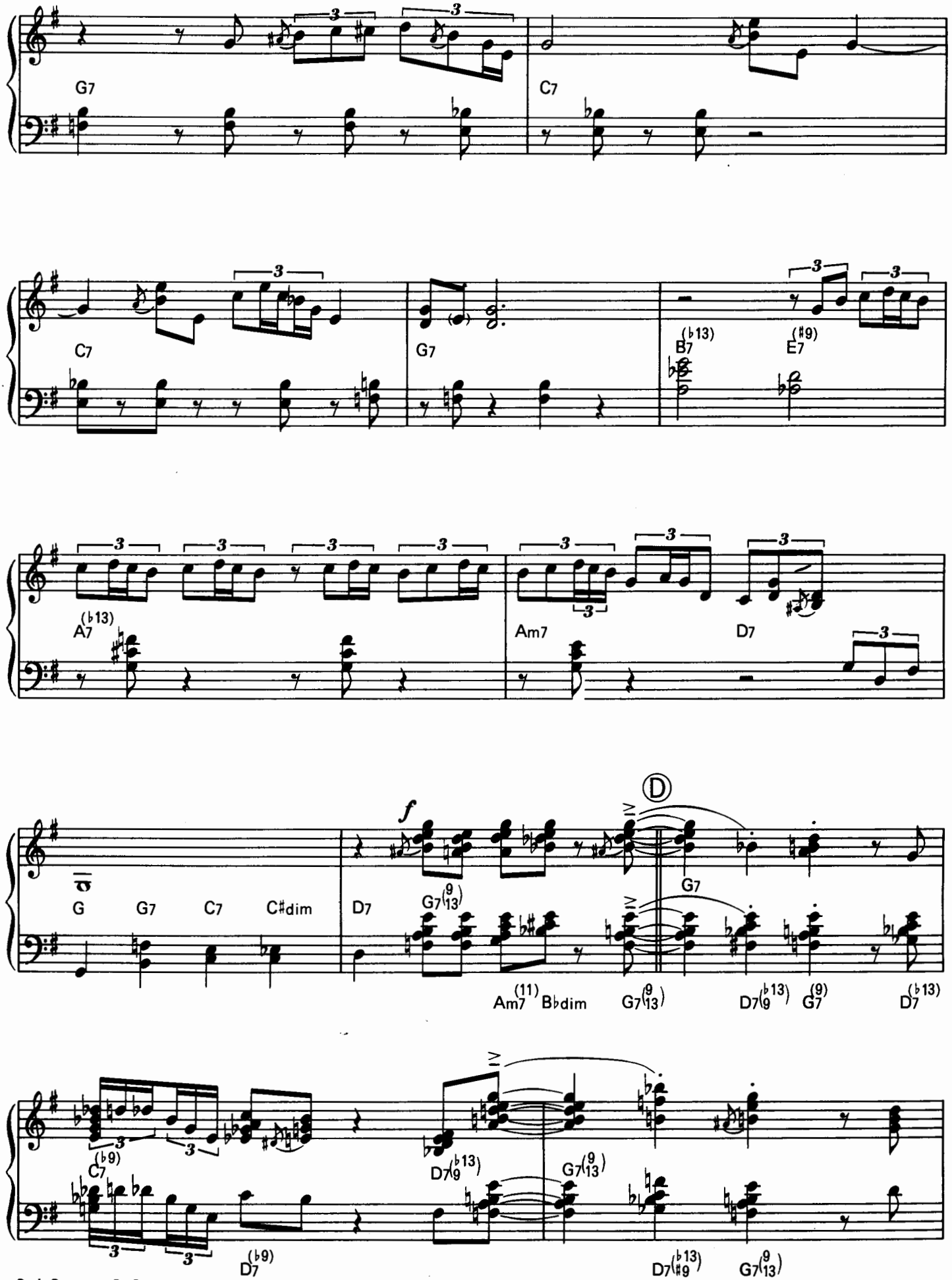
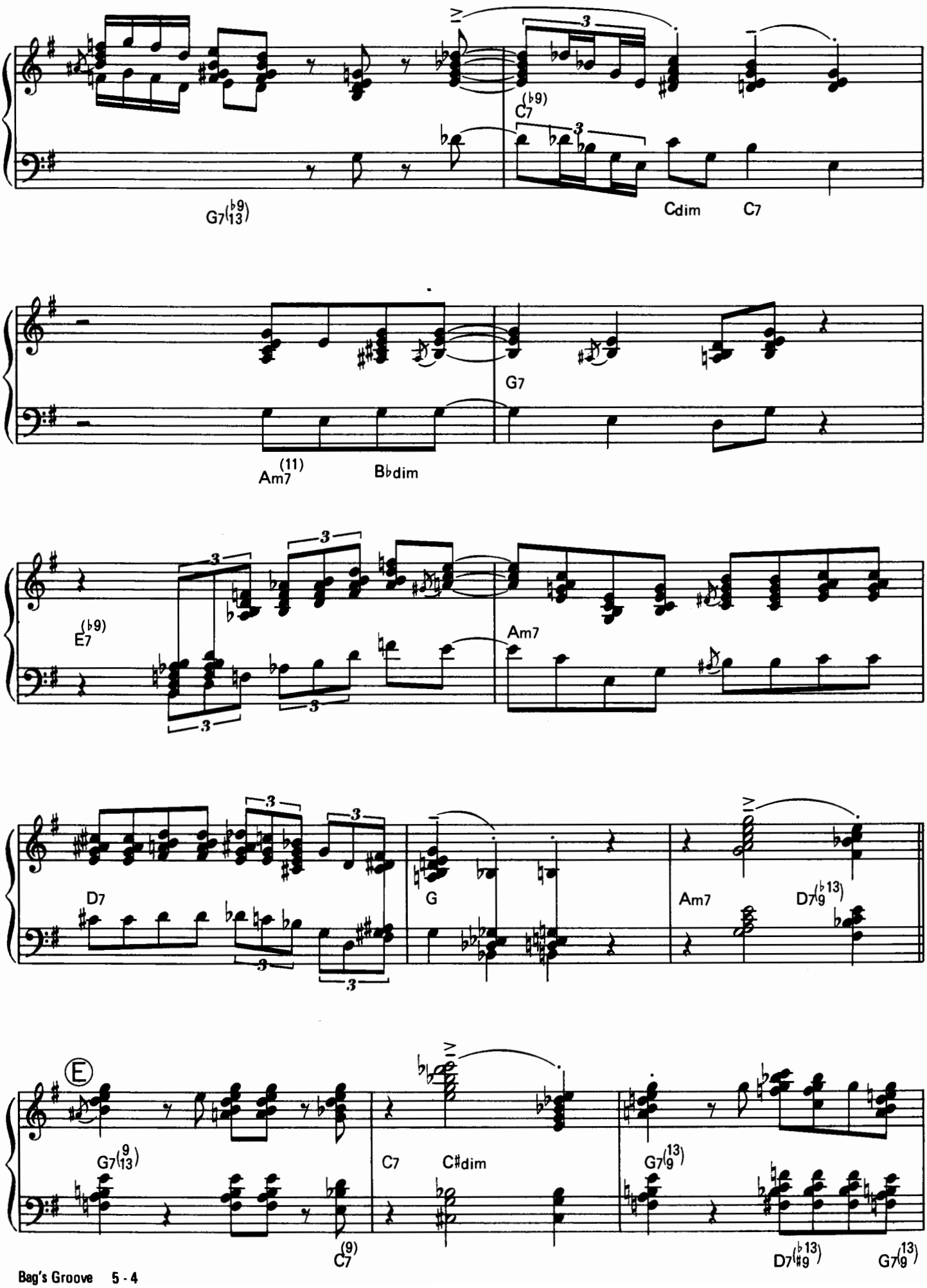
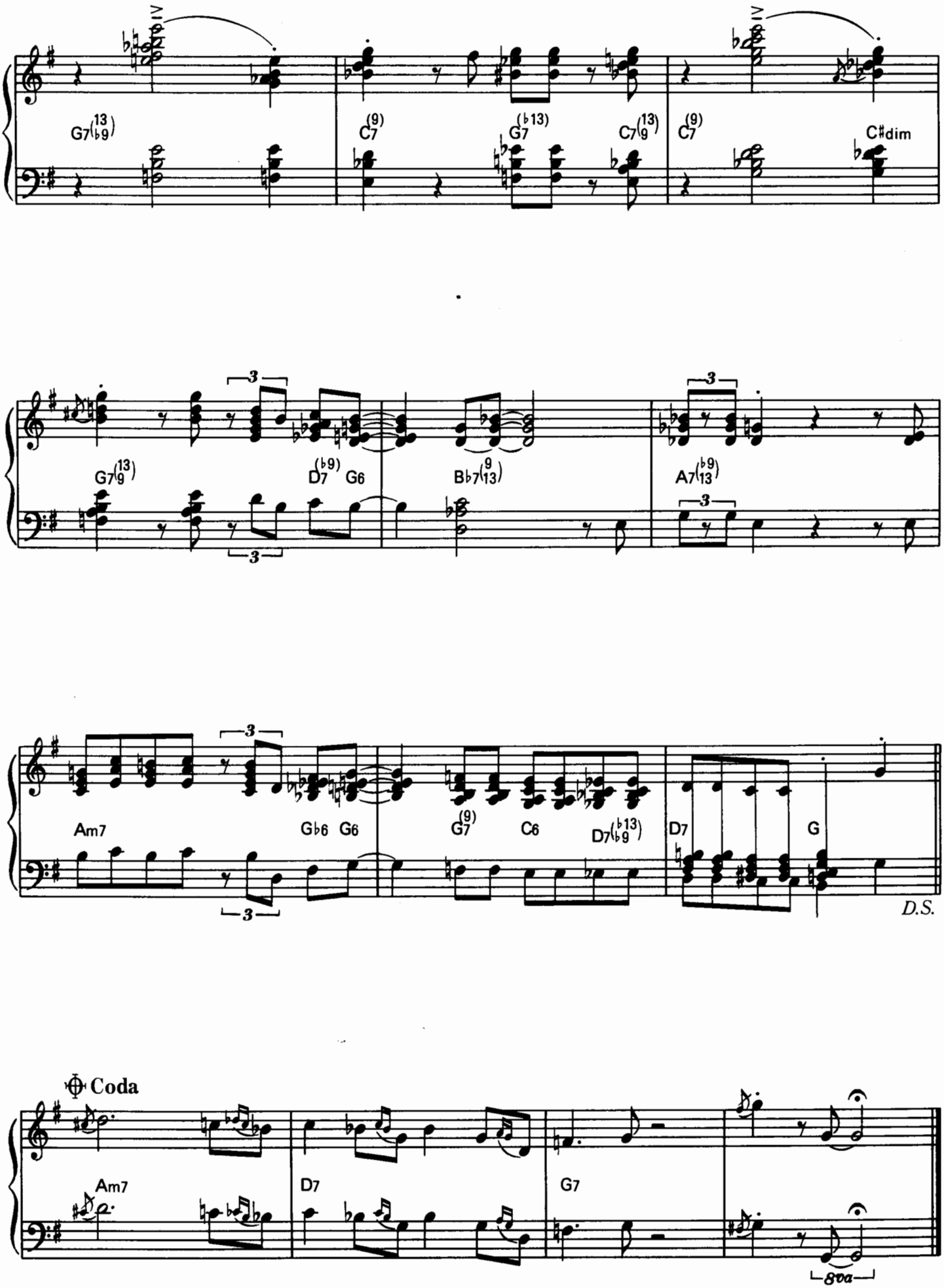

B
G7
C7
G7
G7
C7
G7
E7
A7
D7
G7
C
mf
3
3
G7
C7
G7

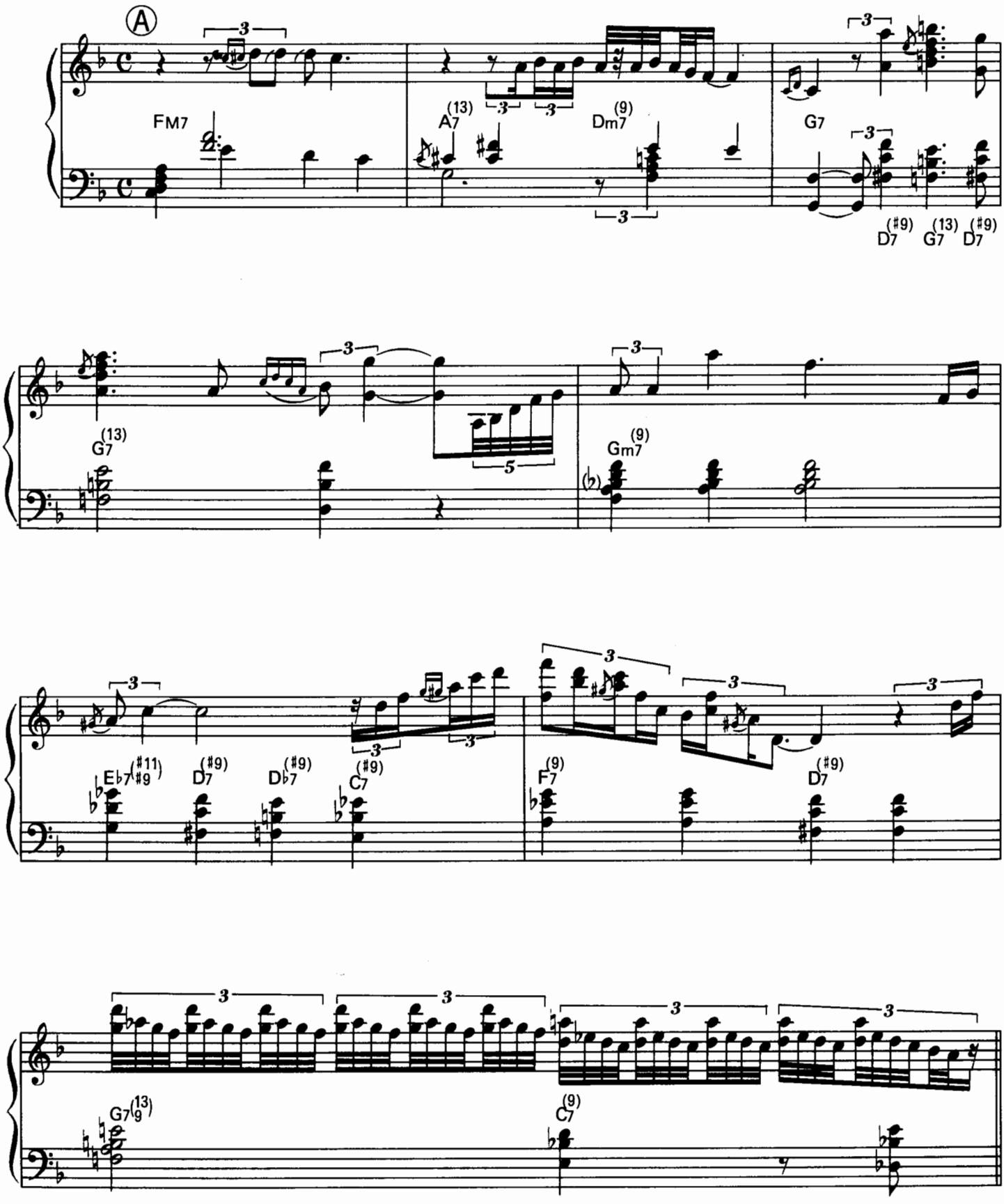

G7
C7
C7
G7
B7 (♭13)
E7 (♯9)
A7 (♭13)
Am7
D7
G
G7
C7
C♯dim
D7
G7 (9 13)
Ⓓ
G7
Am7 (11)
B♭dim
G7 (9 13)
D7 (♭9 ♭13)
G7 (9)
D7 (♭13)
C7 (♭9)
D7 (♭9)
D7 (♭9 ♭13)
G7 (9 13)
D7 (♭9 ♯13)
G7 (9 13)


G7(♭9 13)
C7(♭9)
Cdim
C7
G7
Am7(11)
B♭dim
E7(♭9)
Am7
D7
G
Am7
D7(♭9 ♭13)
Ⓔ
G7(9 13)
C7
C♯dim
G7(13 9)
C7(9)
D7(♭13 ♯9)
G7(13 9)


G7(13 ♭9)
C7(9)
G7(♭13)
C7(13 9)
C7(9)
C♯dim
G7(13 9)
D7(♭9)
G6
B♭7(9 13)
A7(♭13)
Am7
G♭6
G6
G7(9)
C6
D7(♭13 ♭9)
D7
G
D.S.
Coda
Am7
D7
G7
8va

I GOT IT BAD AND THAT AIN'T GOOD

By Duke Ellington, Paul Webster



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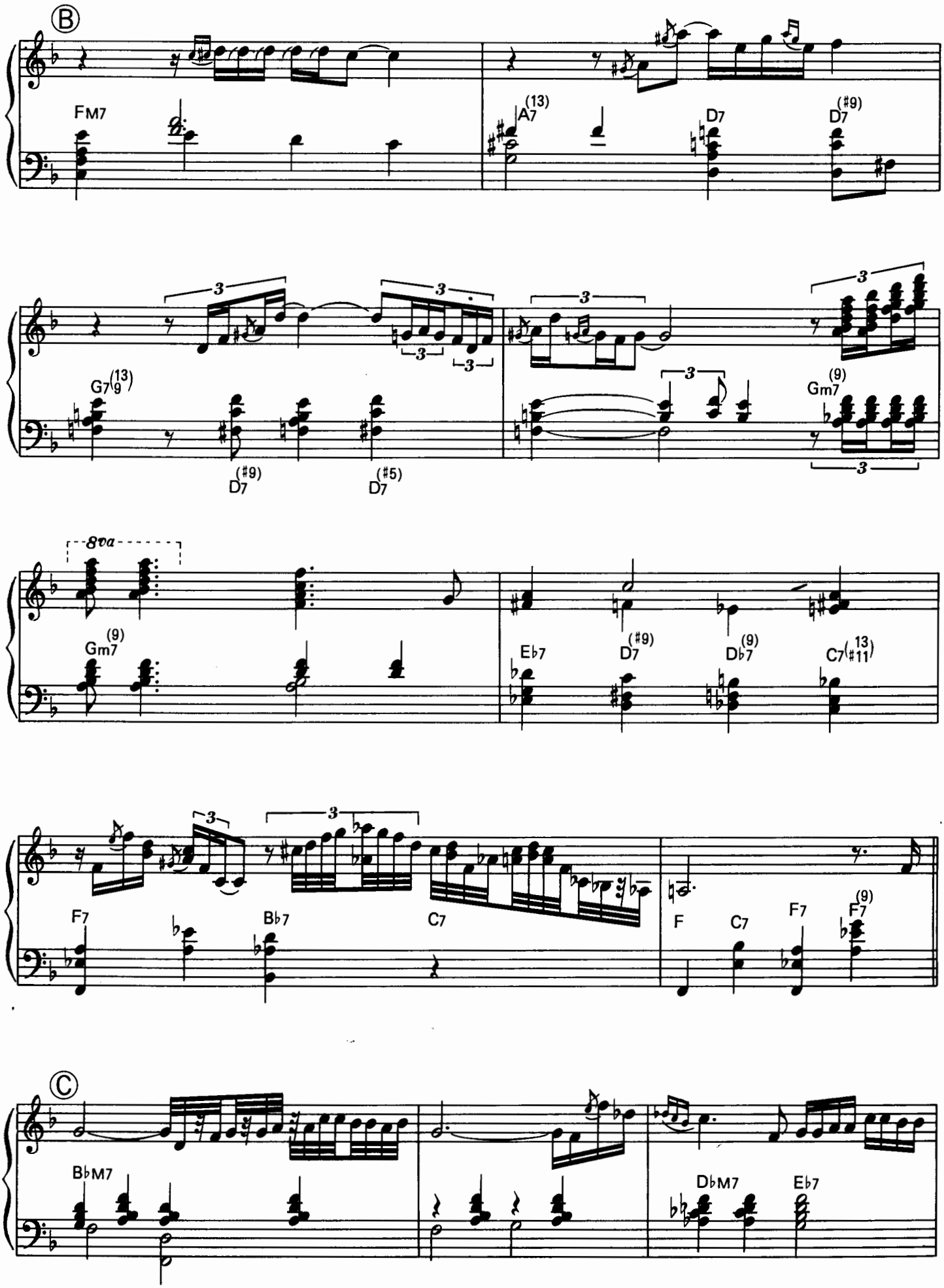
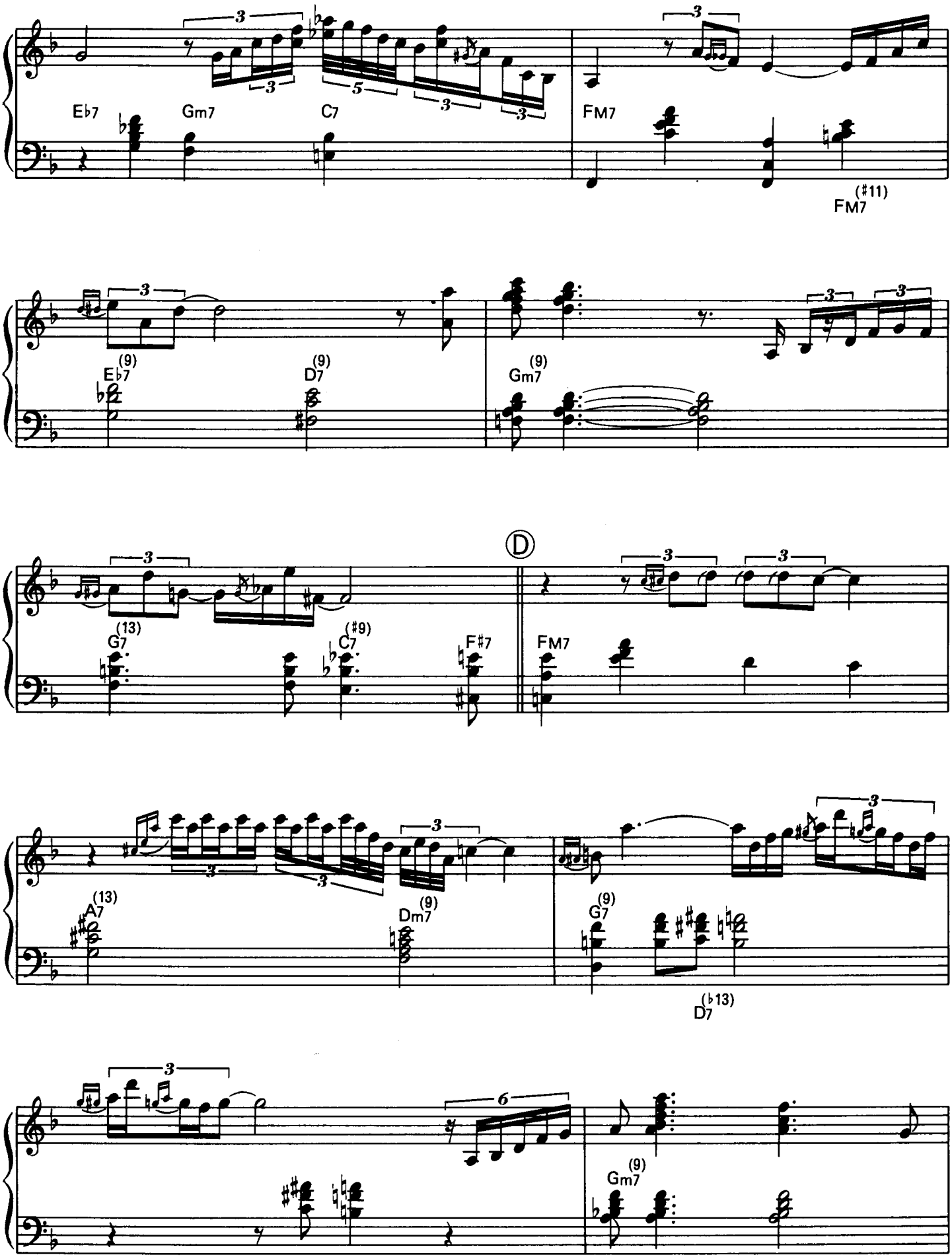
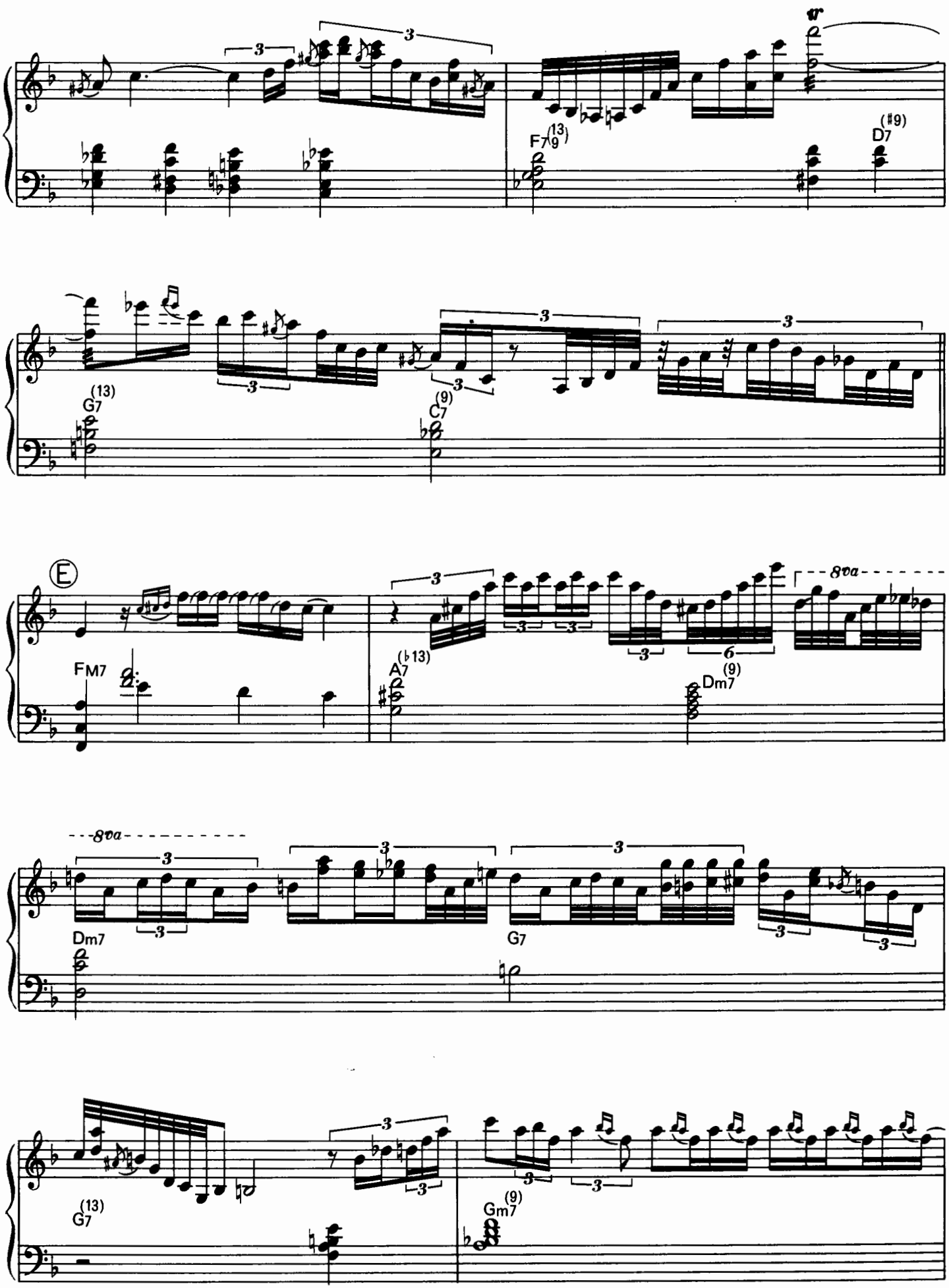
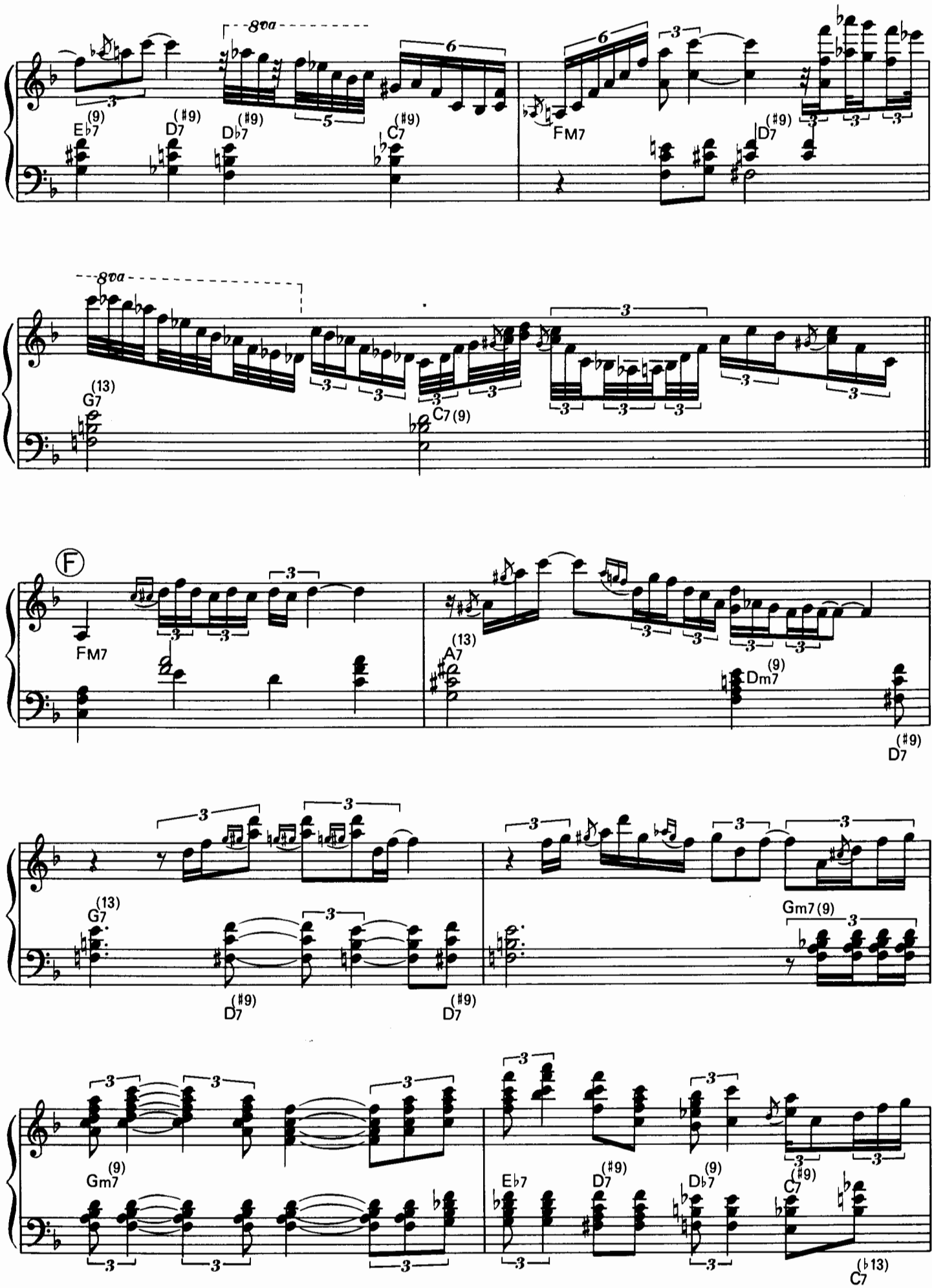
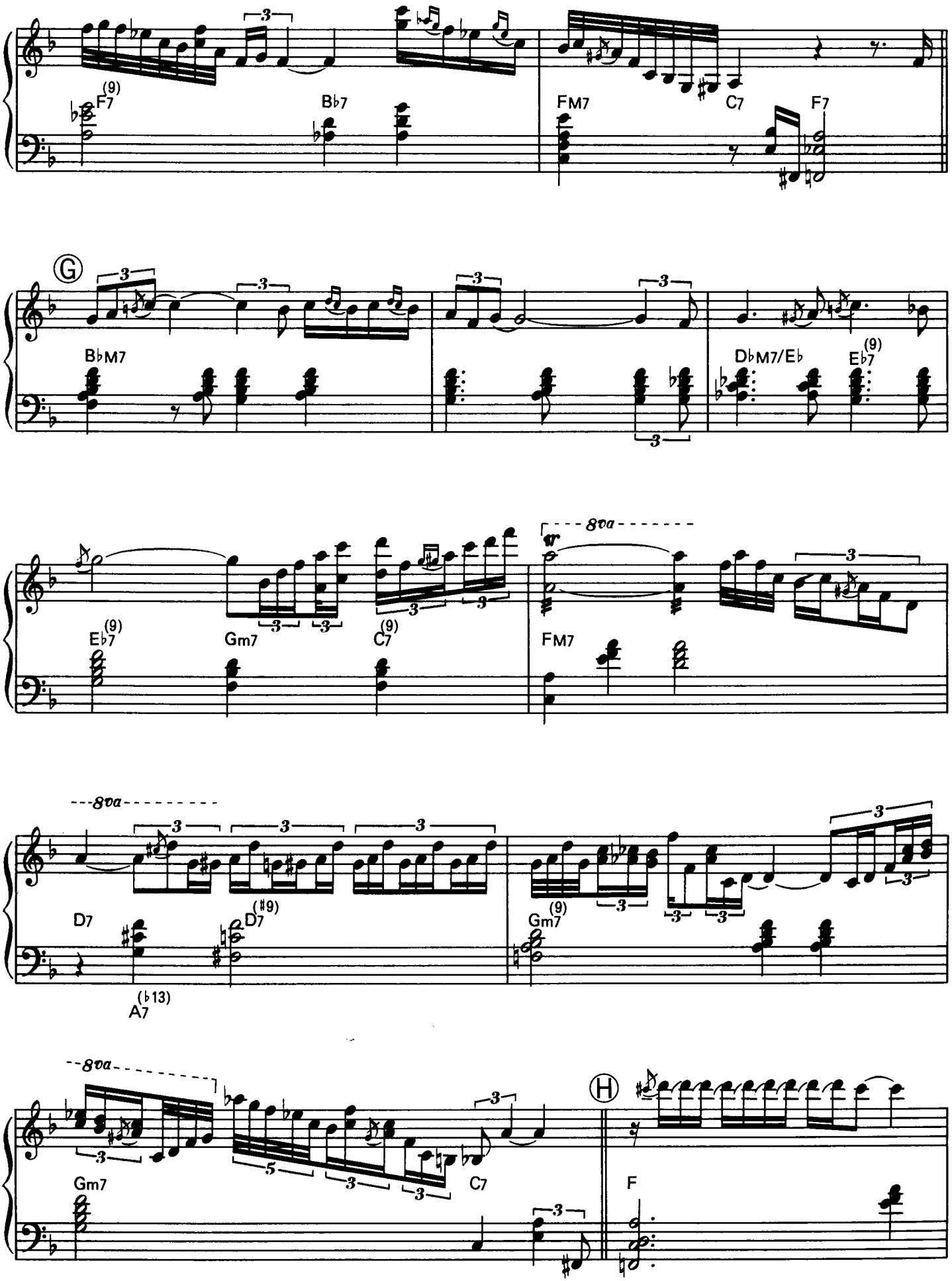
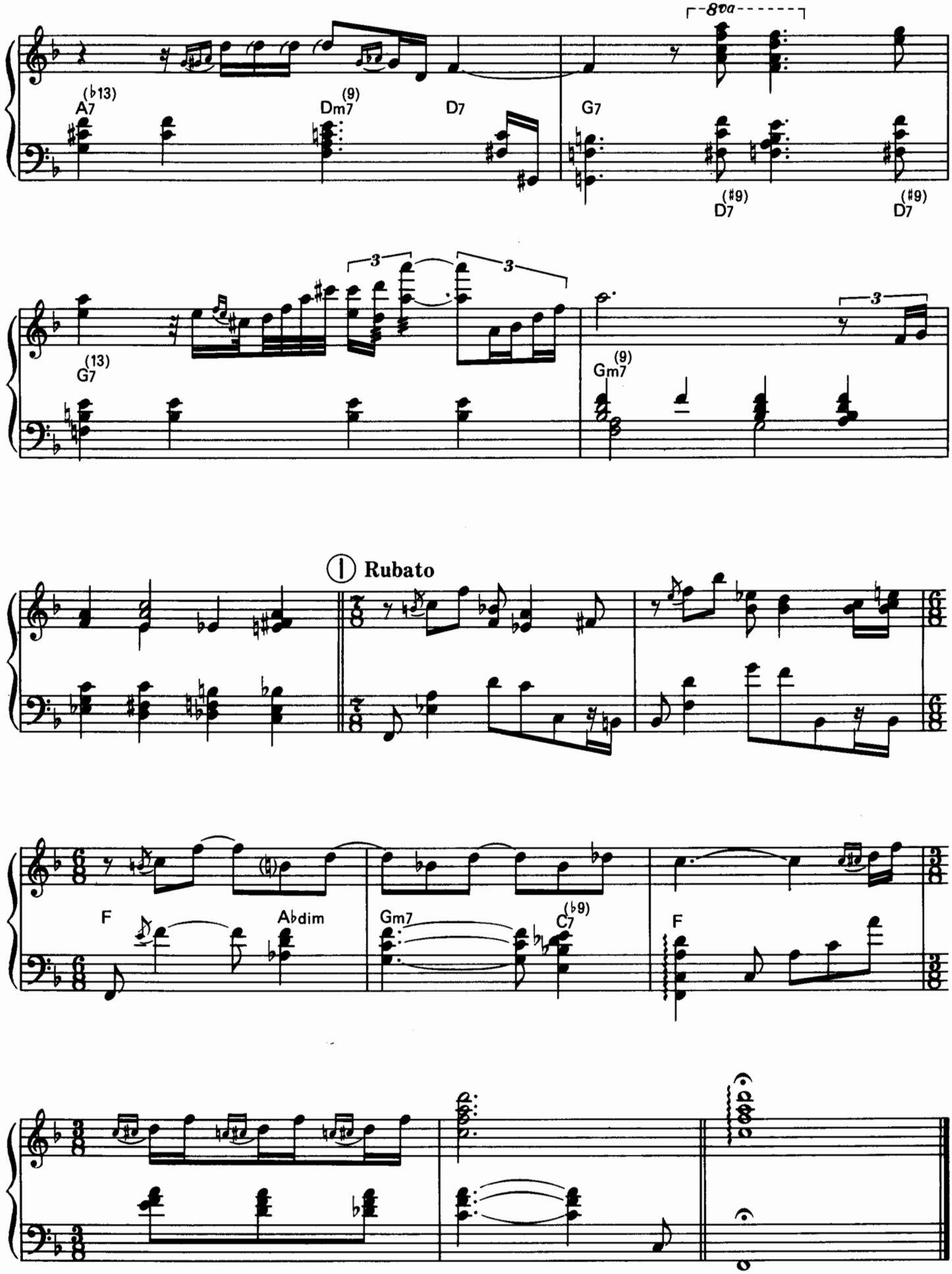

B
FM7
A7(13)
D7
D7(#9)
G7(13)
D7(#9)
D7(#5)
Gm7(9)
8va
Gm7(9)
Eb7
D7(#9)
Db7(9)
C7(13)
F7
Bb7
C7
F
C7
F7
F7(9)
C
BbM7
DbM7
Eb7


E♭7
Gm7
C7
FM7
(♯11)
FM7
(9)
E♭7
(9)
D7
(9)
Gm7
Ⓓ
(13)
G7
(♯9)
C7
F♯7
FM7
(13)
A7
(9)
Dm7
(9)
G7
(♭13)
D7
(9)
Gm7


F7(13)
(♯9)
D7
(13)
G7
(9)
C7
E
FM7
A7(♭13)
Dm7(9)
8va
Dm7
G7
(13)
G7
Gm7(9)

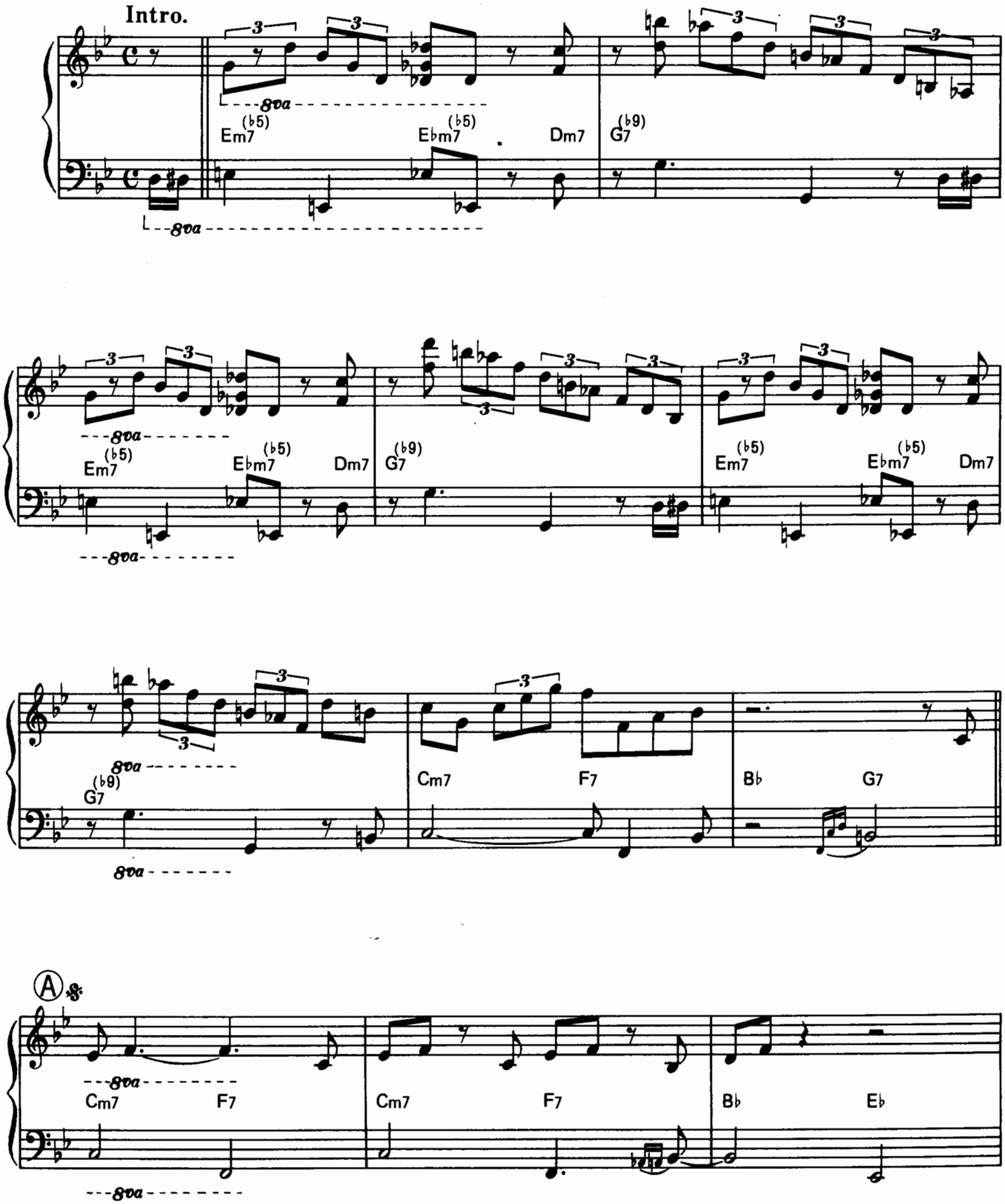

8va
E♭7 (9)
D7 (#9)
D♭7 (#9)
C7 (#9)
FM7
D7 (#9)
8va
G7 (13)
C7 (9)
Ⓕ
FM7
A7 (13)
Dm7 (9)
D7 (#9)
G7 (13)
D7 (#9)
D7 (#9)
Gm7 (9)
Gm7 (9)
E♭7
D7 (#9)
D♭7 (9)
C7 (#9)
C7 (♭13)


F7(9)
B♭7
FM7
C7
F7
G
B♭M7
D♭M7/E♭
E♭7(9)
E♭7(9)
Gm7
C7(9)
FM7
8va
D7
D7(♯9)
A7(♭13)
Gm7(9)
8va
Gm7
C7
H
F


8va
A7 (♭13)
Dm7 (9)
D7
G7
D7 (♯9)
D7 (♯9)
G7 (13)
Gm7 (9)
Rubato
F
A♭dim
Gm7
C7 (♭9)
F

PERDIDO

By Juan Tizol



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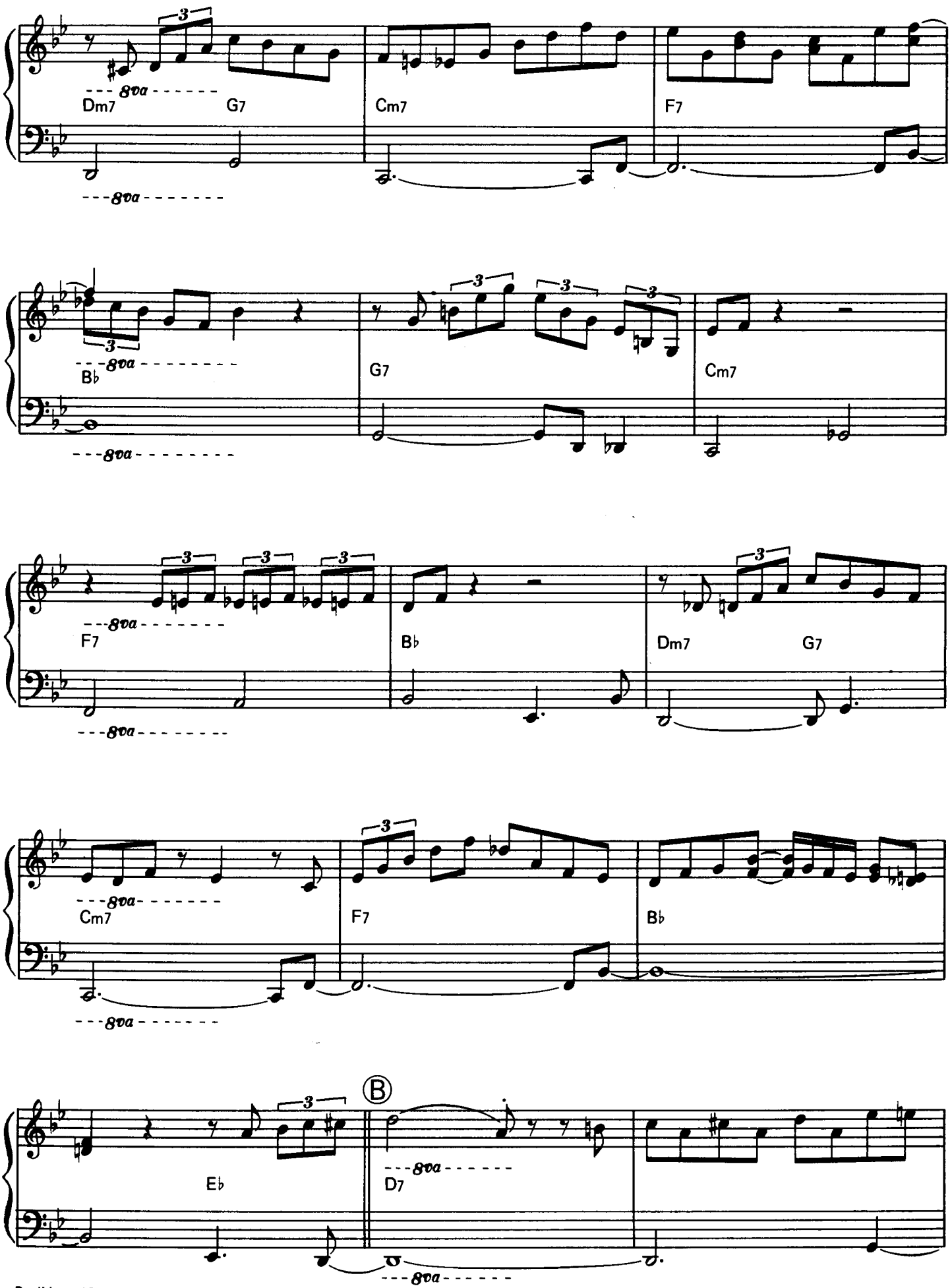
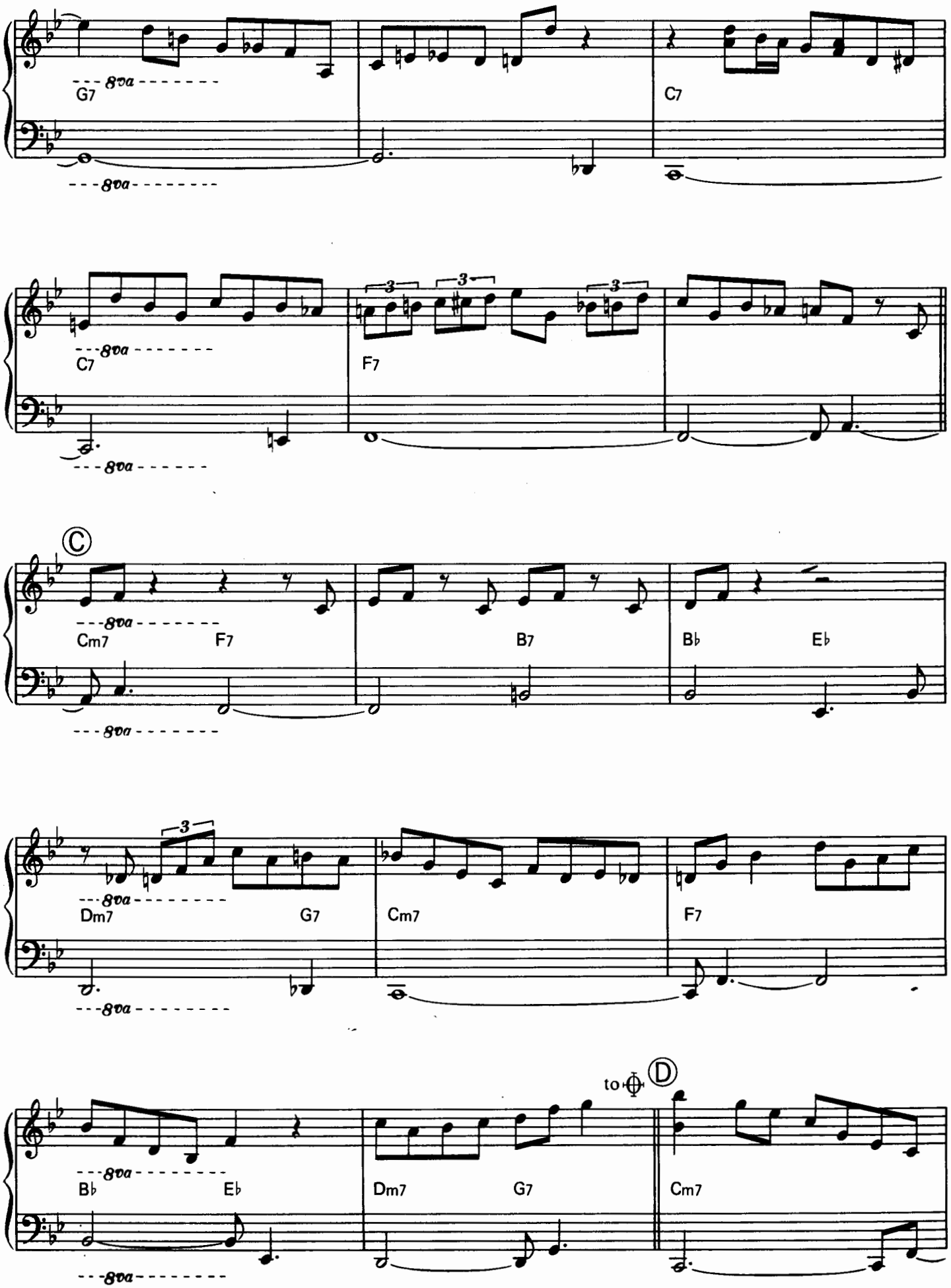
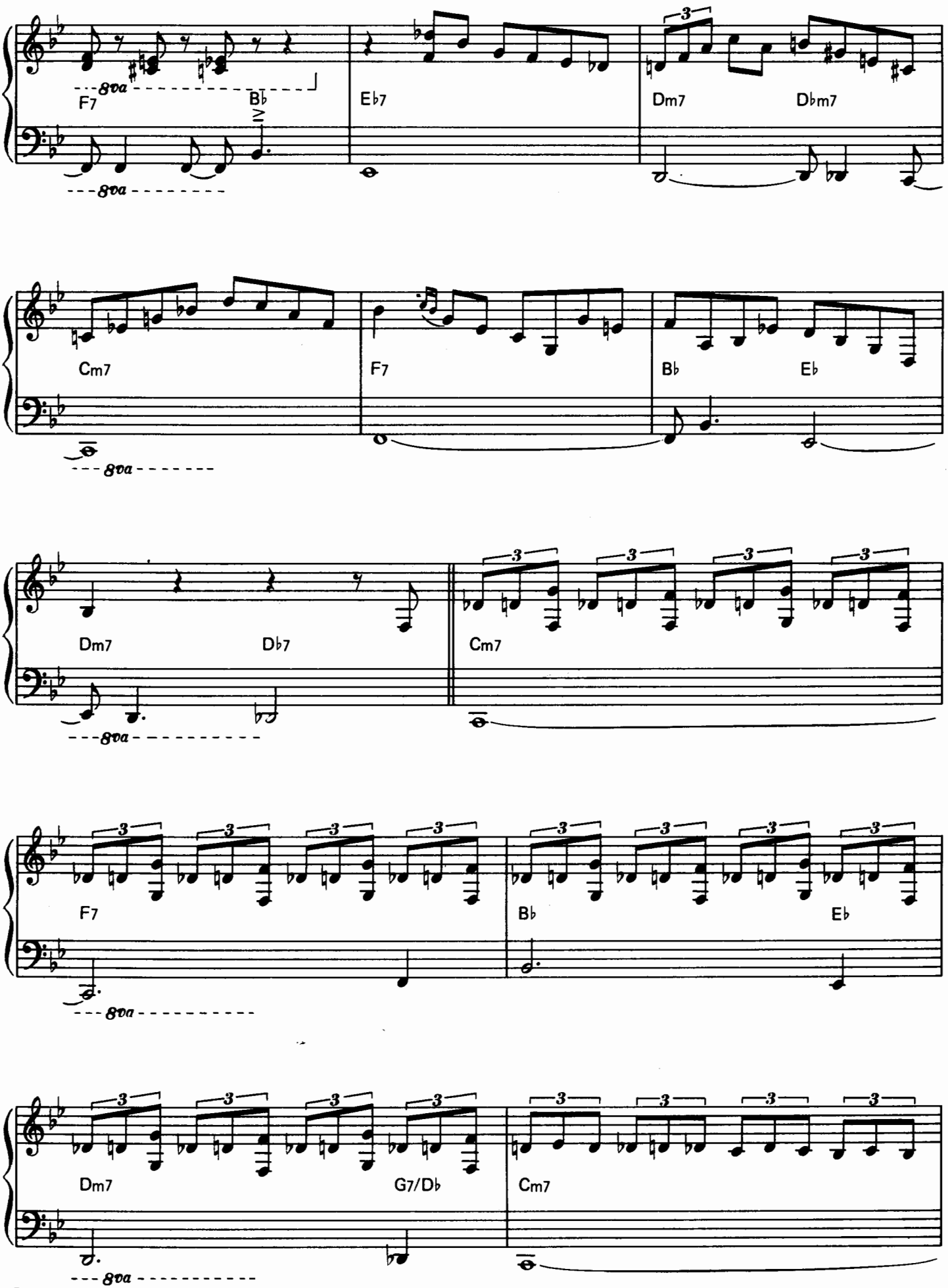
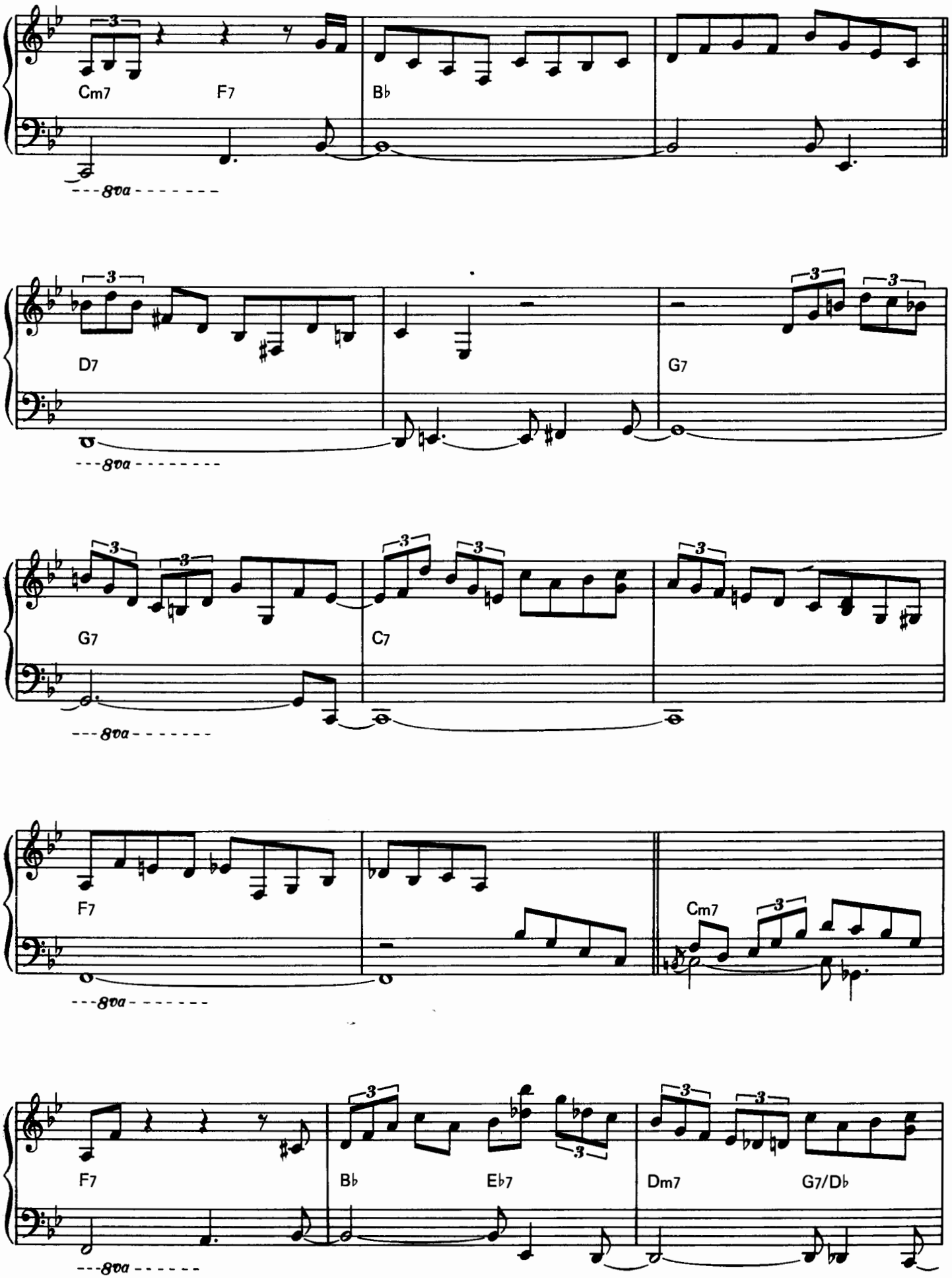
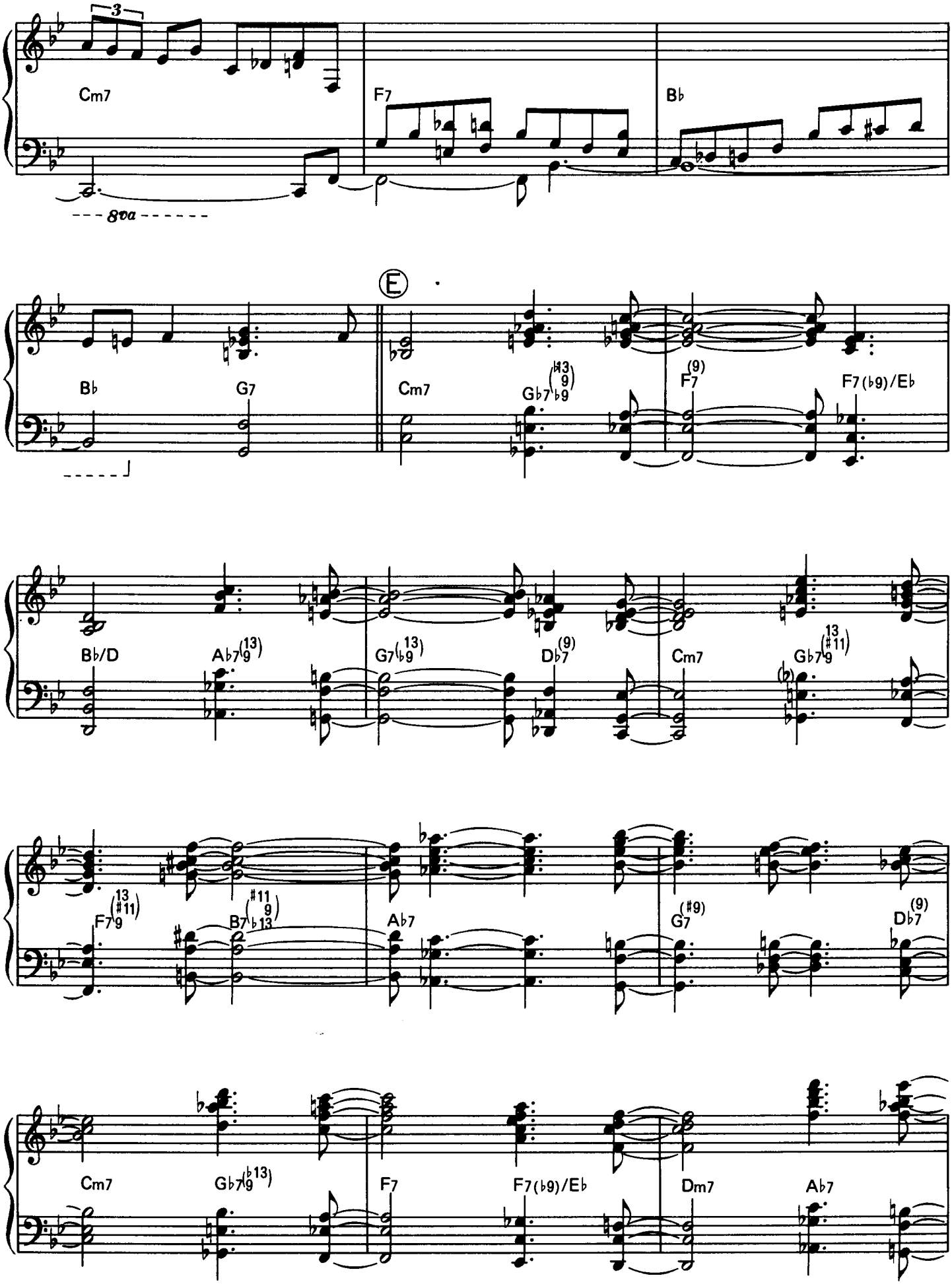
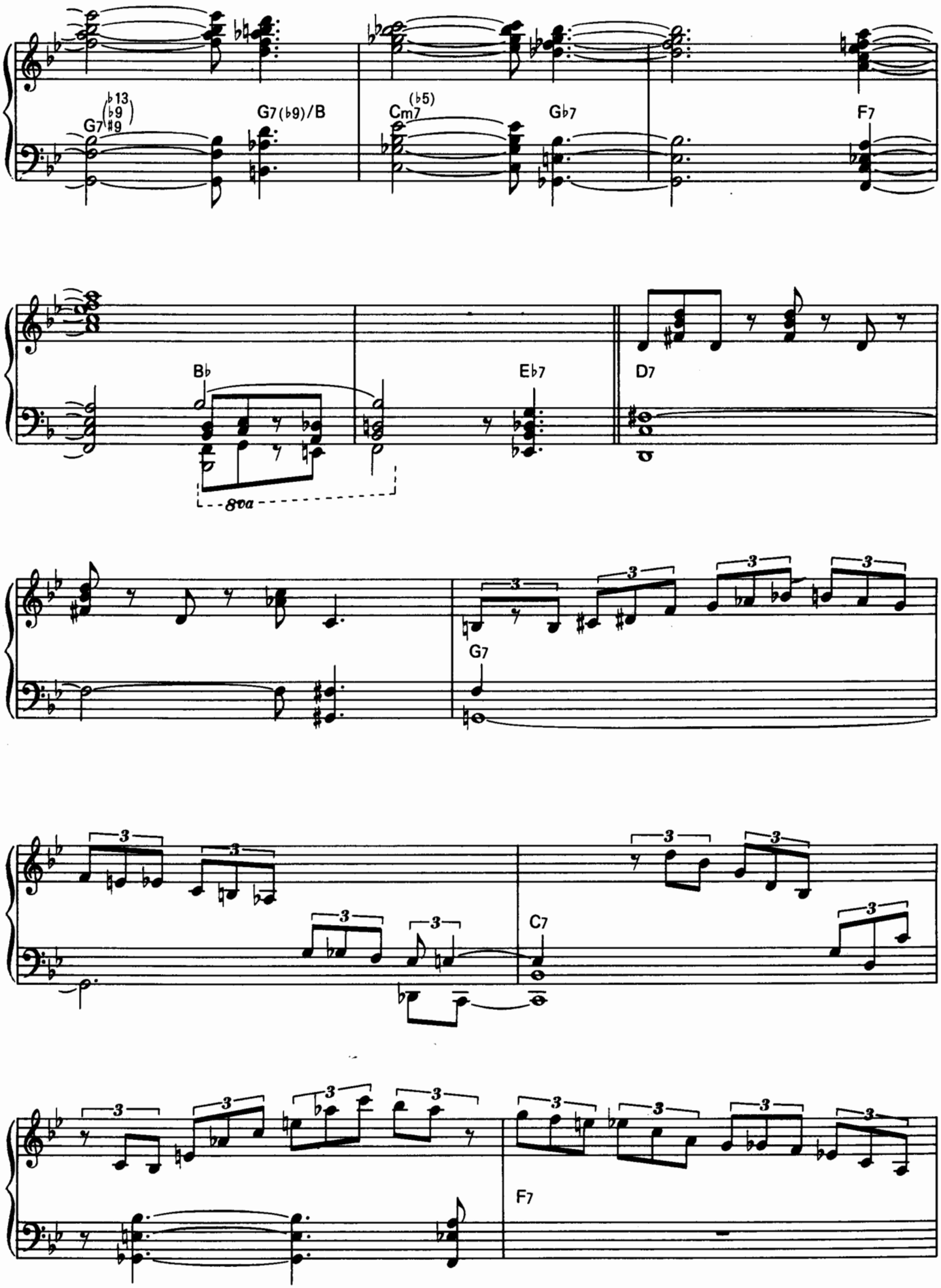

Dm7
G7
Cm7
F7
B♭
G7
Cm7
F7
B♭
Dm7
G7
Cm7
F7
B♭
Ⓑ
E♭
D7
8va

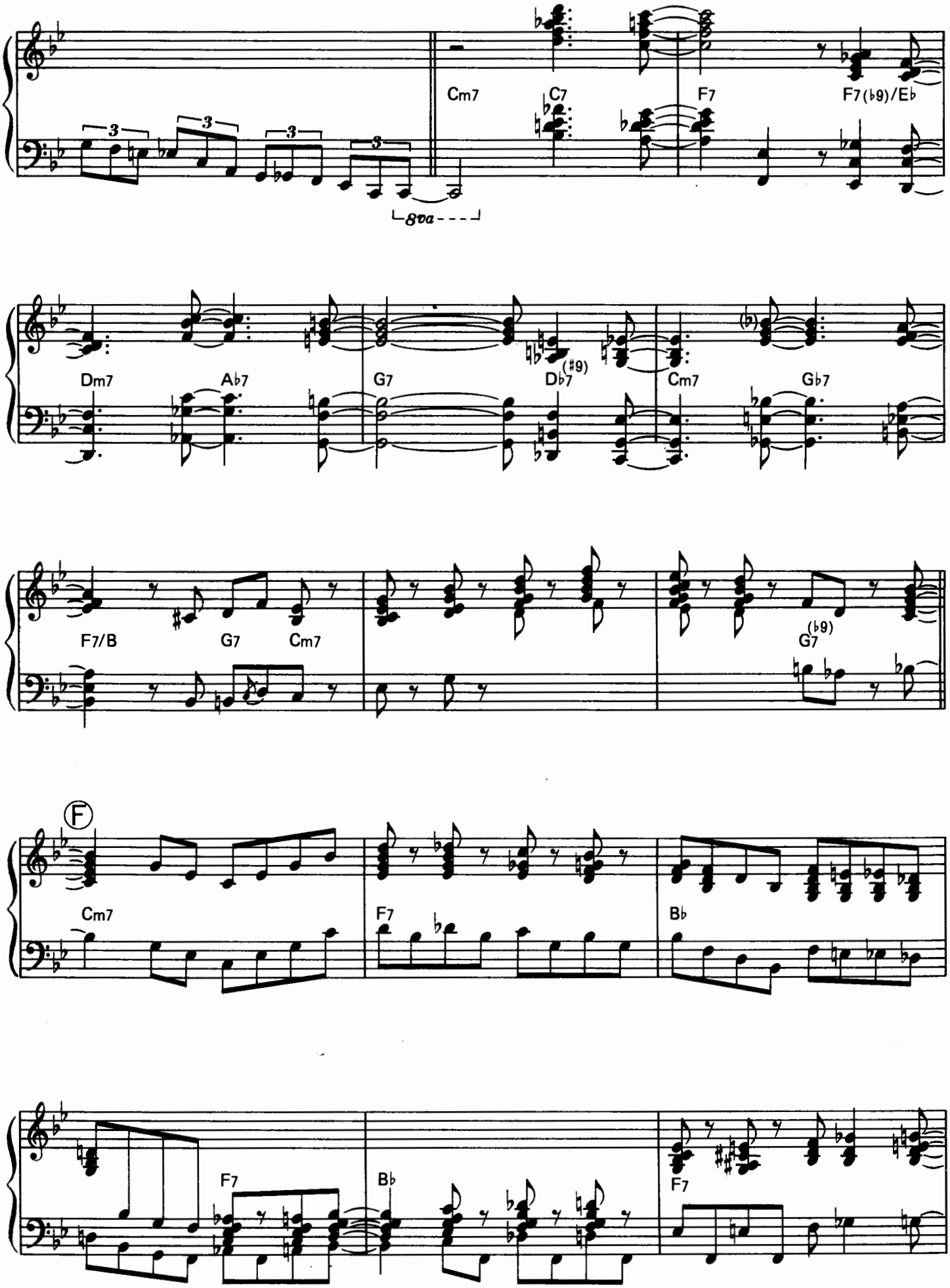

G7
8va
C7
C7
F7
Ⓒ
Cm7
F7
B7
B♭
E♭
Dm7
G7
Cm7
F7
B♭
E♭
Dm7
G7
to Ⓓ
Cm7

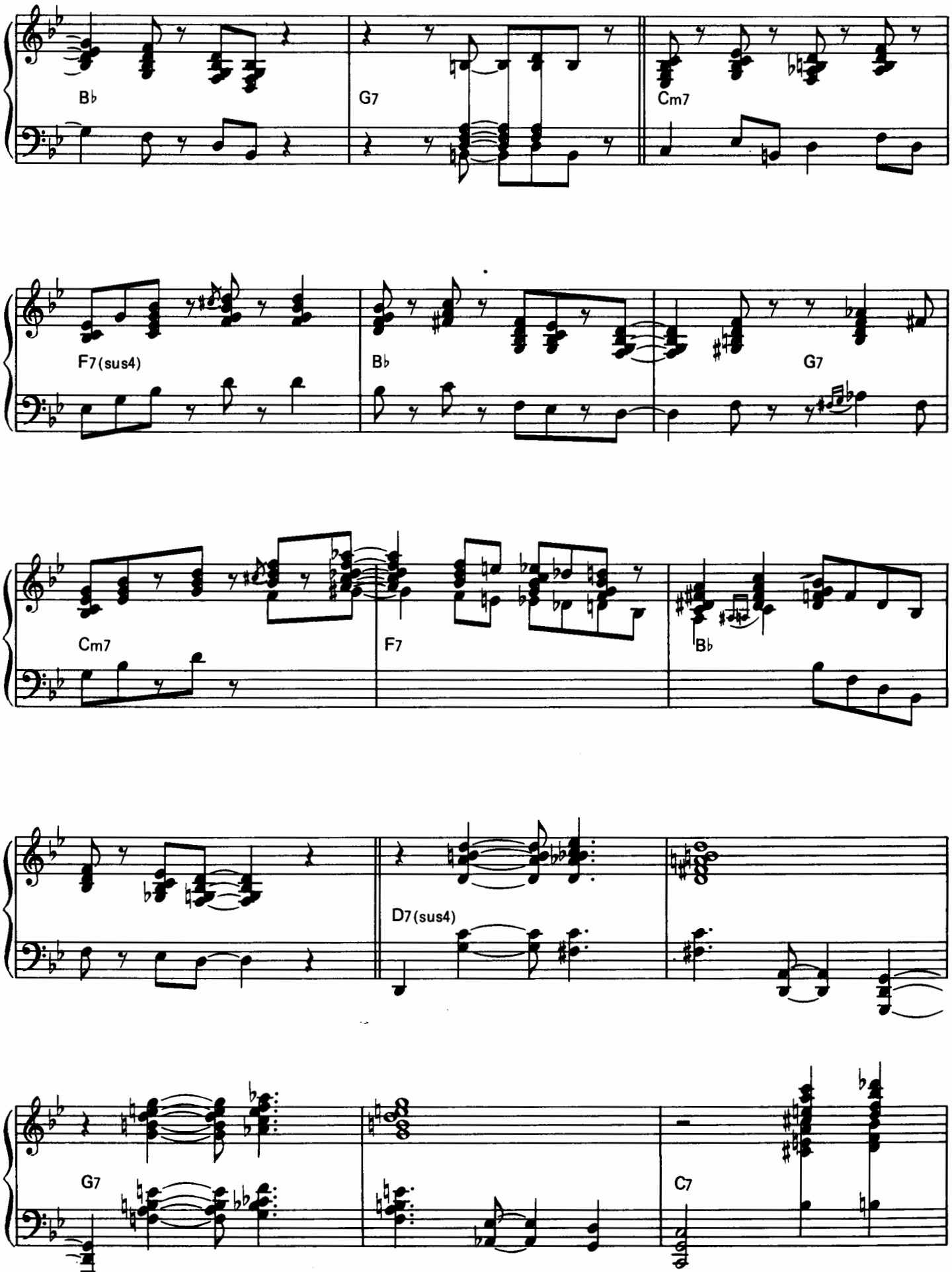

F7
B♭
E♭7
Dm7
D♭m7
Cm7
F7
B♭
E♭
Dm7
D♭7
Cm7
F7
B♭
E♭
Dm7
G7/D♭
Cm7
8va

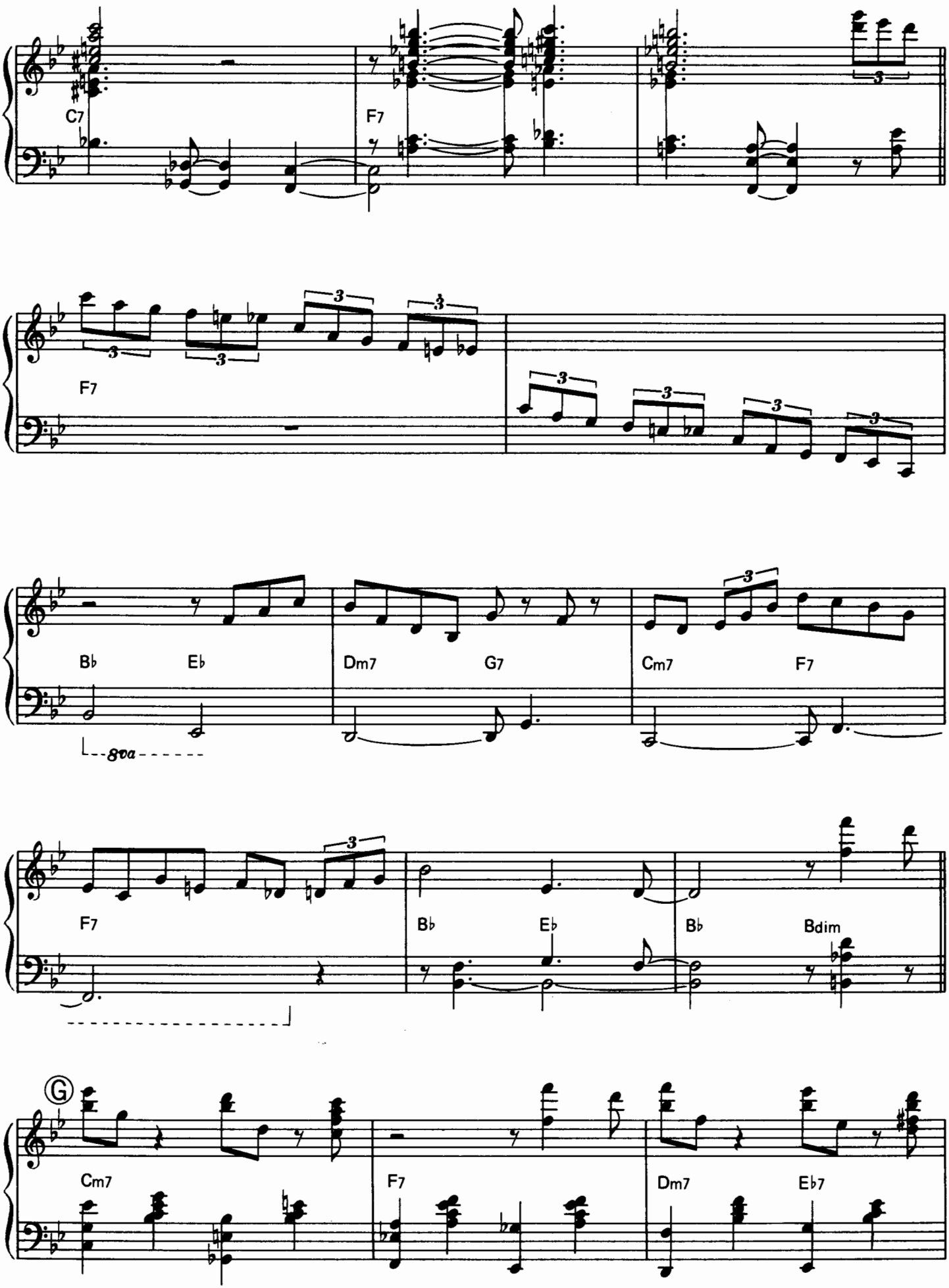

Cm7
F7
B♭
8va
D7
G7
8va
G7
C7
8va
F7
Cm7
8va
F7
B♭
E♭7
Dm7
G7/D♭
8va

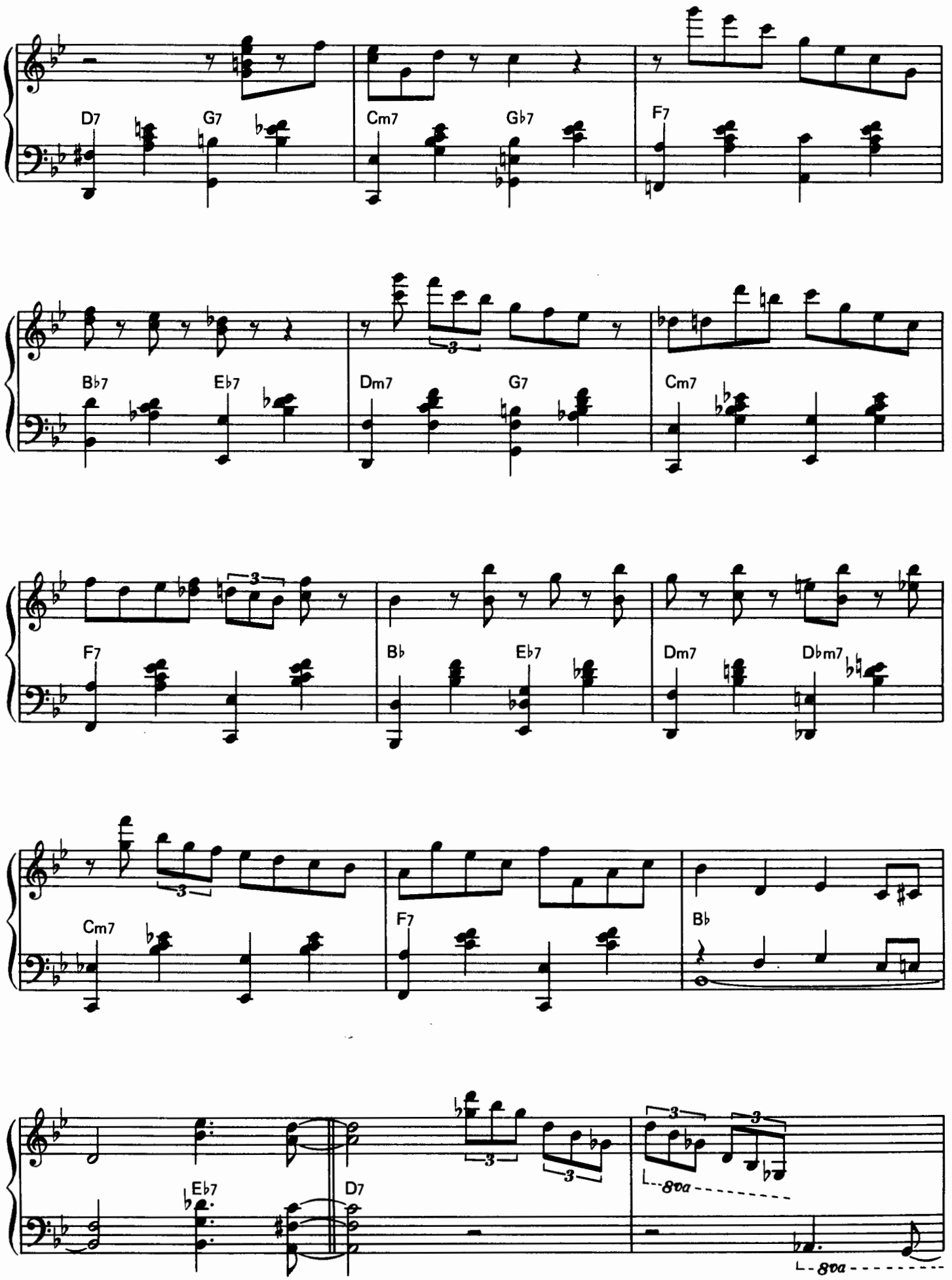

3
Cm7
F7
B♭
8va
E
B♭
G7
Cm7
G♭7(♯9 ♭9)
F7(9)
F7(♭9)/E♭
B♭/D
A♭7(13)
G7(♭9 13)
D♭7(9)
Cm7
G♭7(♯11 13)
F7(♯11 13)
B7(♯11 9 ♭13)
A♭7
G7(♯9)
D♭7(9)
Cm7
G♭7(♭13 9)
F7
F7(♭9)/E♭
Dm7
A♭7

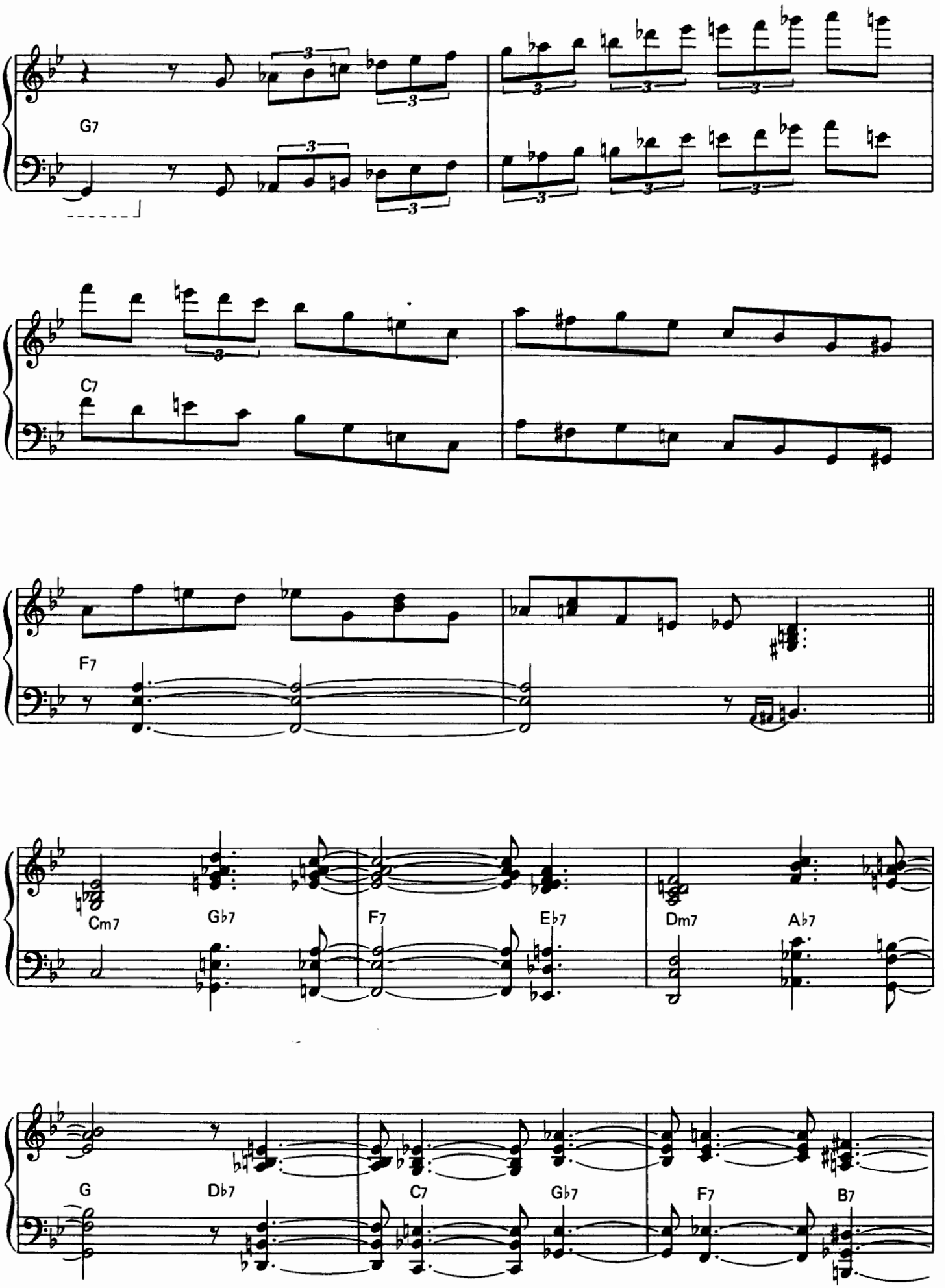

G7 (♭13 ♭9 ♯9)
G7(♭9)/B
Cm7 (♭5)
G♭7
F7
B♭
E♭7
D7
8va
G7
C7
F7

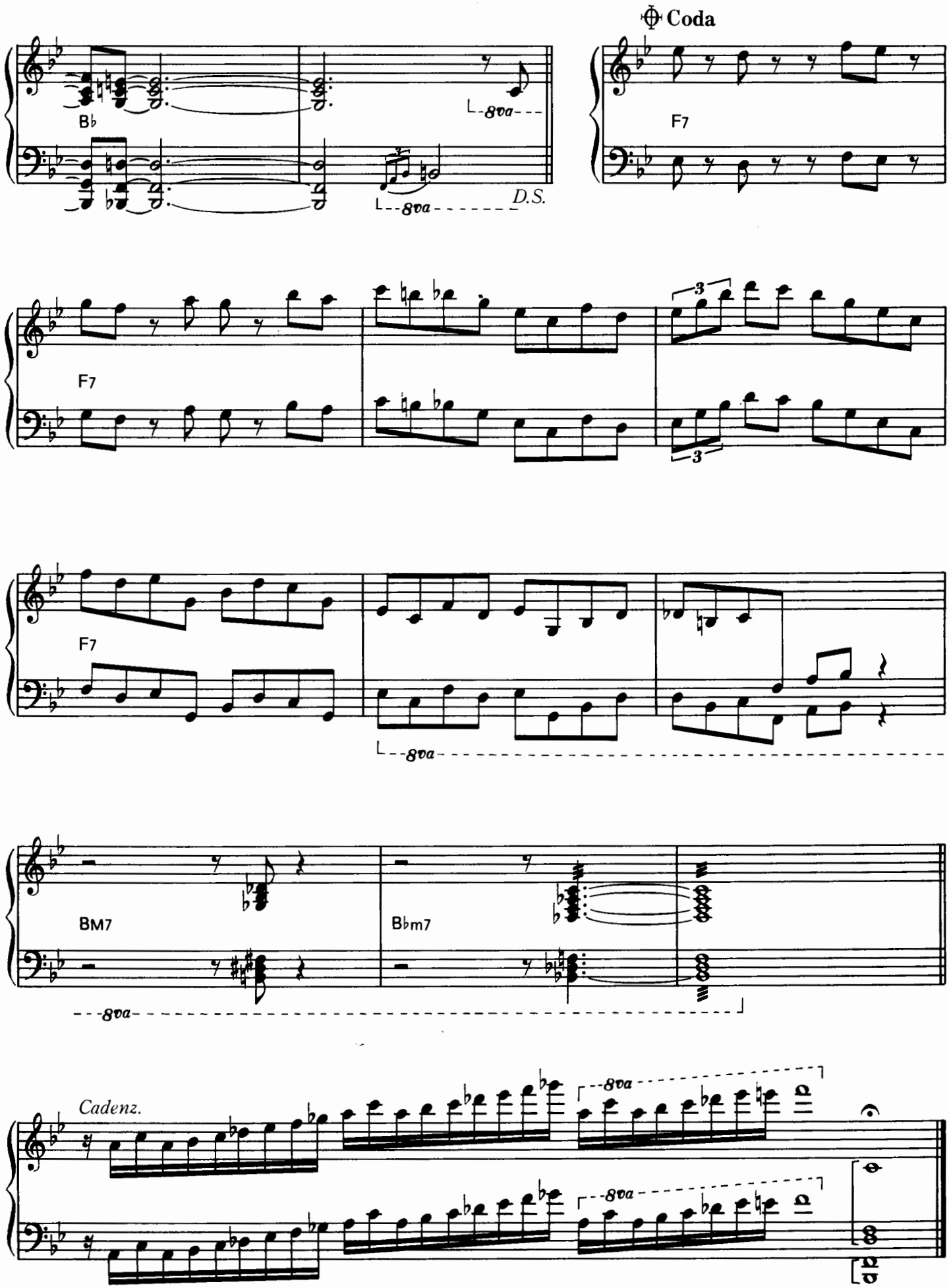

Cm7
C7
F7
F7(♭9)/E♭
8va
Dm7
A♭7
G7
D♭7(♯9)
Cm7
G♭7
F7/B
G7
Cm7
G7(♭9)
Ⓕ
Cm7
F7
B♭
F7
B♭
F7


B♭
G7
Cm7
F7(sus4)
B♭
G7
Cm7
F7
B♭
D7(sus4)
G7
C7


C7
F7
F7
B♭
E♭
Dm7
G7
Cm7
F7
8va
F7
B♭
E♭
B♭
Bdim
G
Cm7
F7
Dm7
E♭7

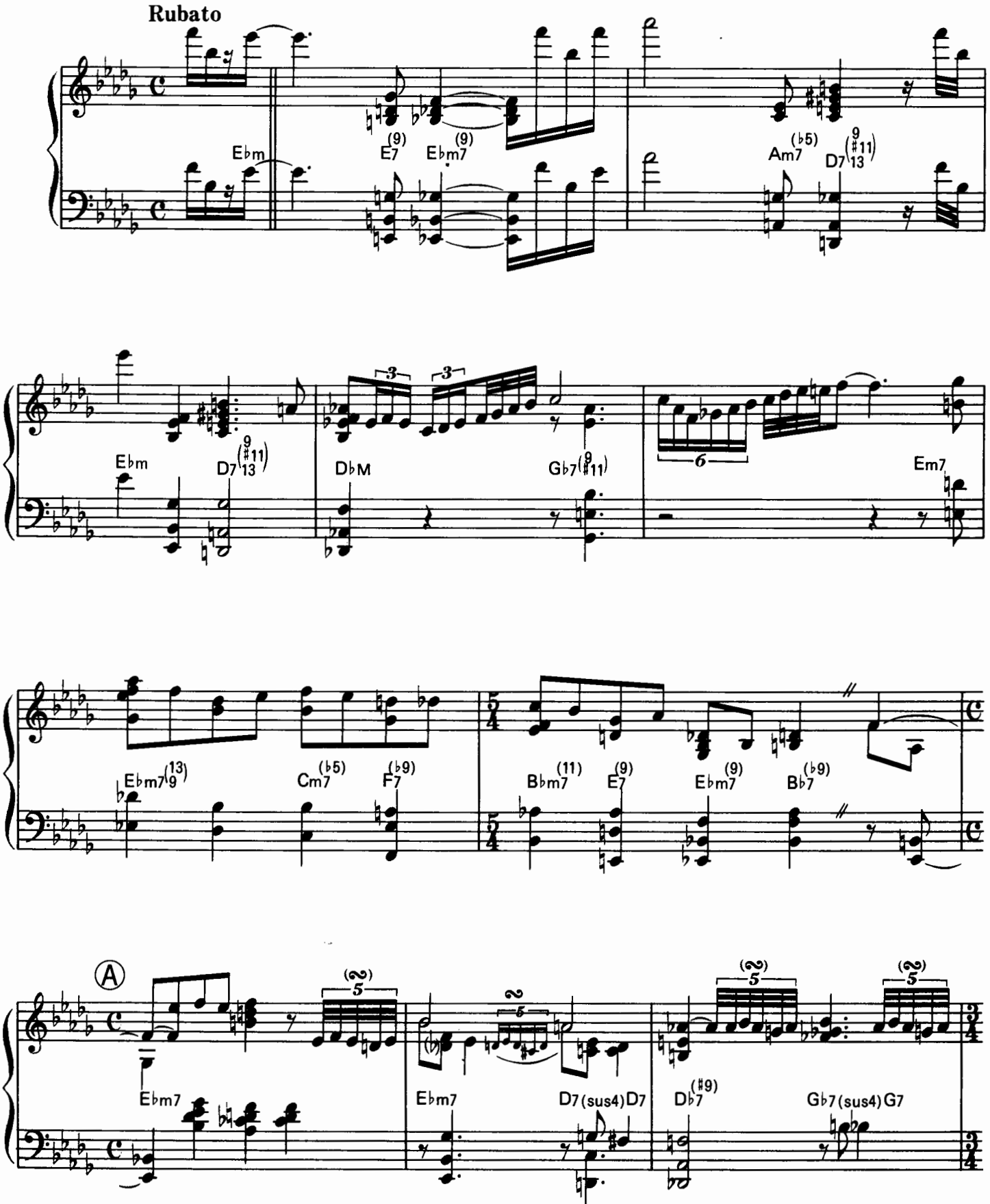

D7
G7
Cm7
Gb7
F7
Bb7
Eb7
Dm7
G7
Cm7
F7
Bb
Eb7
Dm7
Dbm7
Cm7
F7
Bb
Eb7
D7
8va
8va


G7
C7
F7
Cm7
Gb7
F7
Eb7
Dm7
Ab7
G
Db7
C7
Gb7
F7
B7


Coda
B♭
8va
D.S.
F7
F7
3
3
F7
8va
BM7
B♭m7
8va
Cadenz.
8va
8va

BODY AND SOUL

By Johnnie Green



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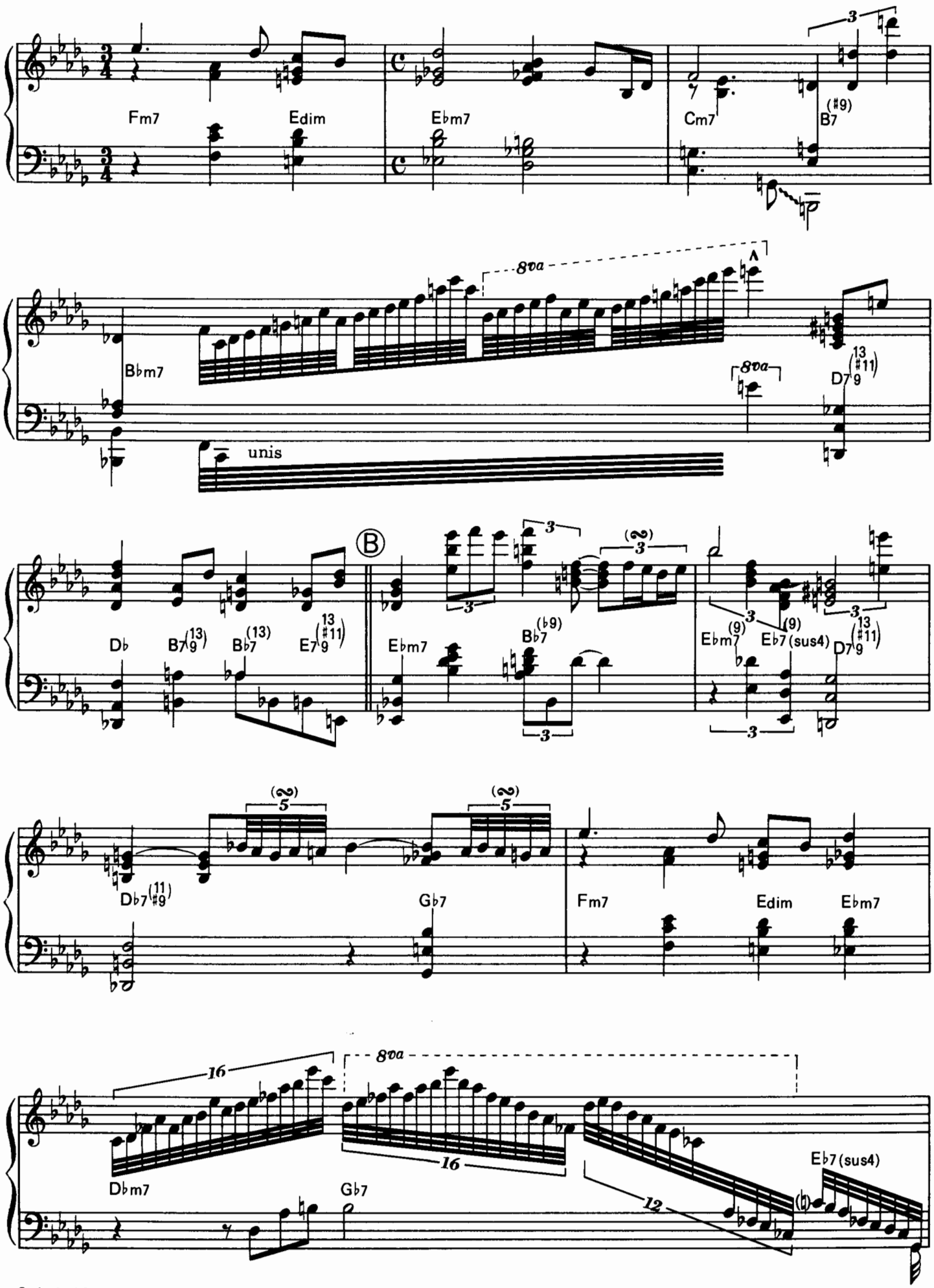
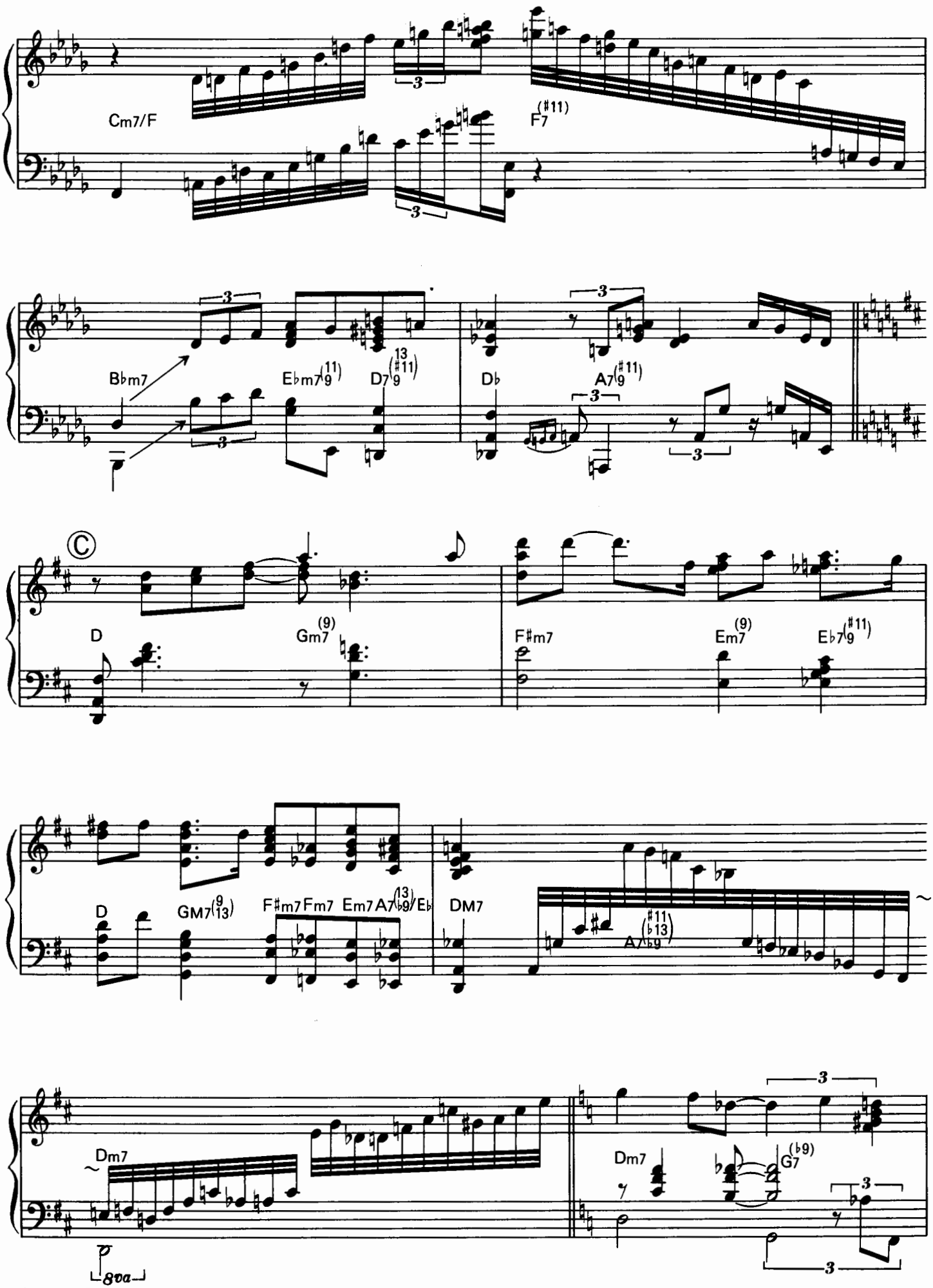
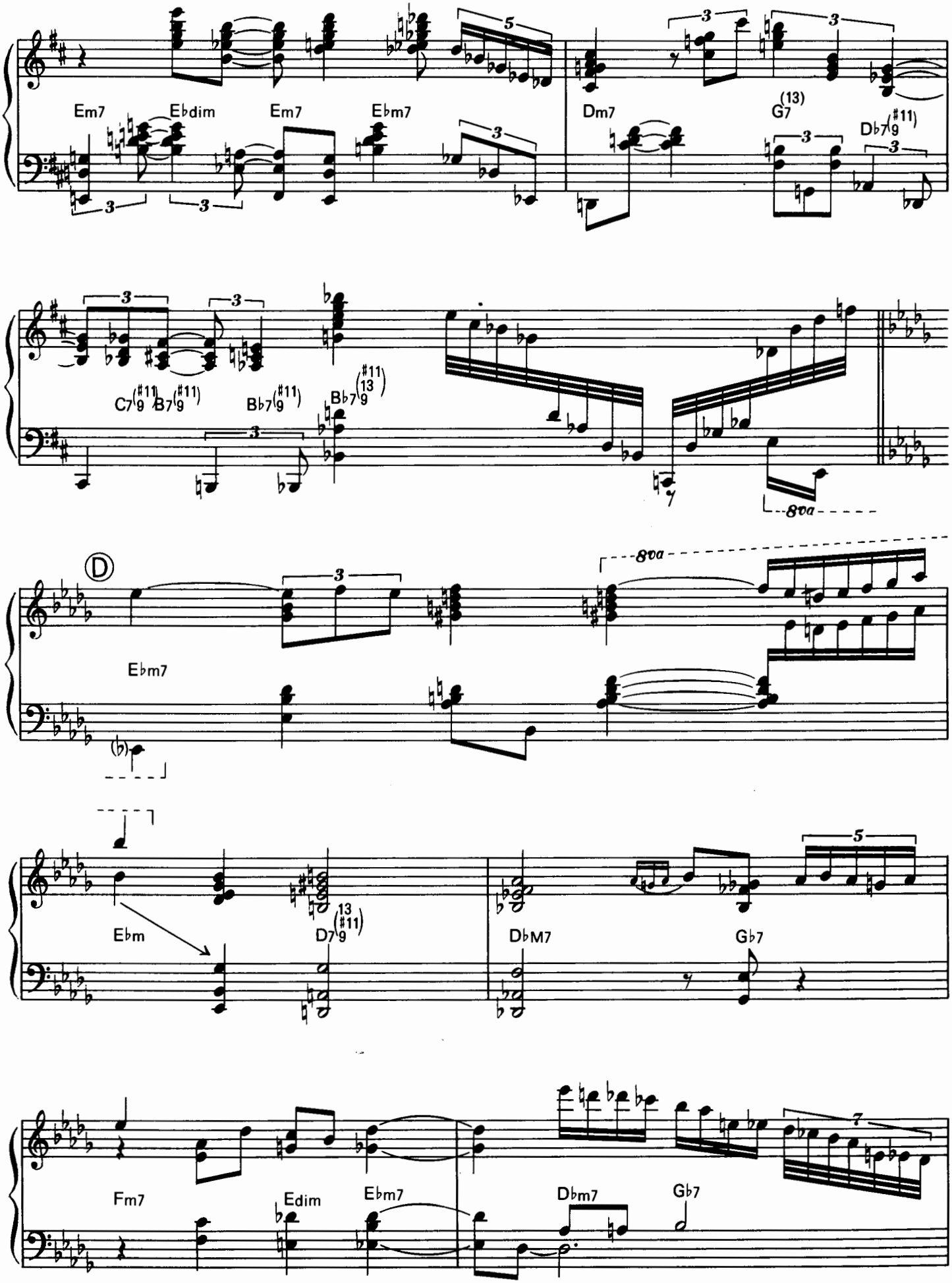
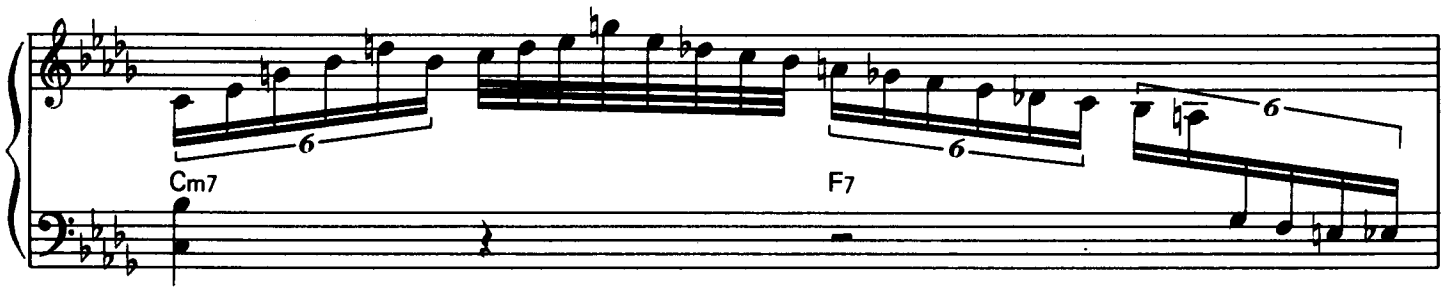
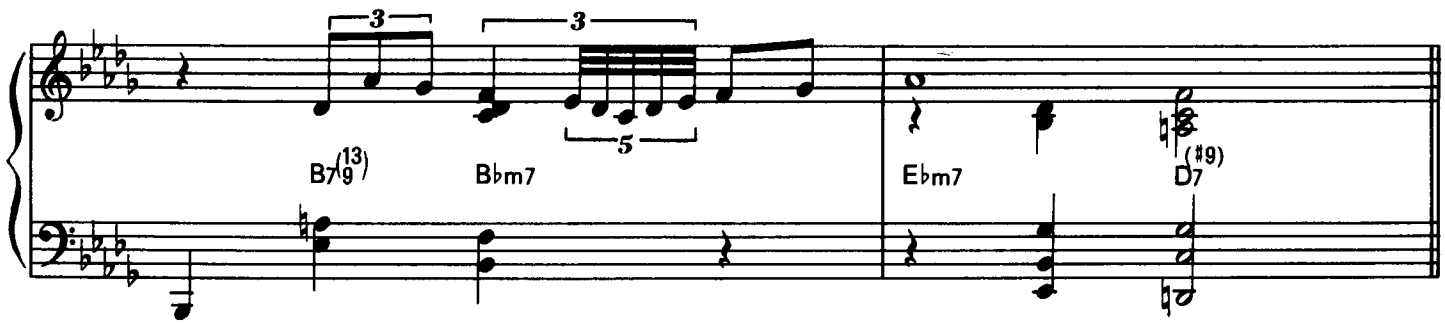
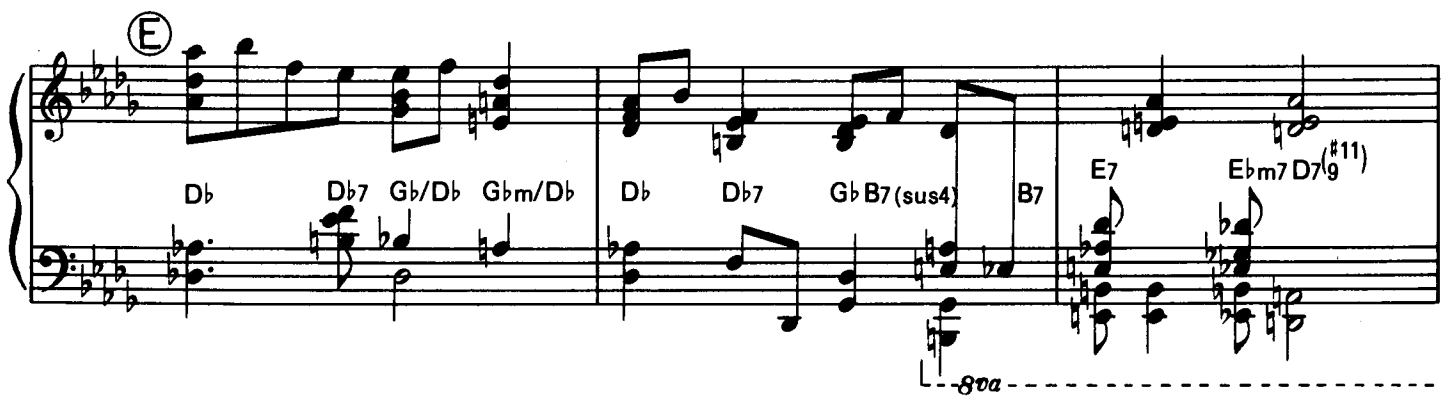

Fm7
Edim
Ebm7
Cm7
B7 (#9)
8va
Bbm7
unis
D7 (13 #11)
Db
B7 (13)
Bb7 (13)
E7 (13 #11)
Ebm7
Bb7 (b9)
Ebm7 (9)
Eb7 (sus4)
D7 (13 #11)
Db7 (11 #9)
Gb7
Fm7
Edim
Ebm7
16
Dbm7
Gb7
12
Eb7 (sus4)

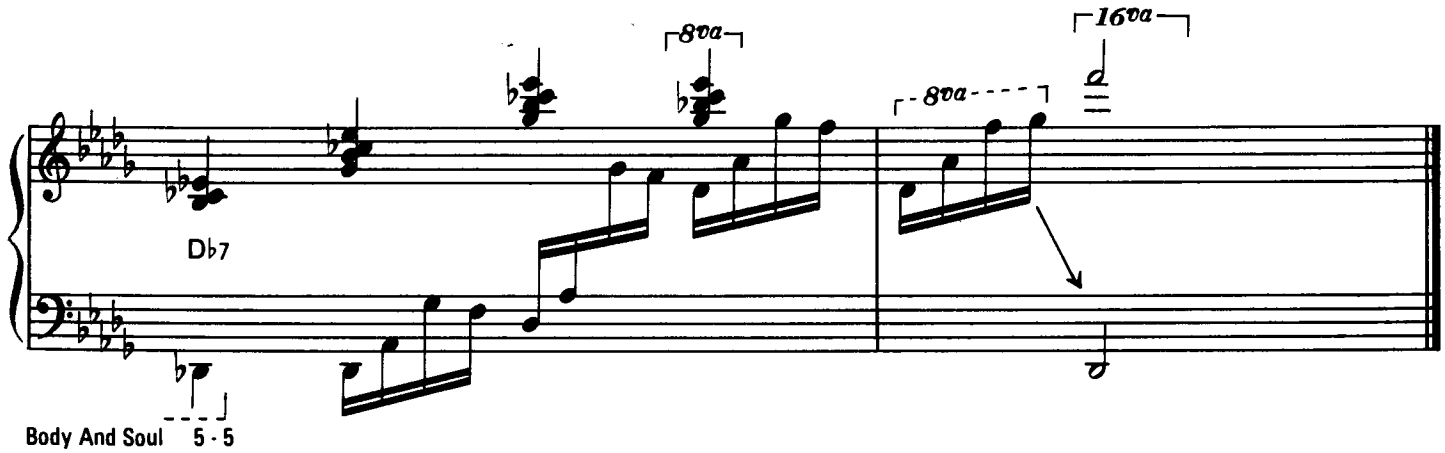

Cm7/F
F7(#11)
B♭m7
E♭m7(11)
D7(13 #11)
D♭
A7(#11)
Ⓒ
D
Gm7(9)
F♯m7
Em7(9)
E♭7(#11)
D
GM7(9 13)
F♯m7 Fm7 Em7 A7(13 ♭9) /E♭
DM7
A7(♯11 ♭13)
Dm7
8va
Dm7
G7(♭9)


Em7
Ebdim
Em7
Ebm7
Dm7
G7(13)
Db7(#11)
C7(#11)
B7(#11)
Bb7(#11)
Bb7(13)(#11)
8va
Ebm7
Ebm
D7(13)(#11)
DbM7
Gb7
Fm7
Edim
Ebm7
Dbm7
Gb7


Cm7
F7

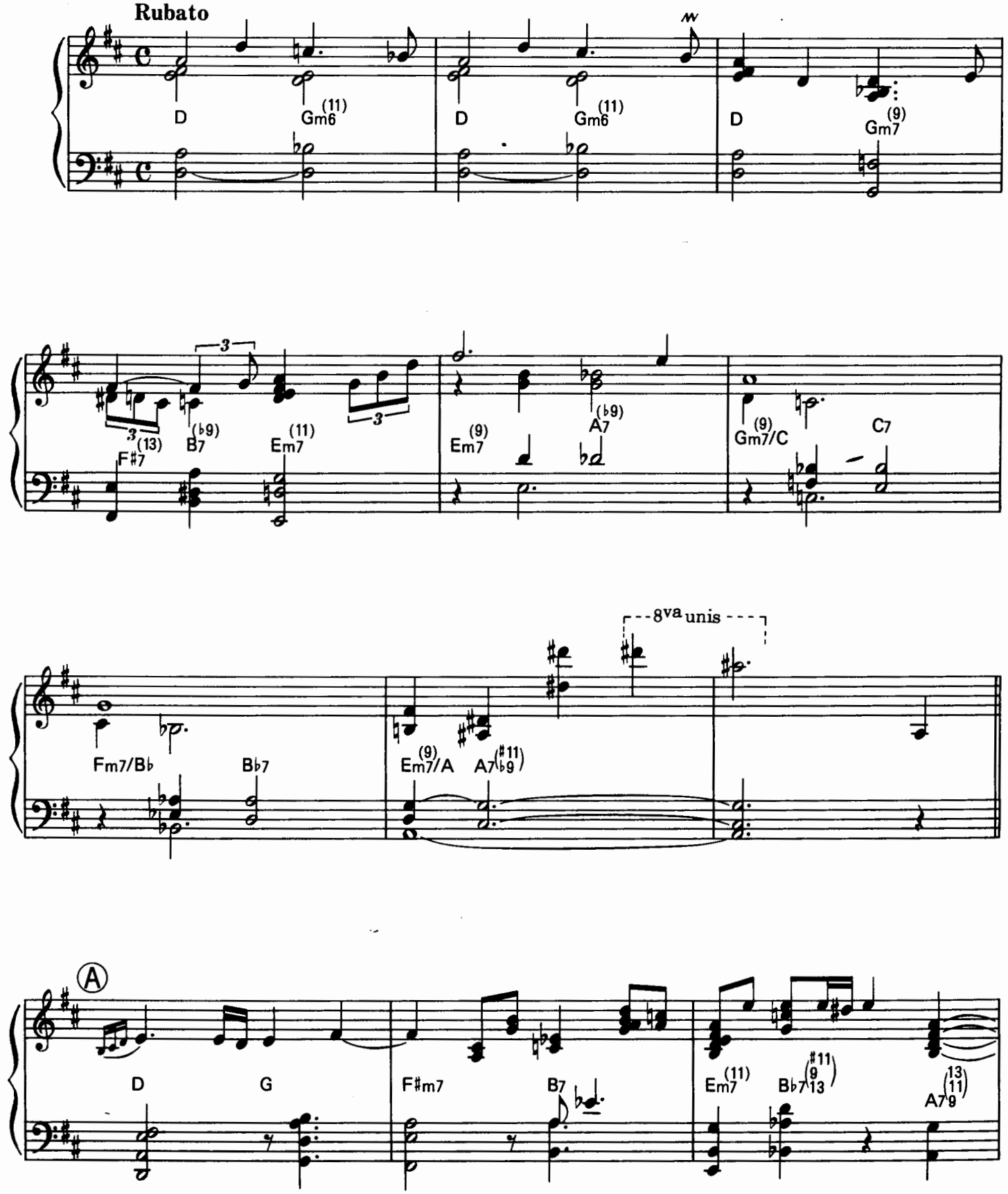

B♭7(13)
B♭m7
E♭m7
D7(♯9)


Ⓔ
D♭
D♭7
G♭/D♭
G♭m/D♭
D♭
D♭7
G♭B7(sus4)
B7
E7
E♭m7 D7(♯9)
8va


8va
8va
16va
D♭7

WHO CAN I TURN TO

By Leslie Bricusse, Anthony Newley



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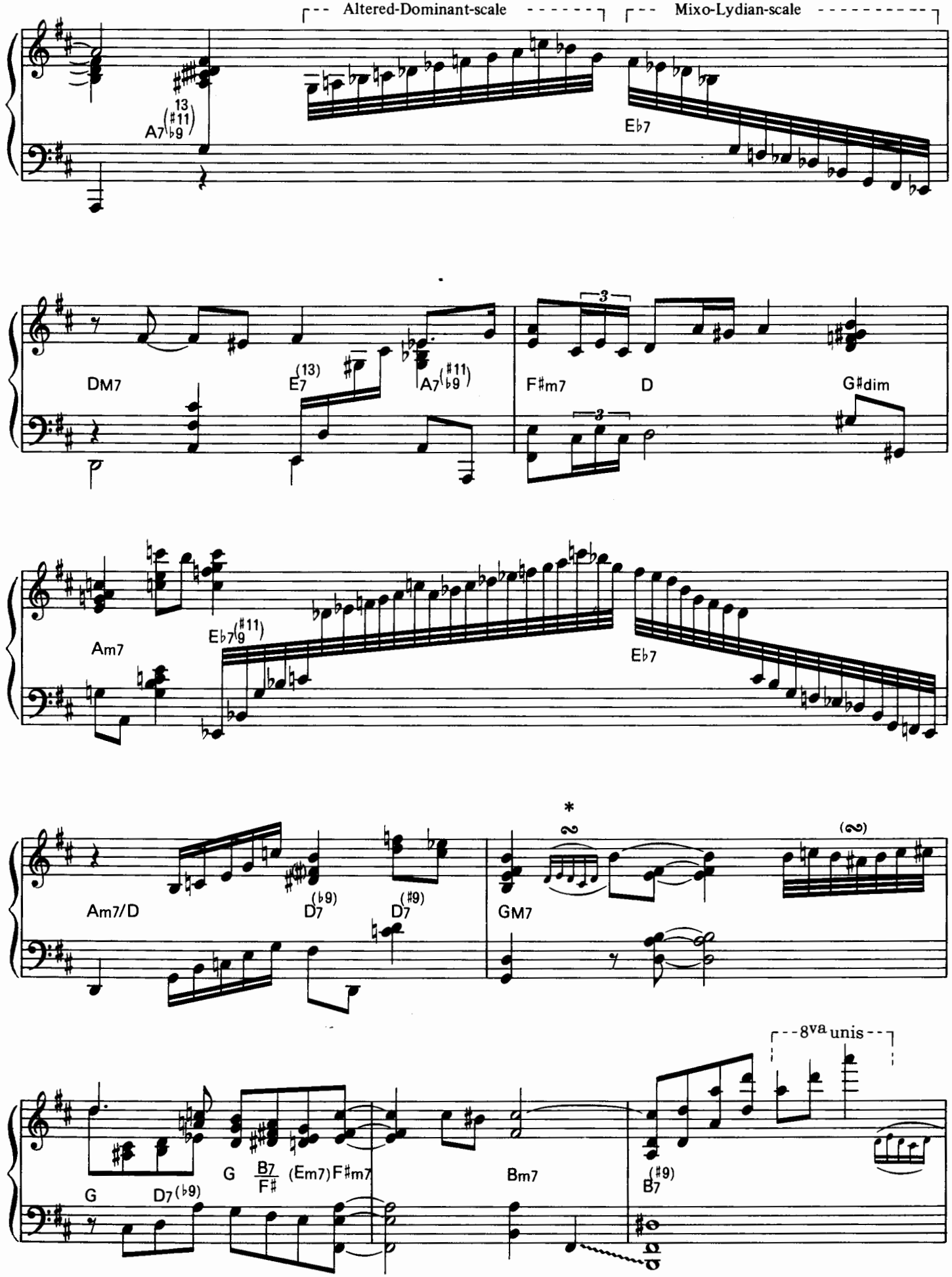
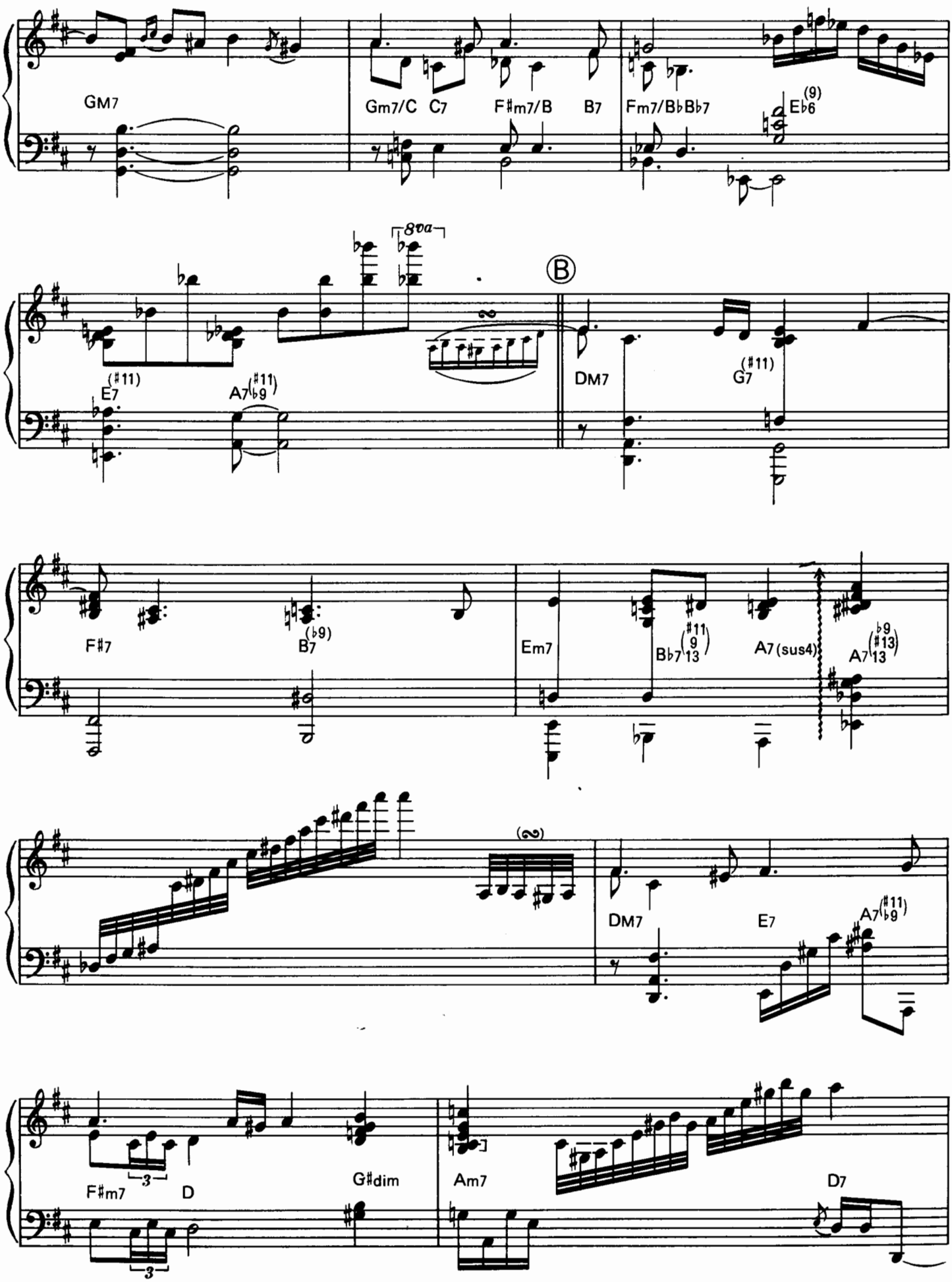
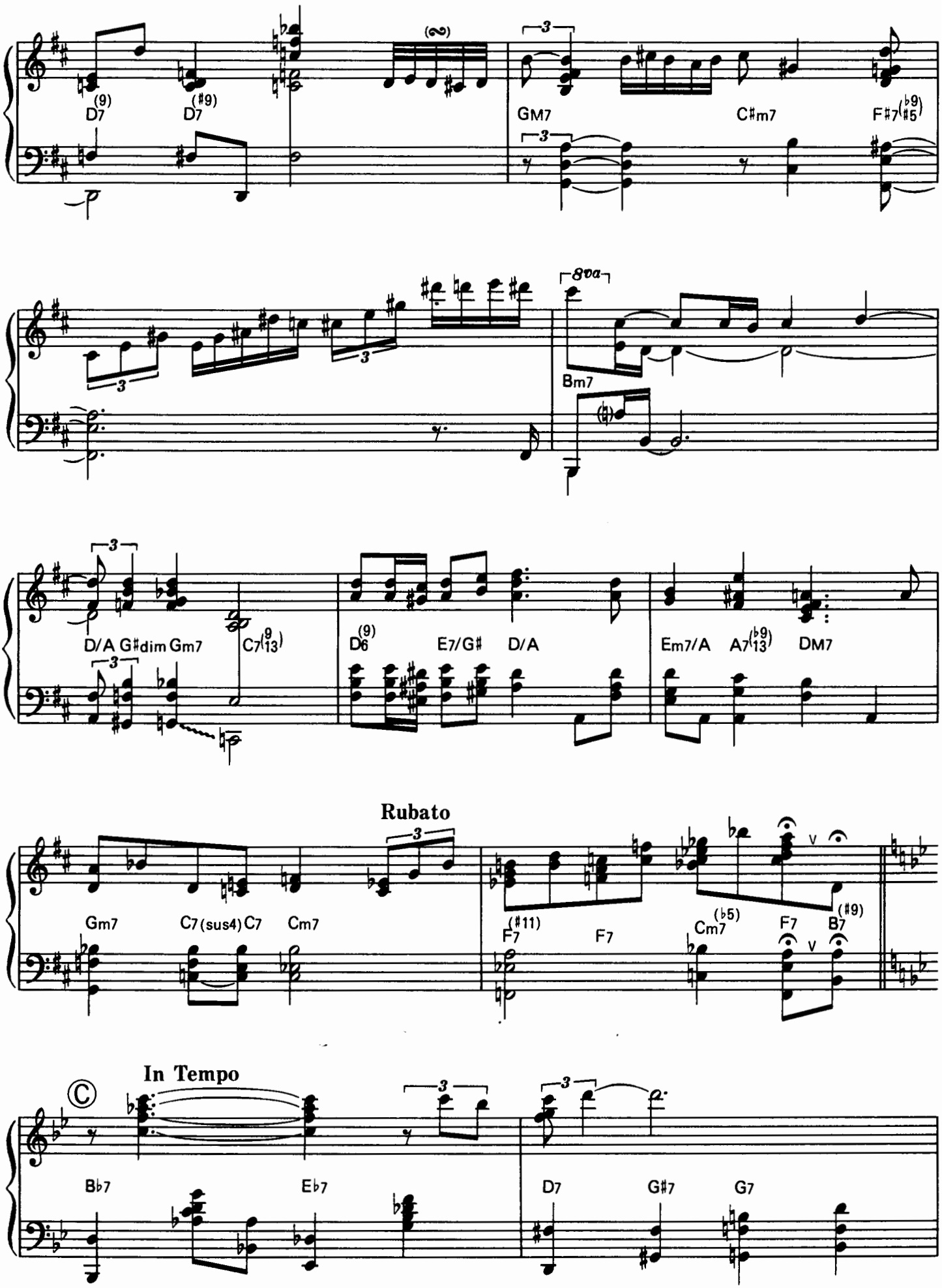
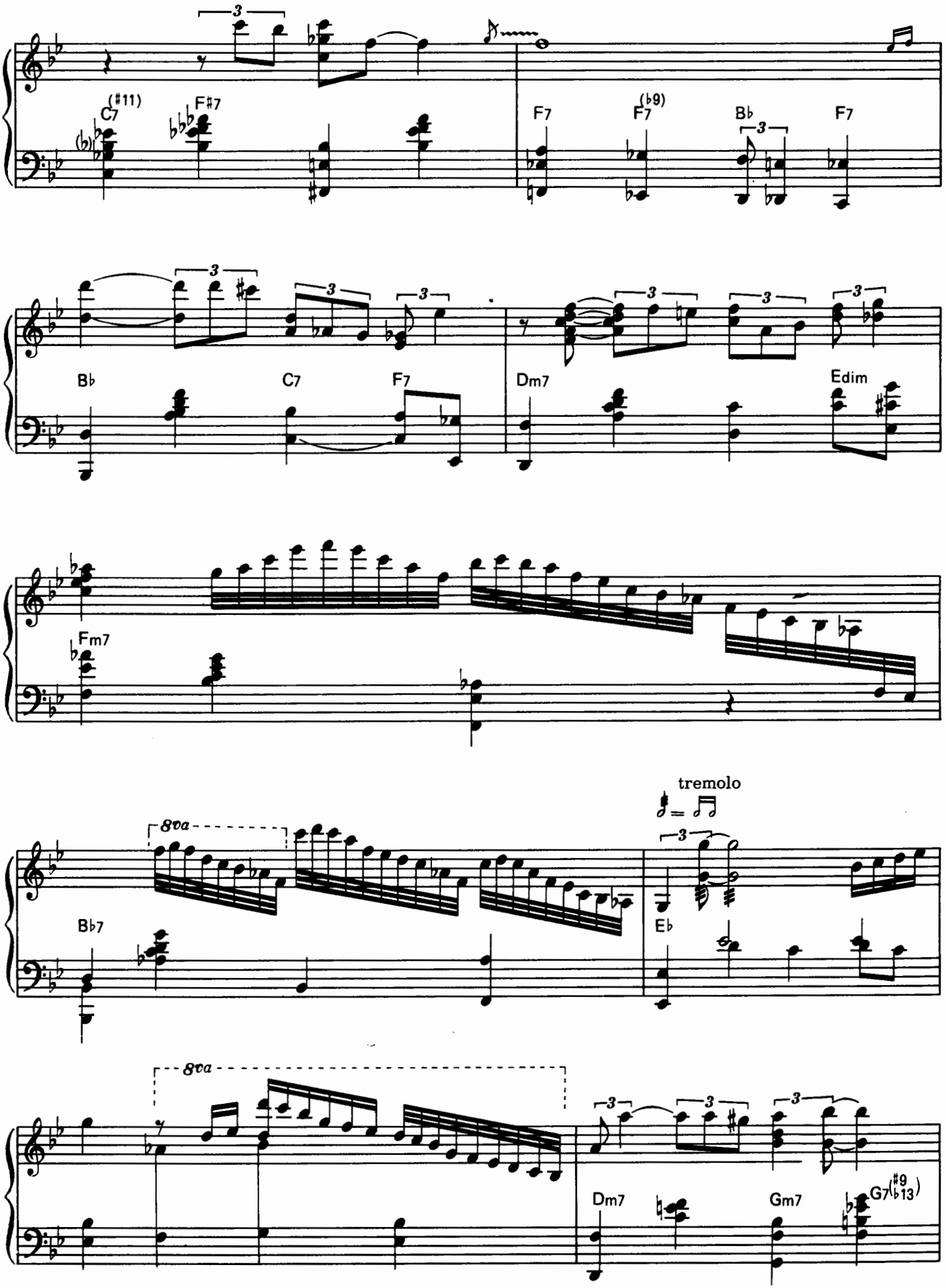
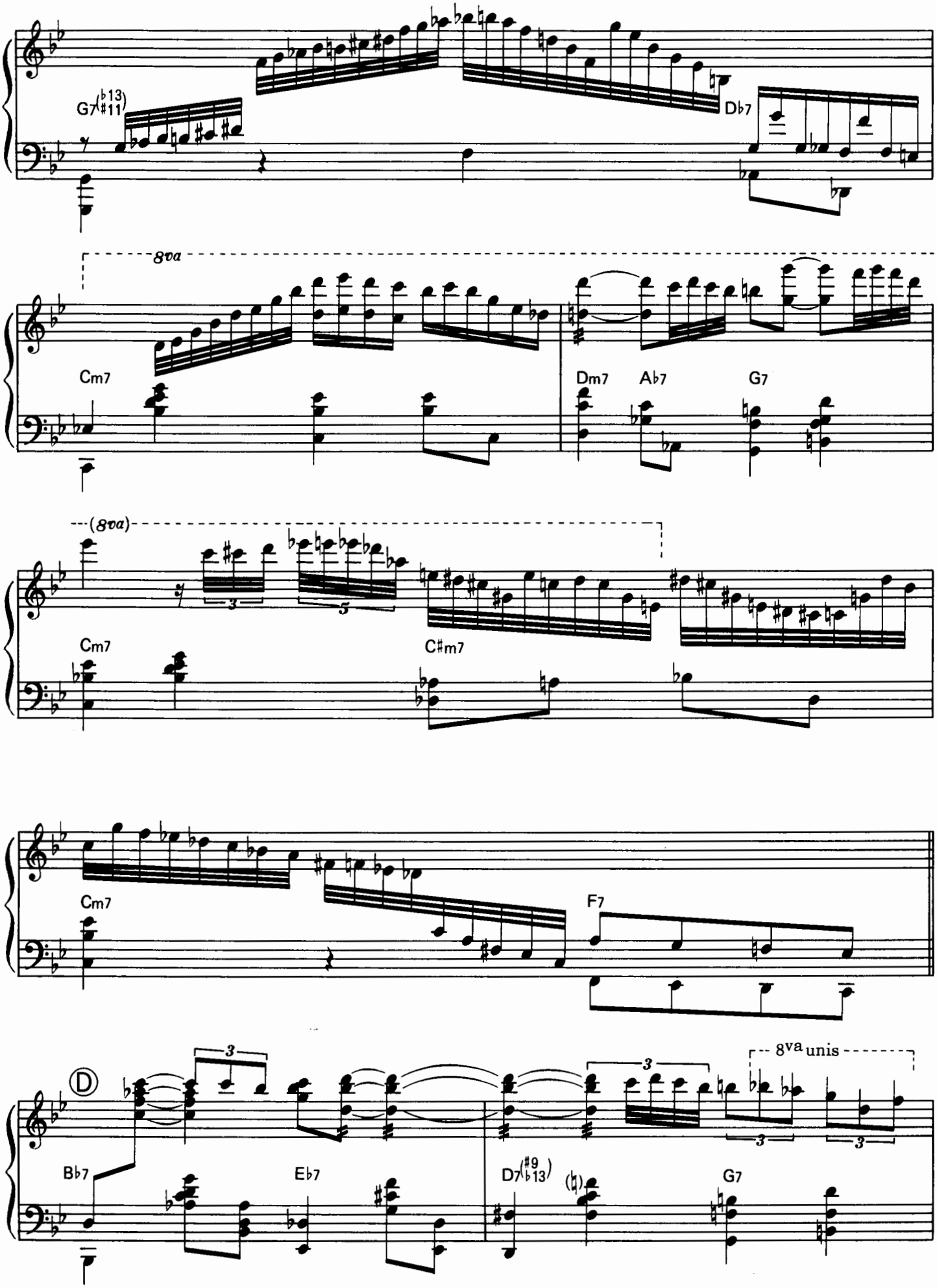
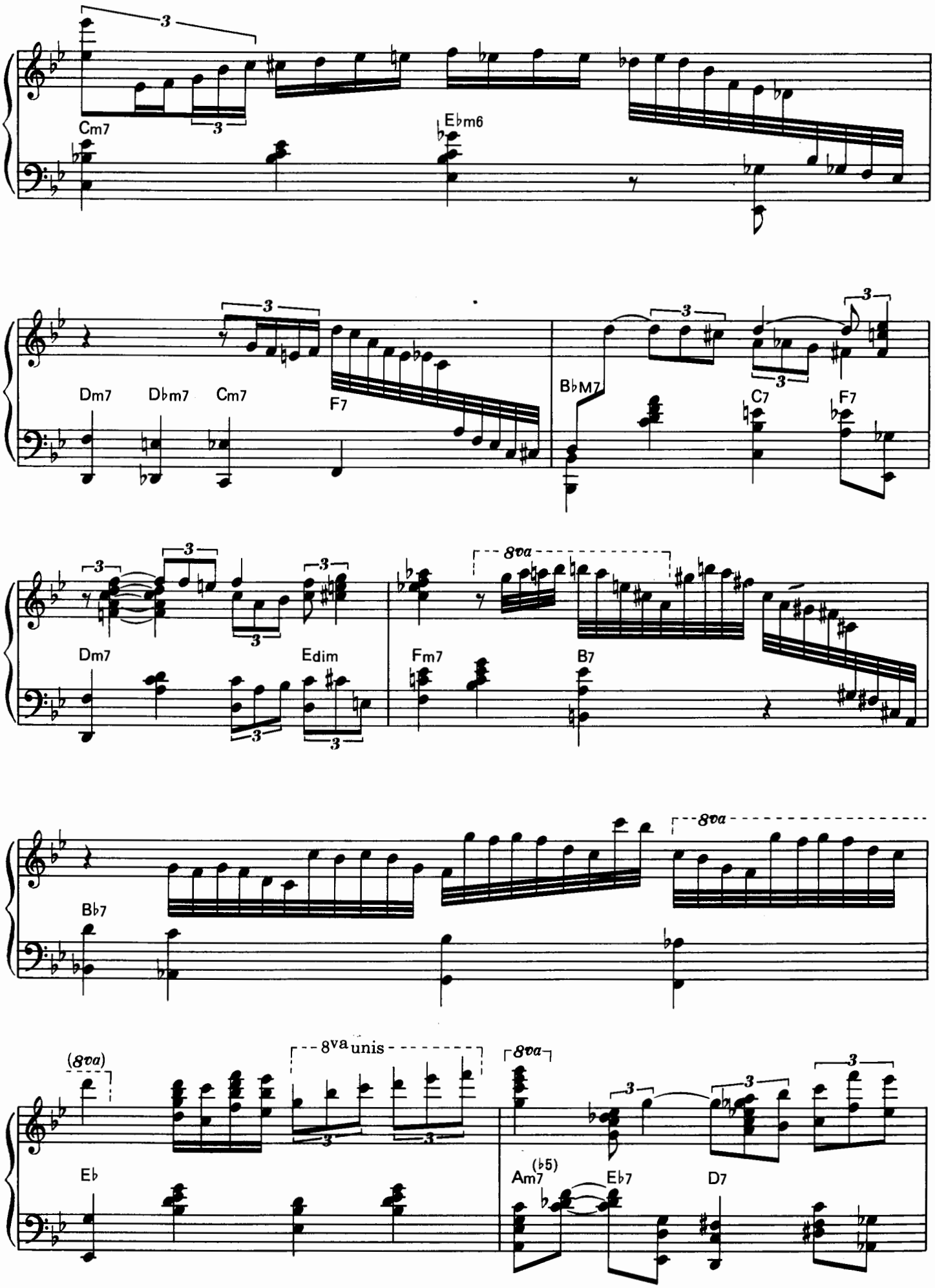

Altered-Dominant-scale
Mixo-Lydian-scale
A7(13 #11 ♭9)
E♭7
DM7
E7(13)
A7(#11 ♭9)
F♯m7
D
G♯dim
3
Am7
E♭7(#11 ♭9)
E♭7
Am7/D
D7(♭9)
D7(#9)
GM7
*
(2)
8va unis
G
D7(♭9)
G
B7/F♯
(Em7)F♯m7
Bm7
B7(#9)

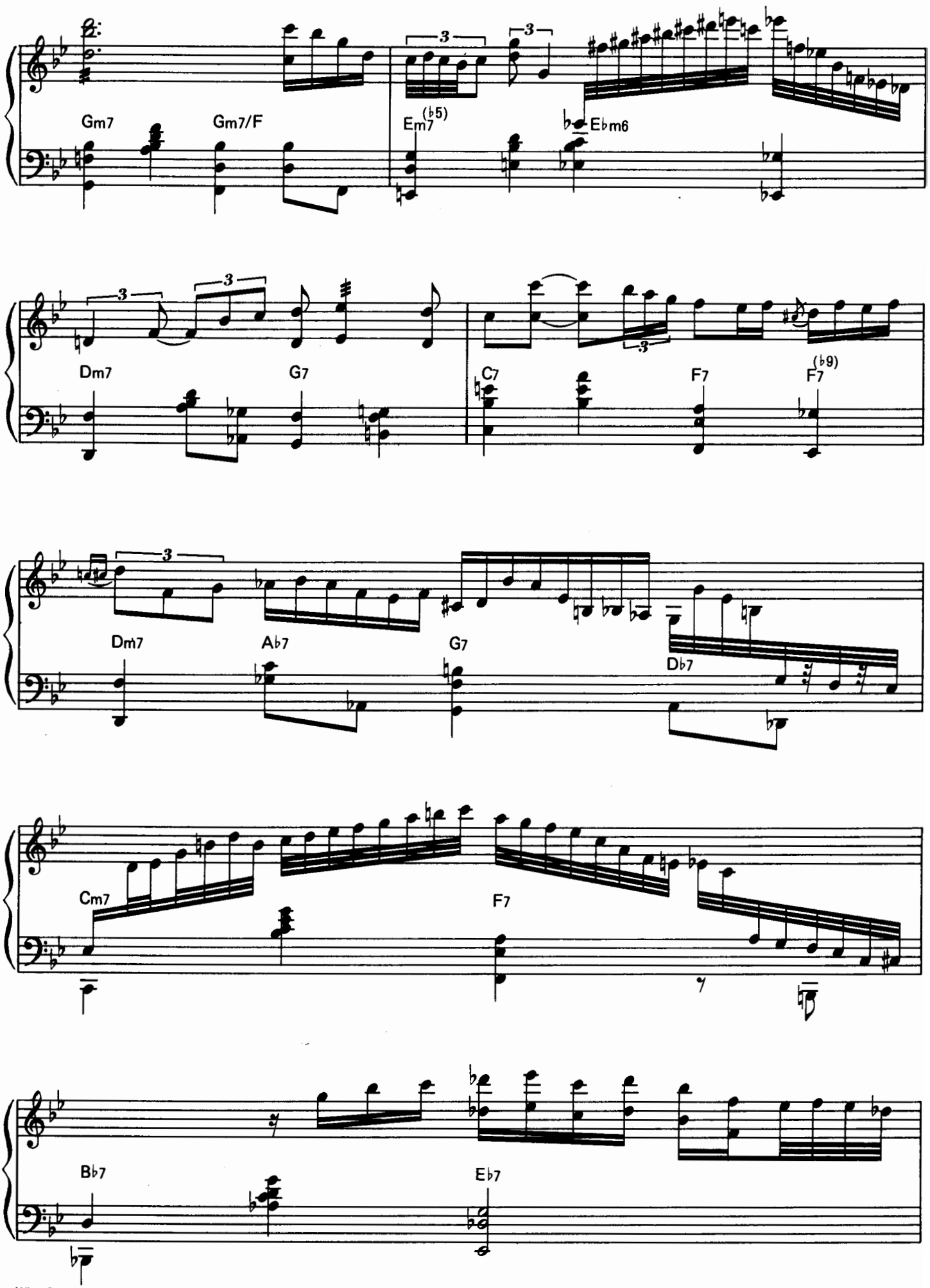

GM7
Gm7/C C7
F♯m7/B B7
Fm7/B♭ B♭7
E♭6 (9)
8va
Ⓑ
E7 (♯11)
A7 (♯11 ♭9)
DM7
G7 (♯11)
F♯7
B7 (♭9)
Em7
B♭7 (♯11 9 13)
A7 (sus4)
A7 (♭9 ♯13)
(∞)
DM7
E7
A7 (♯11 ♭9)
F♯m7
3
D
G♯dim
Am7
D7

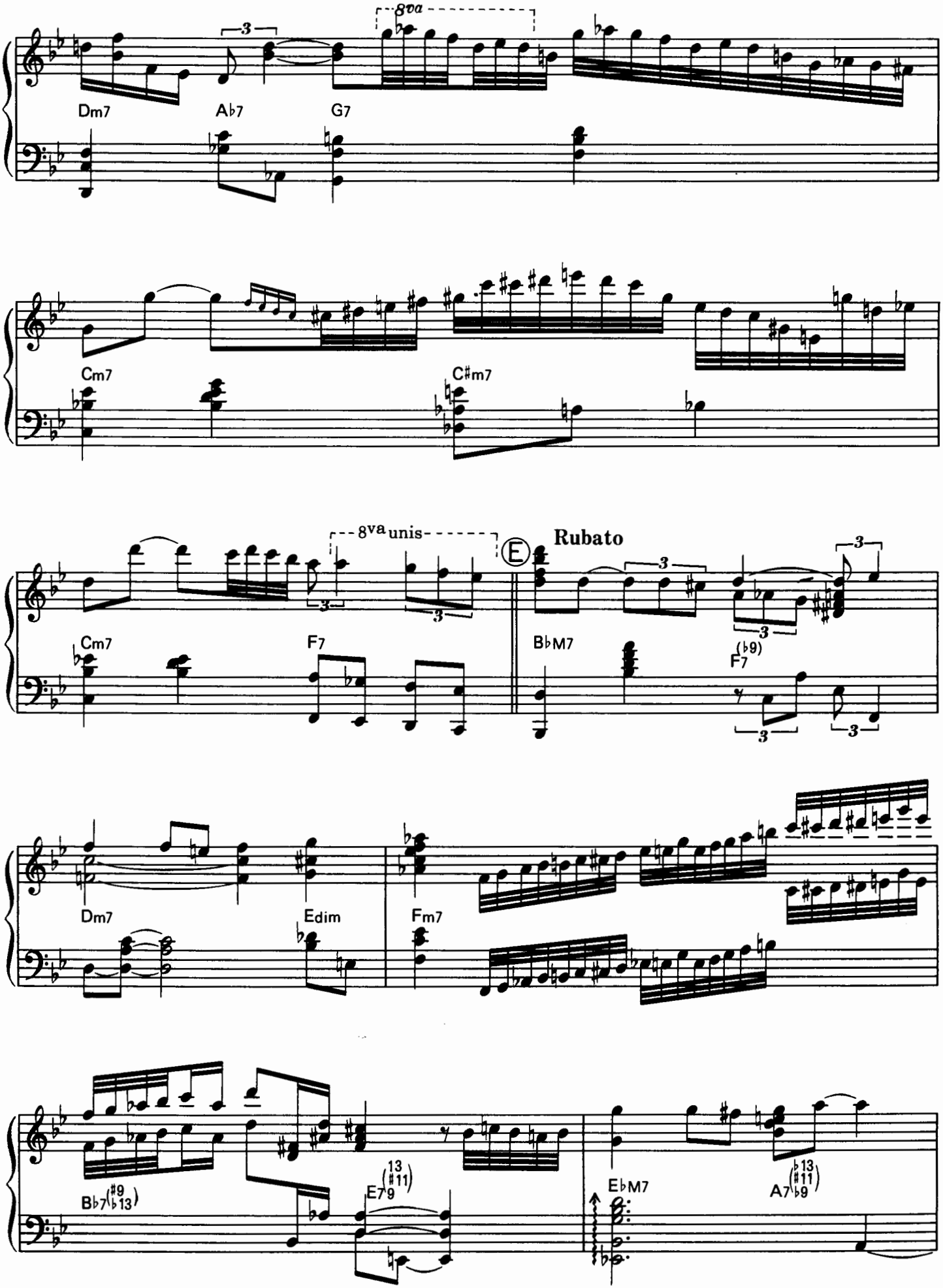

D7(9)
D7(#9)
GM7
C♯m7
F♯7(♭9 ♯5)
8va
Bm7
D/A G♯dim Gm7
C7(9 13)
D6(9)
E7/G♯
D/A
Em7/A
A7(♭9 13)
DM7
Rubato
Gm7
C7(sus4) C7
Cm7
F7(♯11)
F7
Cm7(♭5)
F7
B7(♯9)
In Tempo
B♭7
E♭7
D7
G♯7
G7

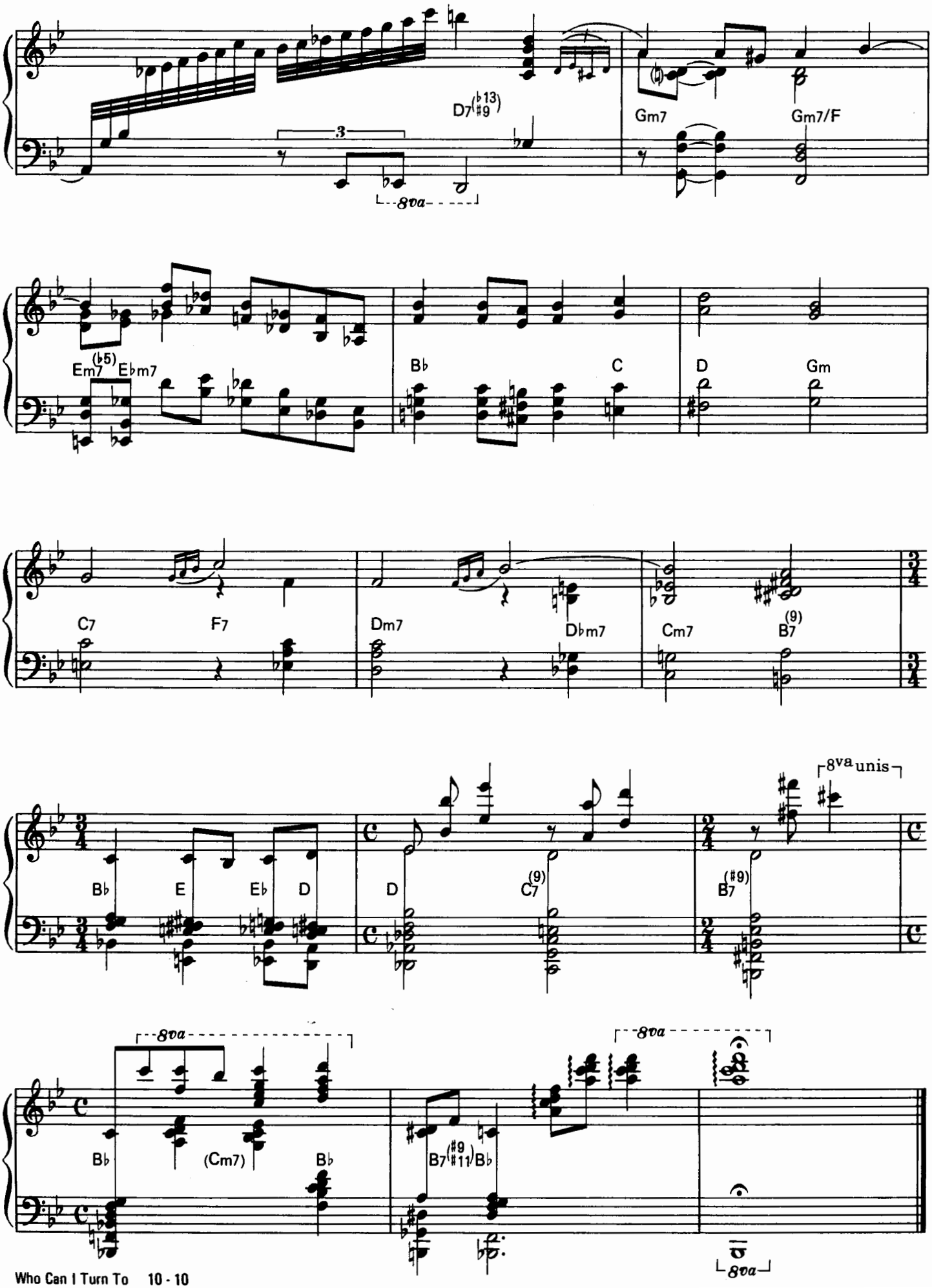

C7 (♯11)
F♯7
F7
F7 (♭9)
B♭
F7
B♭
C7
F7
Dm7
Edim
Fm7
8va
tremolo
B♭7
E♭
8va
Dm7
Gm7
G7(♯9 ♭13)


G7(♭13 ♯11)
D♭7
8va
Cm7
Dm7
A♭7
G7
(8va)
Cm7
C♯m7
Cm7
F7
8va unis
Ⓓ
B♭7
E♭7
D7(♯9 ♭13)
G7


Cm7
Eb m6
Dm7
Db m7
Cm7
F7
Bb M7
C7
F7
Dm7
Edim
Fm7
B7
8va
Bb7
8va
(8va)
8va unis
8va
Eb
Am7 (b5)
Eb7
D7

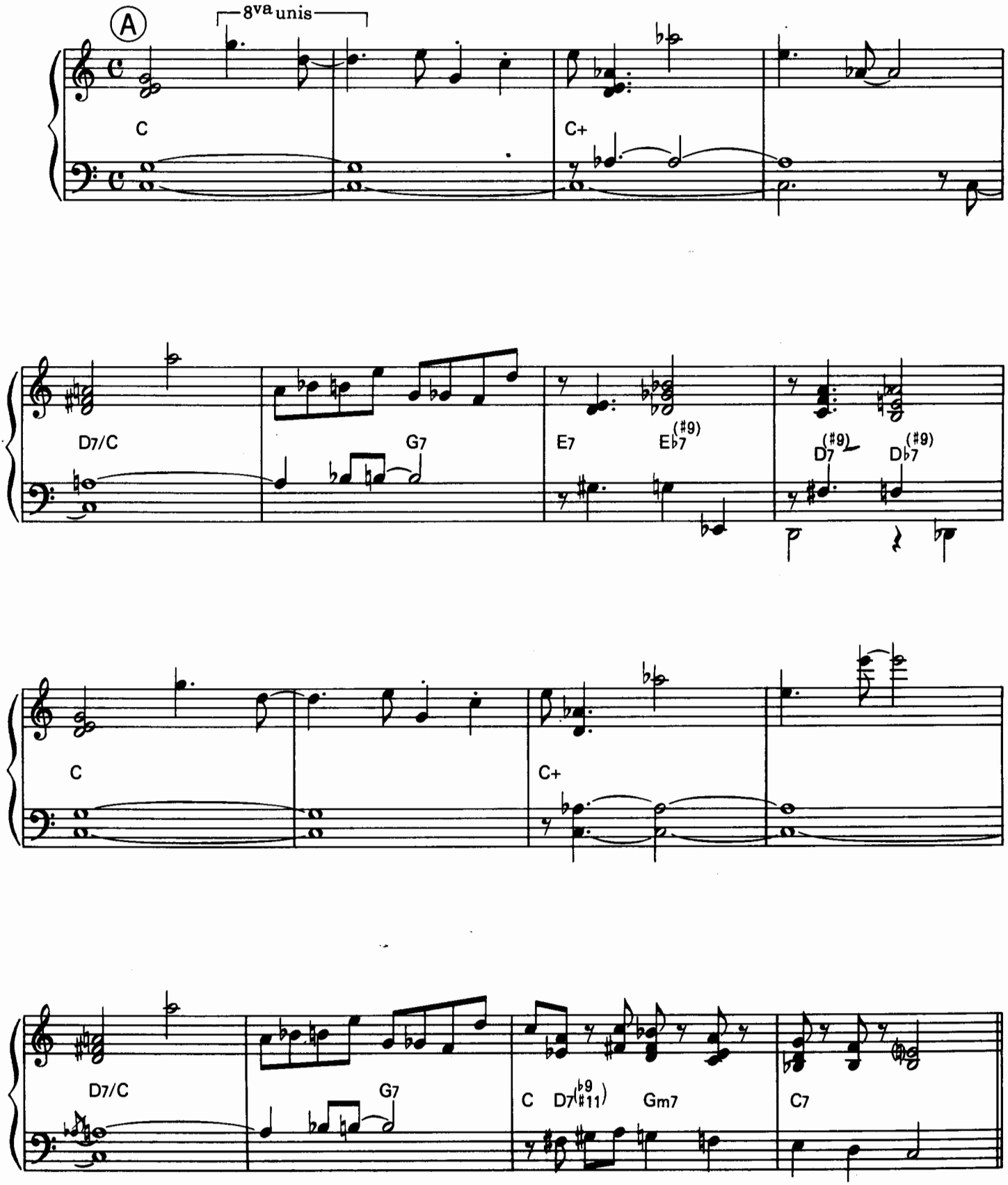

Gm7
Gm7/F
Em7(♭5)
E♭m6
Dm7
G7
C7
F7
F7(♭9)
Dm7
A♭7
G7
D♭7
Cm7
F7
B♭7
E♭7


8va
Dm7
A♭7
G7
Cm7
C♯m7
8va unis
E
Rubato
Cm7
F7
B♭M7
F7(♭9)
Dm7
Edim
Fm7
B♭7(♯9 ♭13)
E7(13 ♯11)
E♭M7
A7(♭13 ♯11 ♭9)


D7(♭13 ♯9)
3
8va
Gm7
Gm7/F
Em7(♭5)
E♭m7
B♭
C
D
Gm
C7
F7
Dm7
D♭m7
Cm7
B7(9)
B♭
E
E♭
D
D
C7(9)
B7(♯9)
8va unis
8va
8va
B♭
(Cm7)
B♭
B7(♯9 ♯11)/B♭
8va

TAKE THE 'A' TRAIN

By Billy Strayhorn



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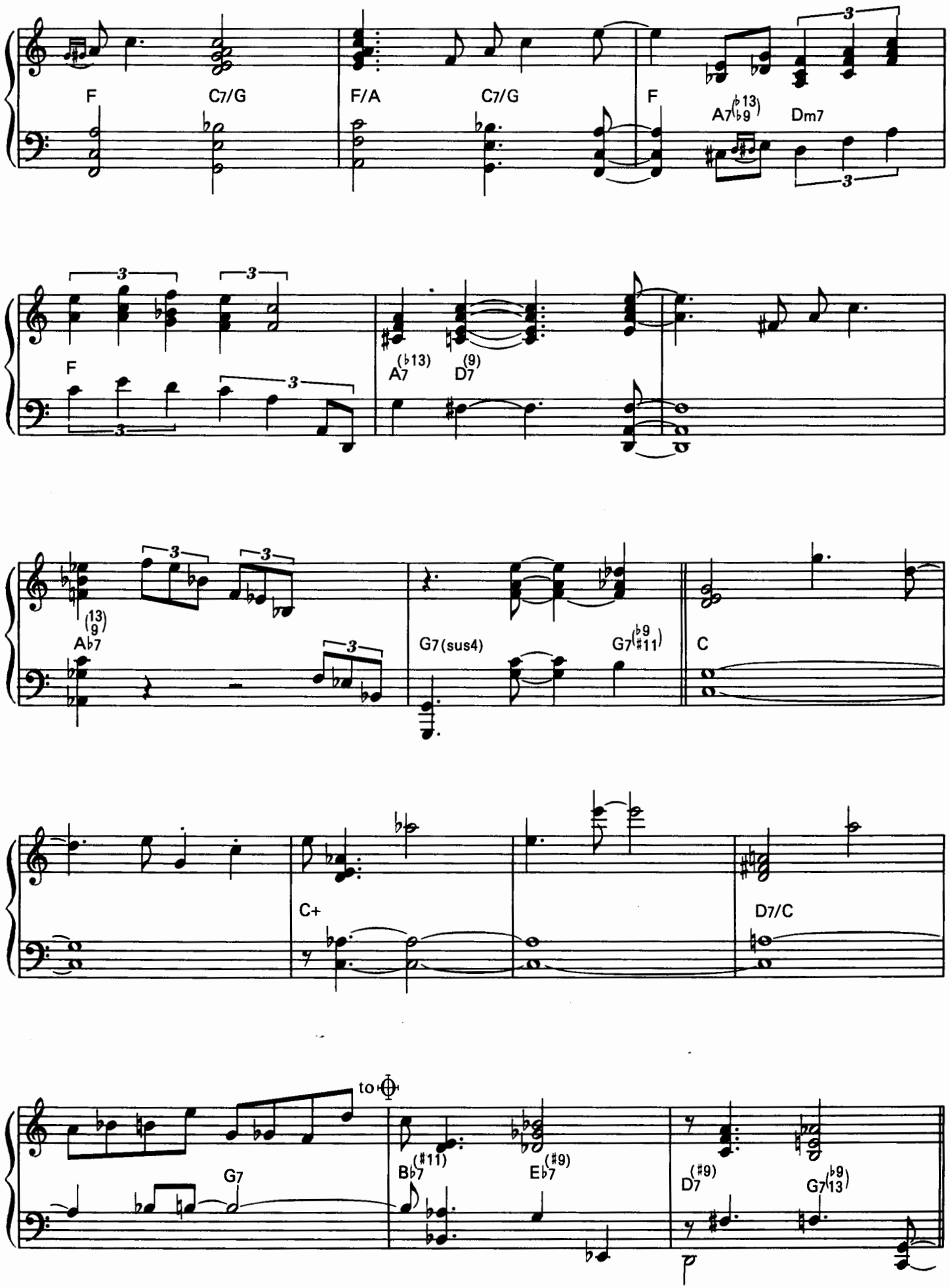
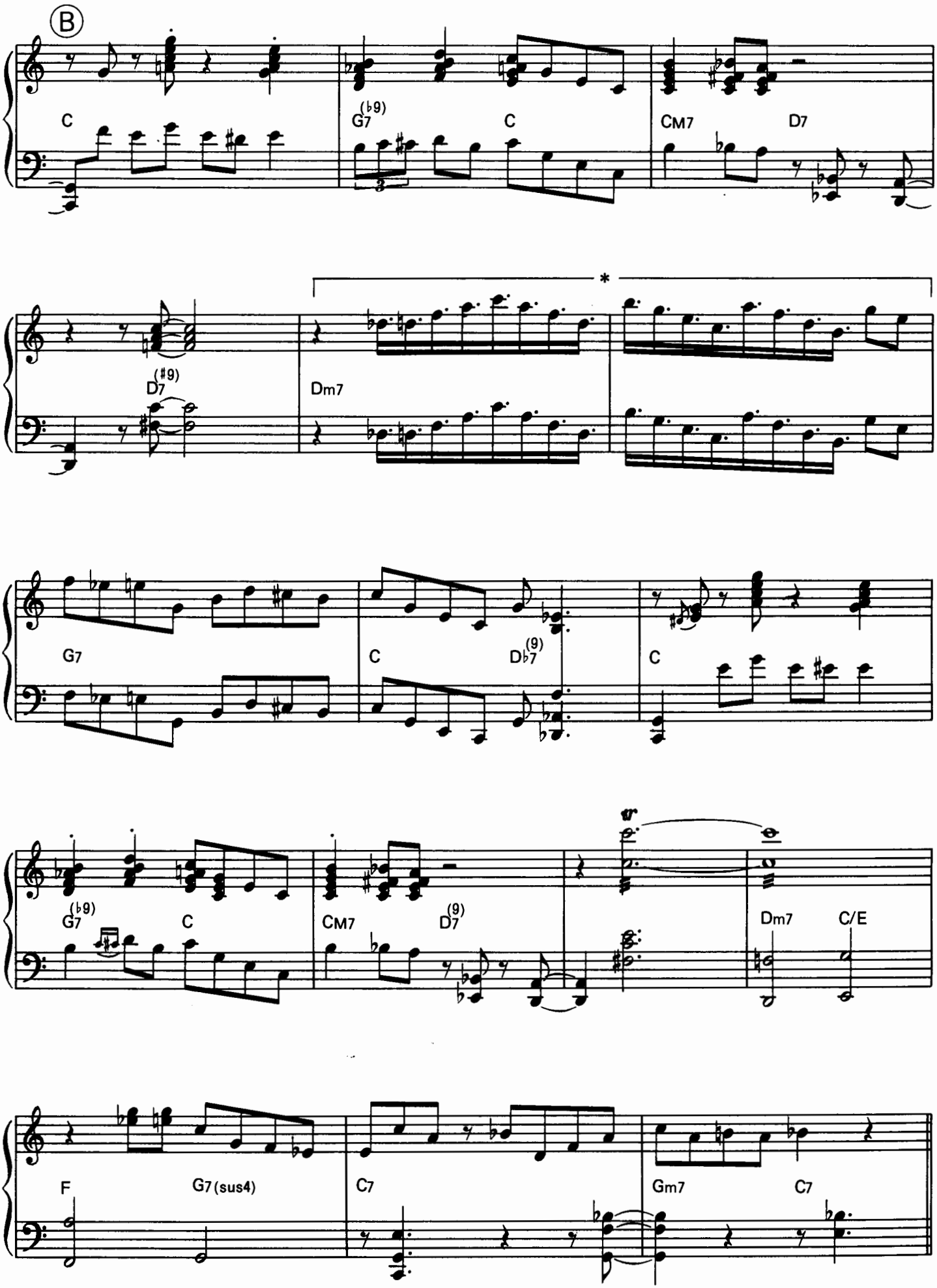
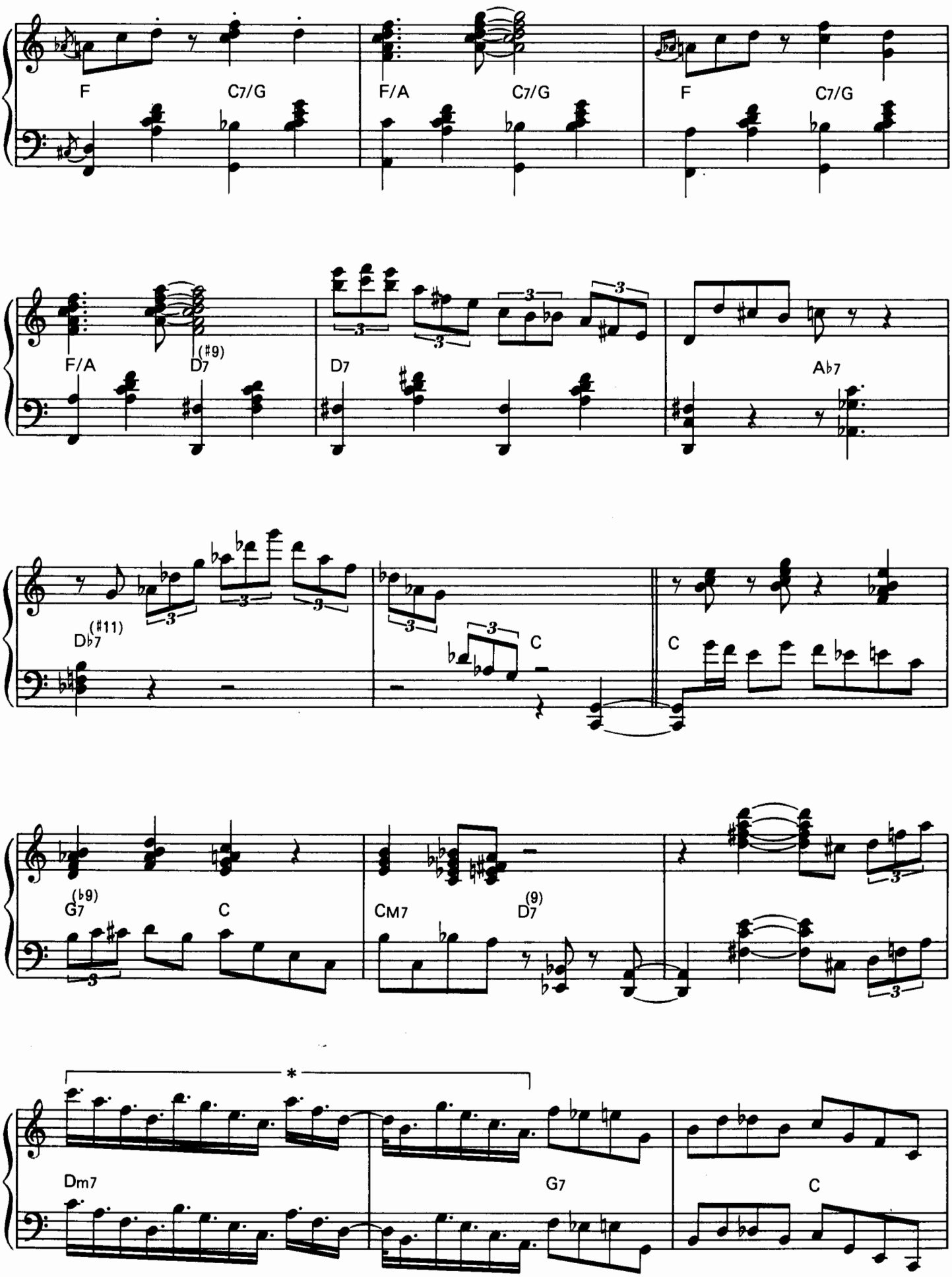
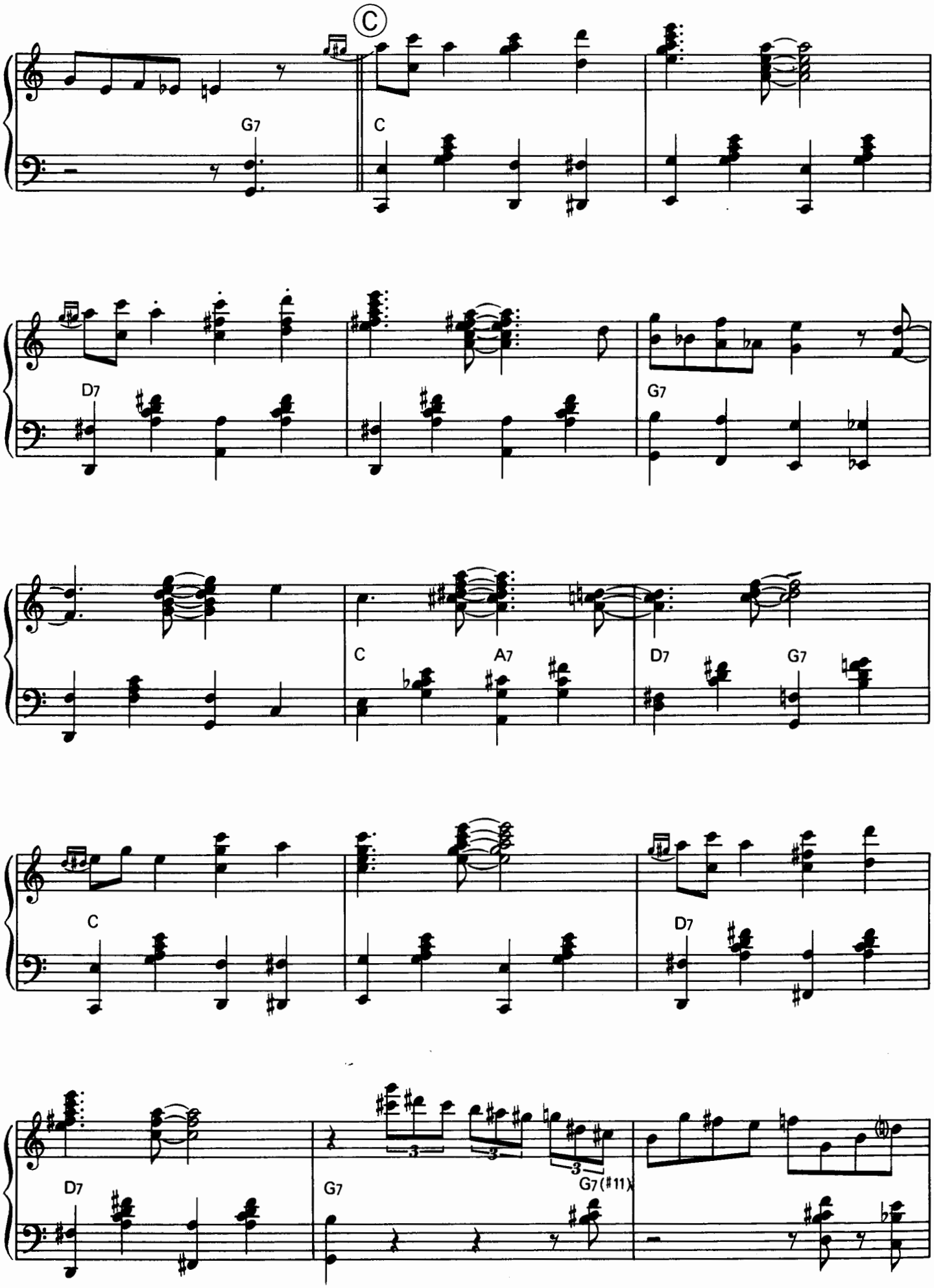
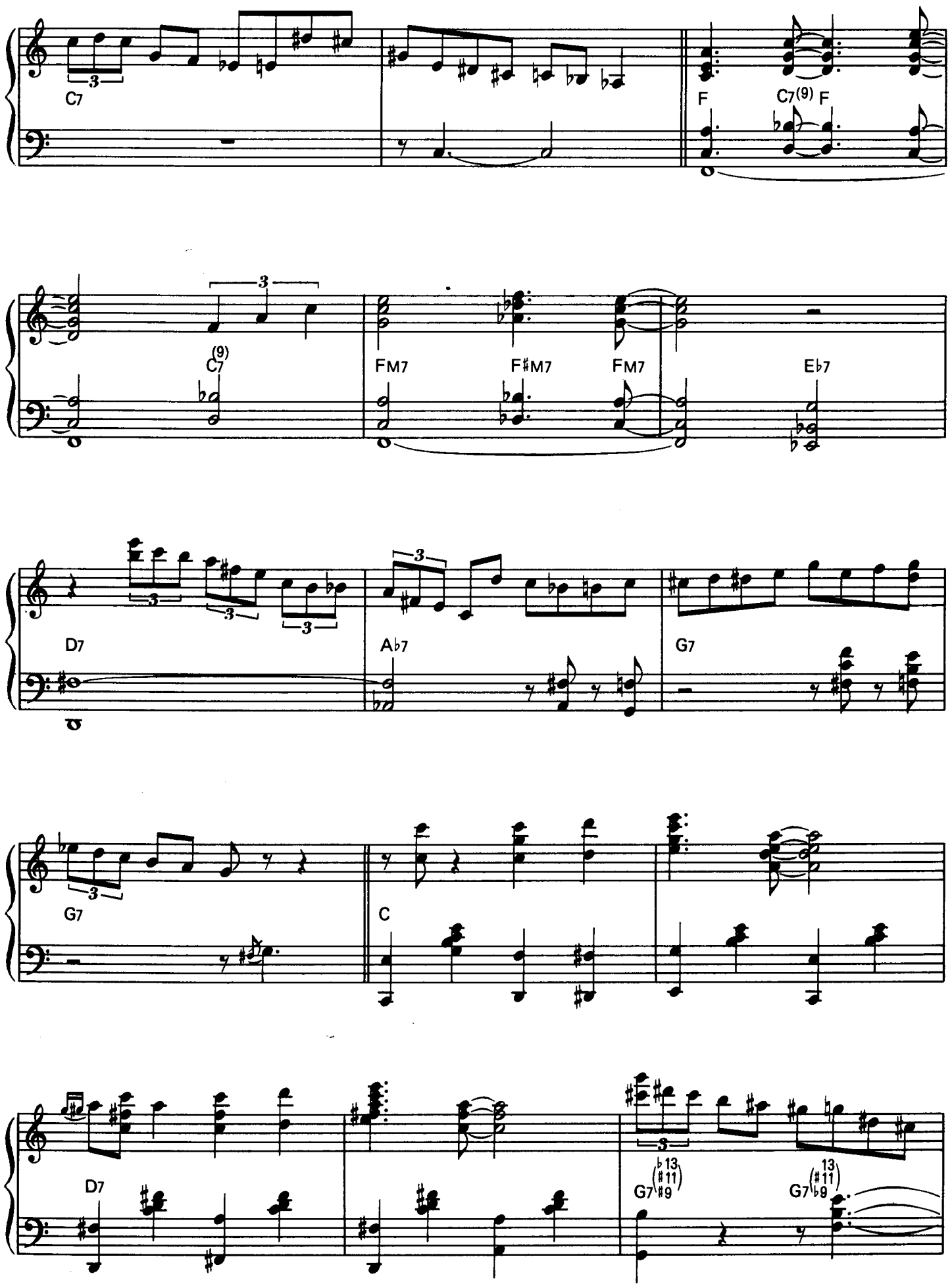
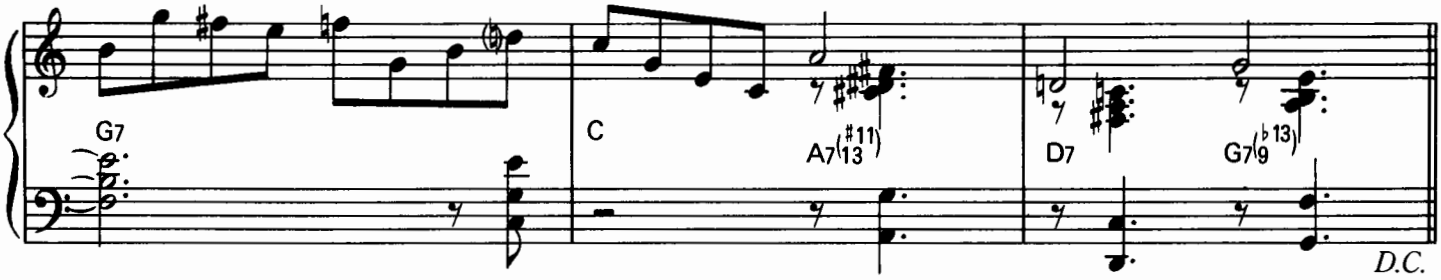

F
C7/G
F/A
C7/G
F
A7(♭13/♭9)
Dm7
F
A7(♭13)
D7(9)
A♭7(13/9)
G7(sus4)
G7(♭9/♯11)
C
C+
D7/C
to
G7
B♭7(♯11)
E♭7(♯9)
D7(♯9)
G7(♭9/13)
p

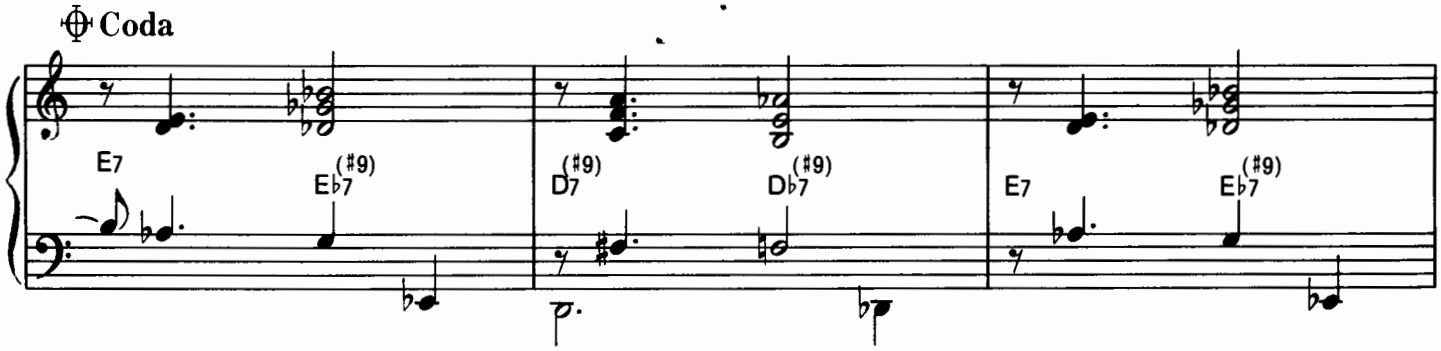

B
C
G7 (♭9)
C
CM7
D7
D7 (♯9)
Dm7
*
G7
C
D♭7 (9)
C
G7 (♭9)
C
CM7
D7 (9)
Dm7
C/E
F
G7 (sus4)
C7
Gm7
C7

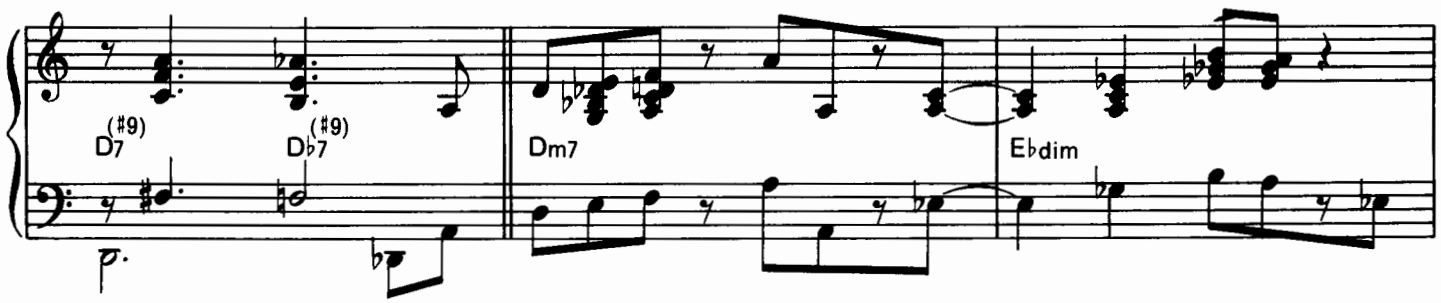

F
C7/G
F/A
C7/G
F
C7/G
F/A
D7 (♯9)
D7
A♭7
D♭7 (♯11)
C
C
G7 (♭9)
C
CM7
D7 (9)
*
Dm7
G7
C

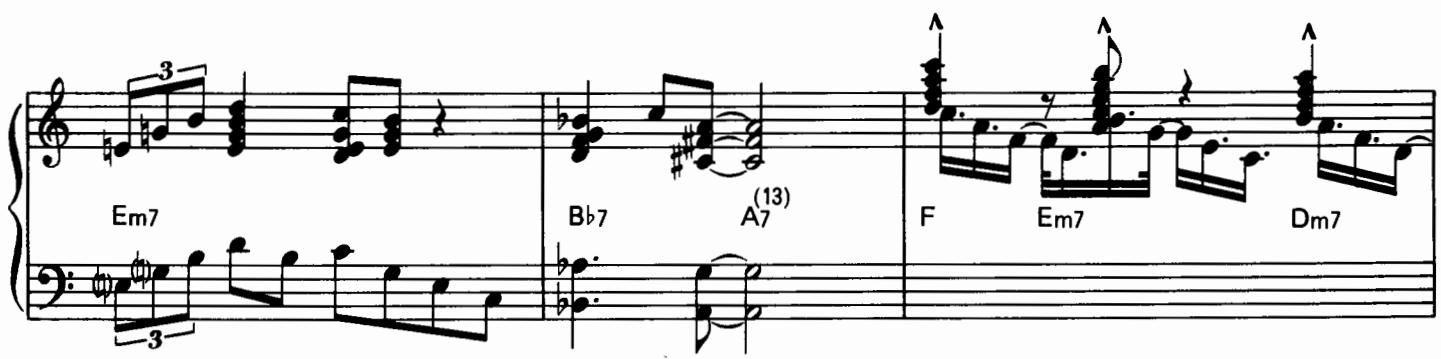

C
G7
C
D7
G7
C
A7
D7
G7
C
D7
D7
G7
G7(#11)

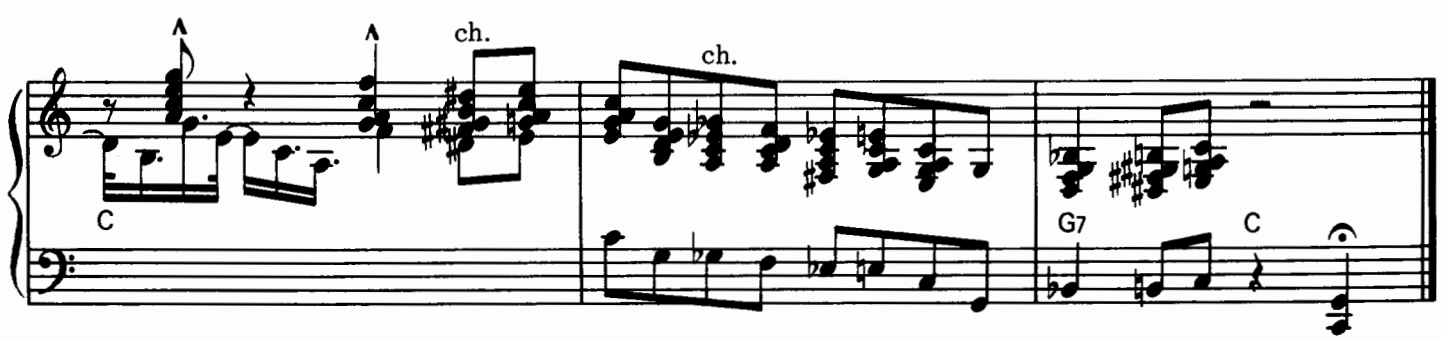

C7
F
C7(9)
F
C7(9)
FM7
F♯M7
FM7
E♭7
D7
A♭7
G7
G7
C
D7
G7(♭13 ♯11 ♯9)
G7(13 ♯11 ♭9)


G7
C
A7(#11)
D7
G7(♭9 ♭13)
D.C.


Coda
E7
E♭7(#9)
D7(#9)
D♭7(#9)
E7
E♭7(#9)

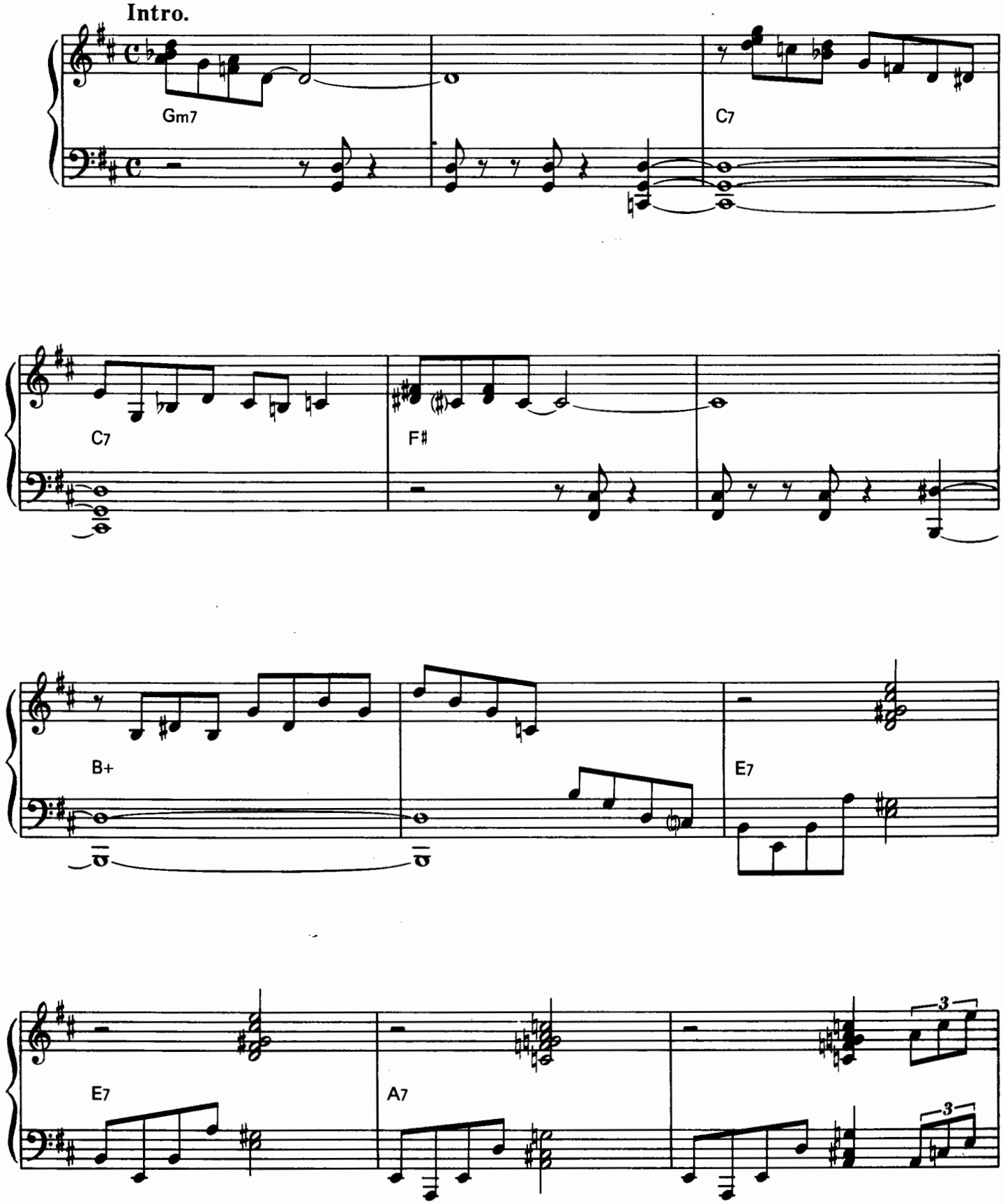

D7(#9)
D♭7(#9)
Dm7
E♭dim


3
Em7
B♭7
A7(13)
F
Em7
Dm7
3


ch.
ch.
C
G7
C

TRISTEZA

By Haroldo Lobo, Niltinho



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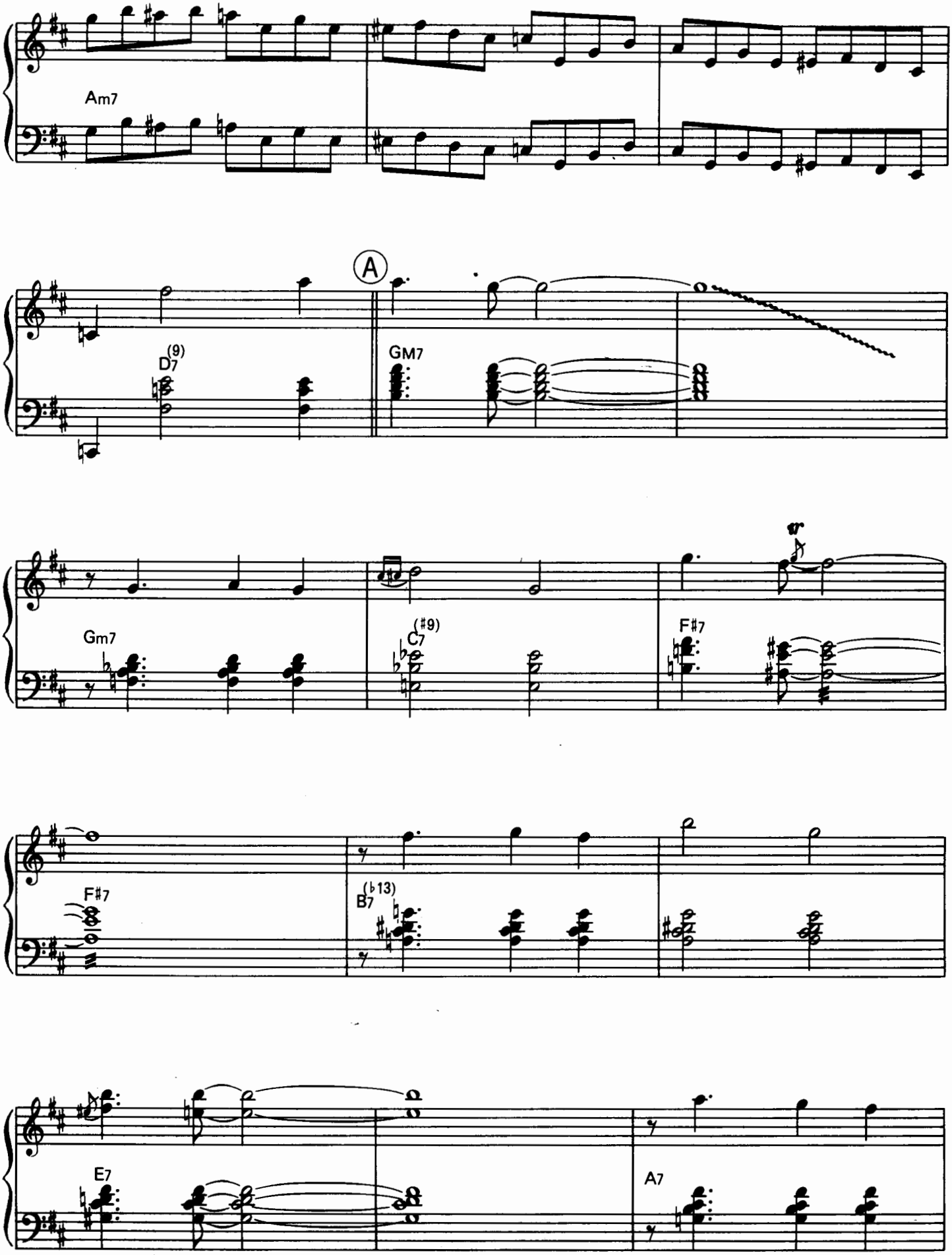
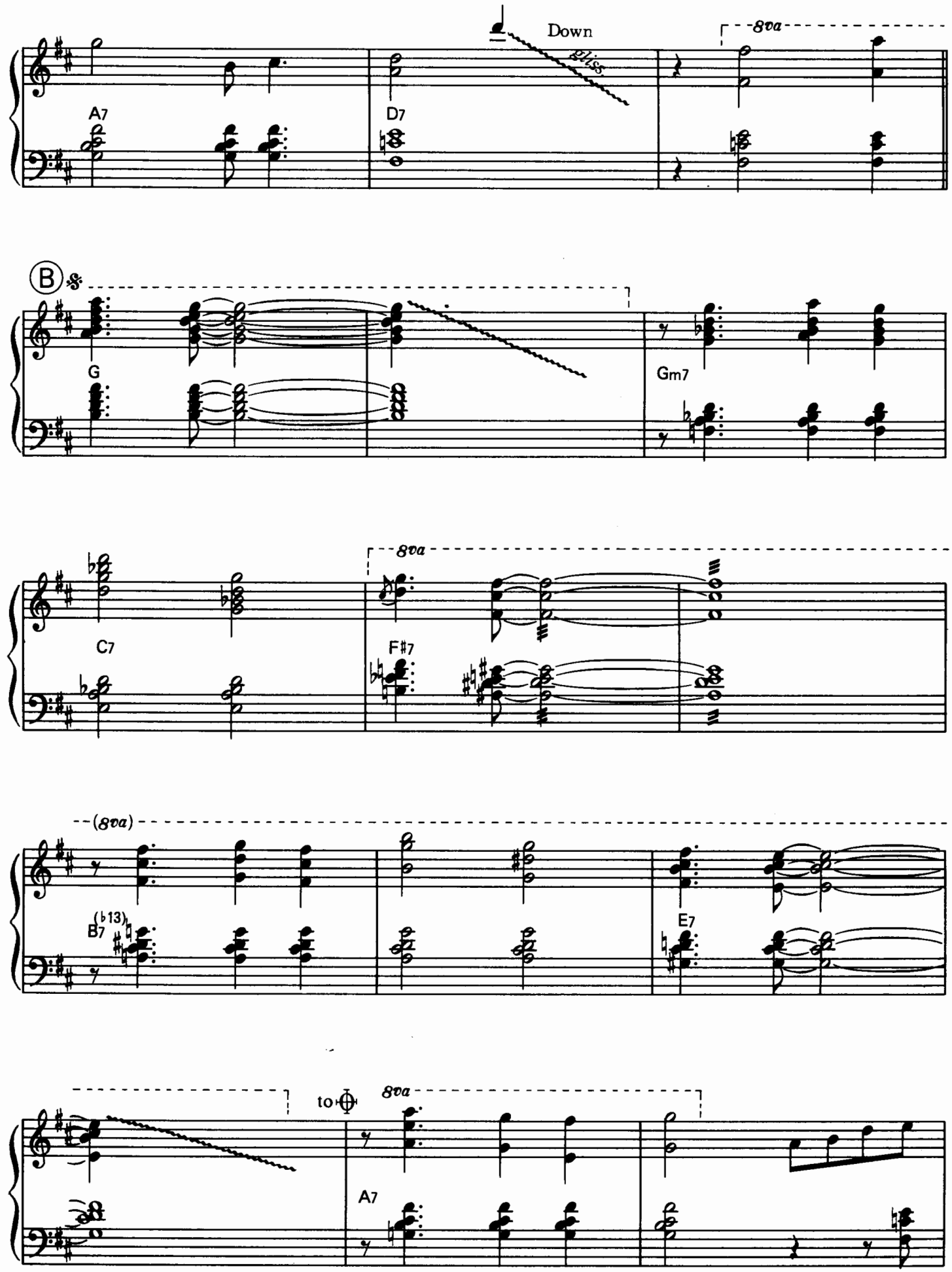
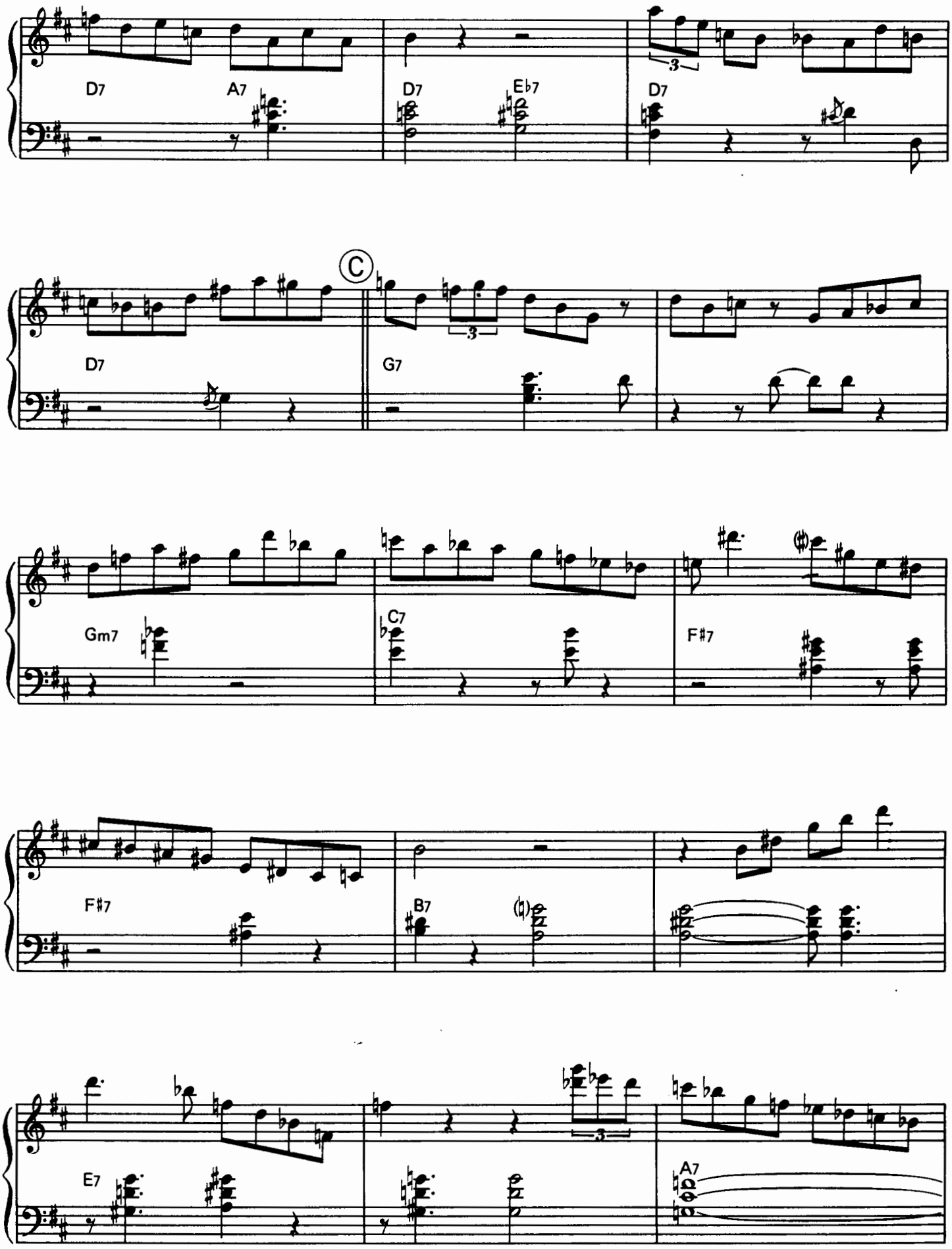
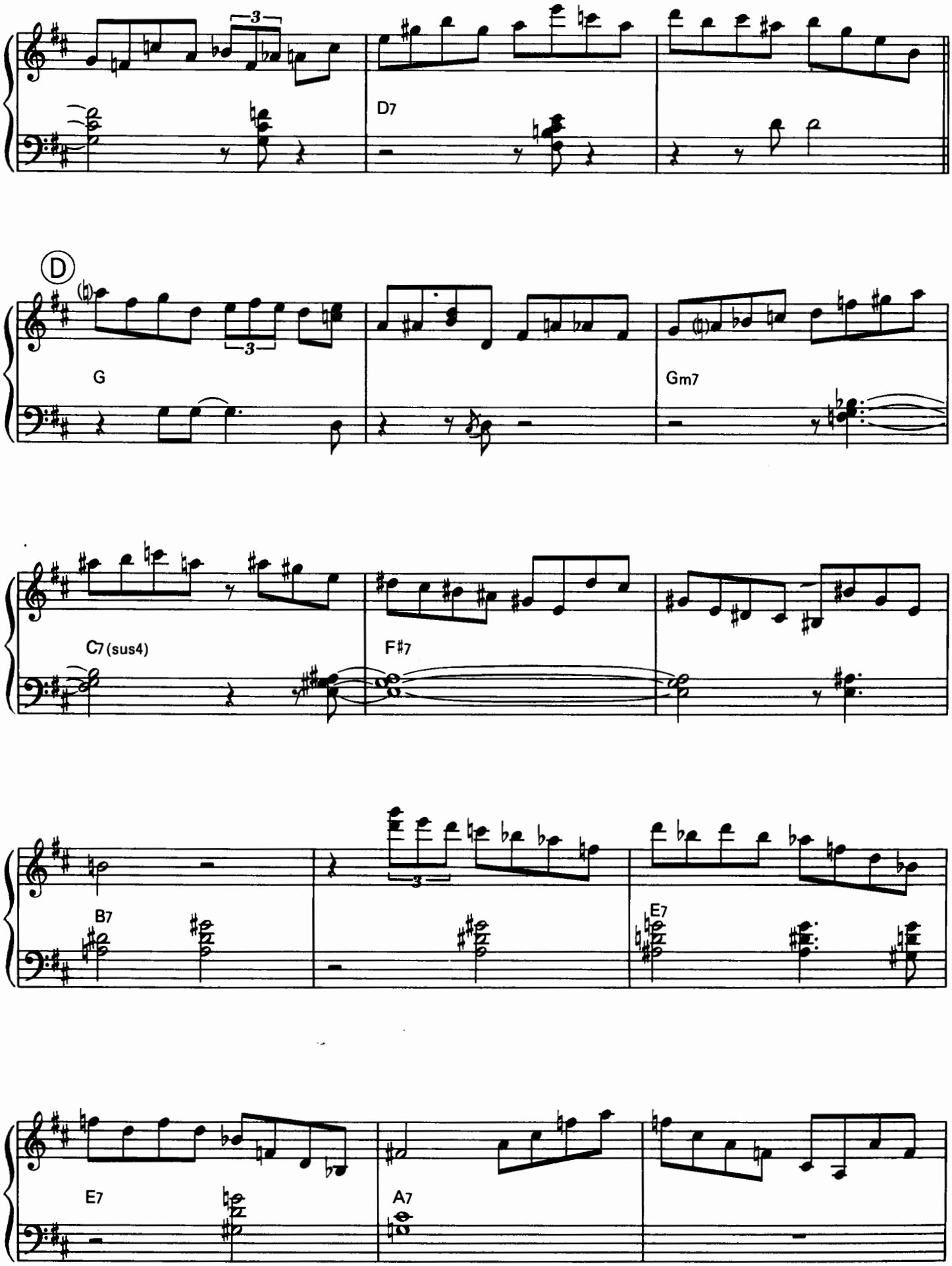
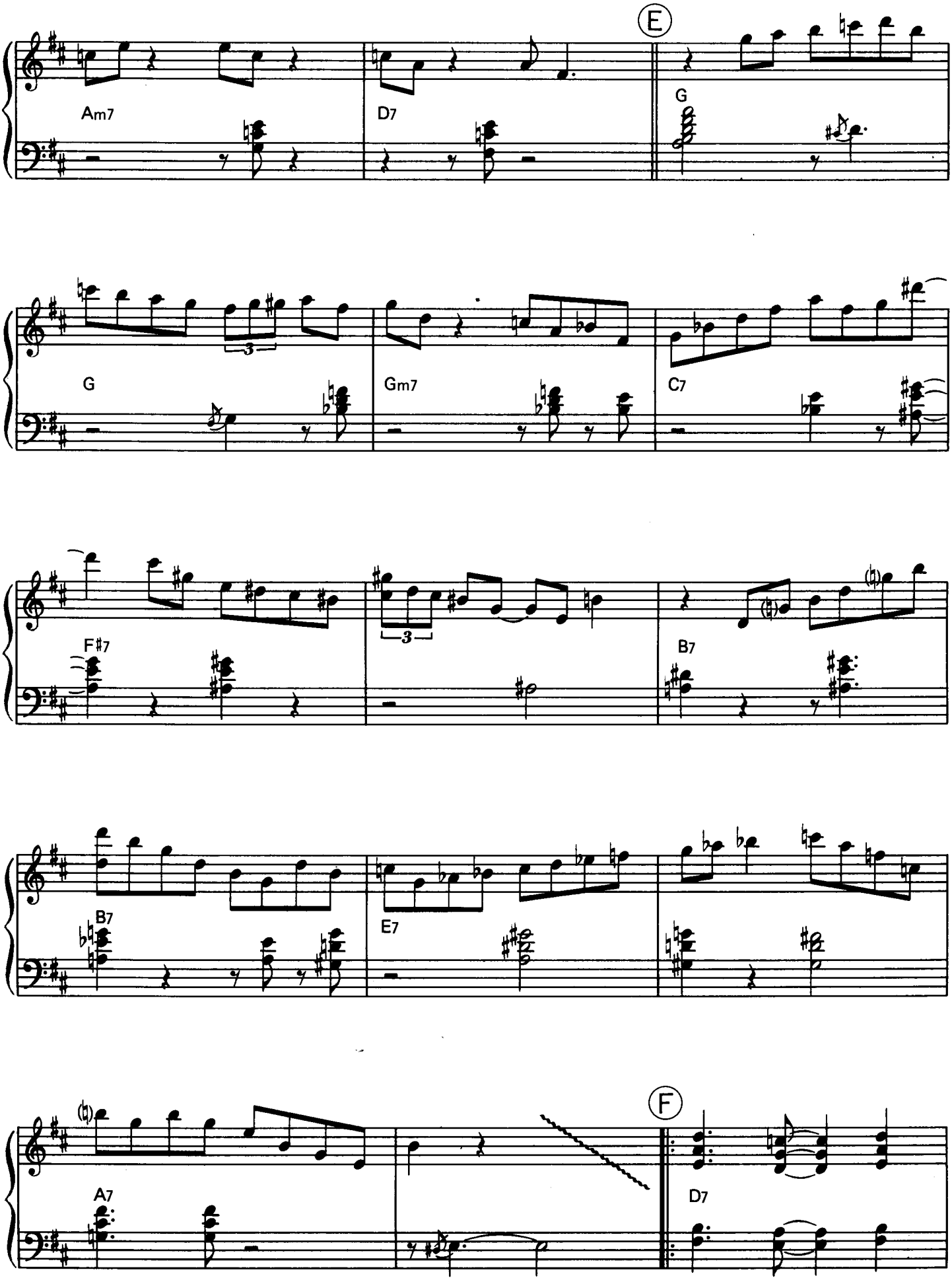
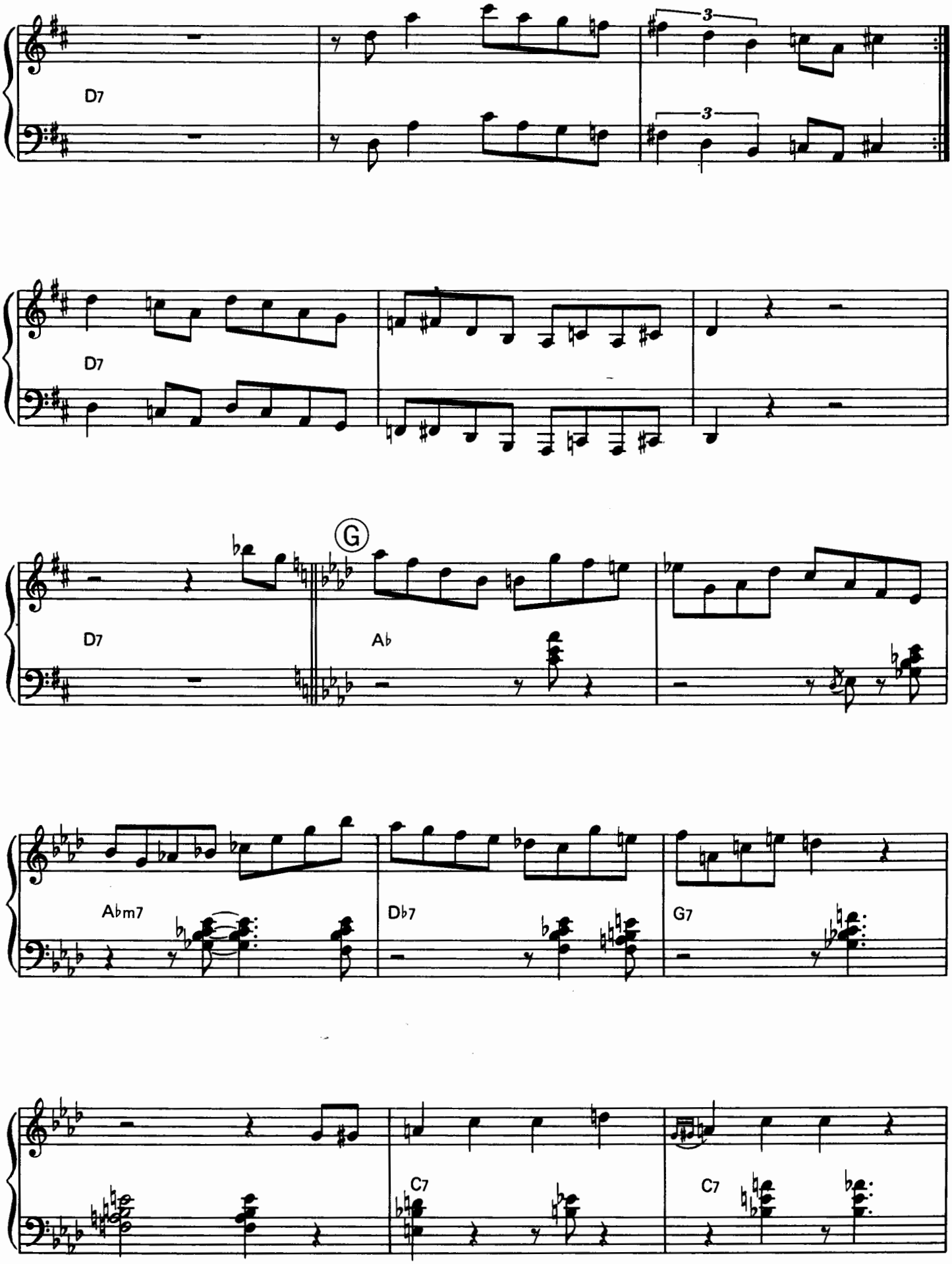

Am7
A
D7 (9)
GM7
Gm7
C7 (#9)
F#7
F#7
B7 (♭13)
E7
A7

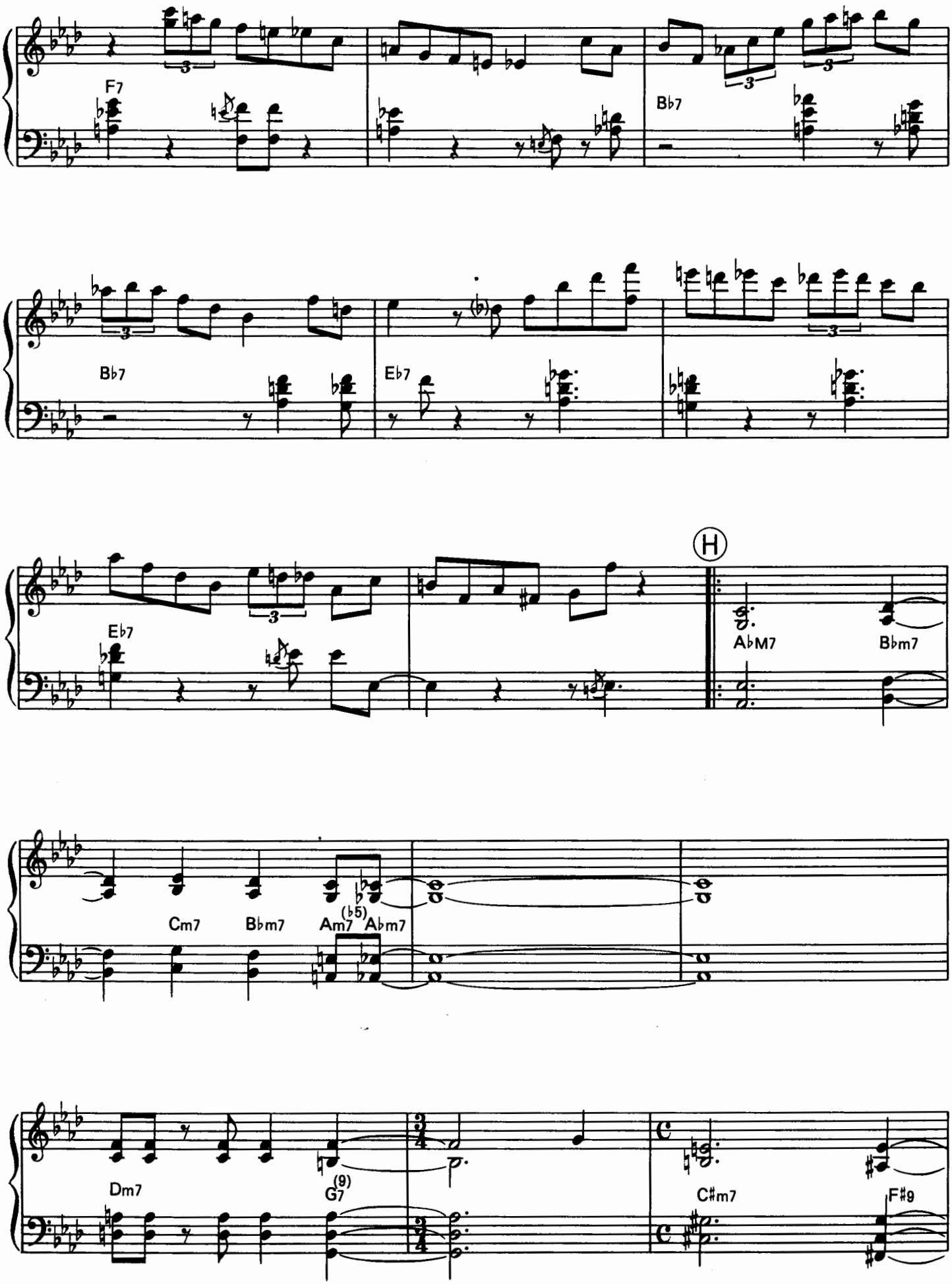

Down
8va
A7
D7
B
G
Gm7
C7
F♯7
(8va)
B7 (♭13)
E7
to
A7

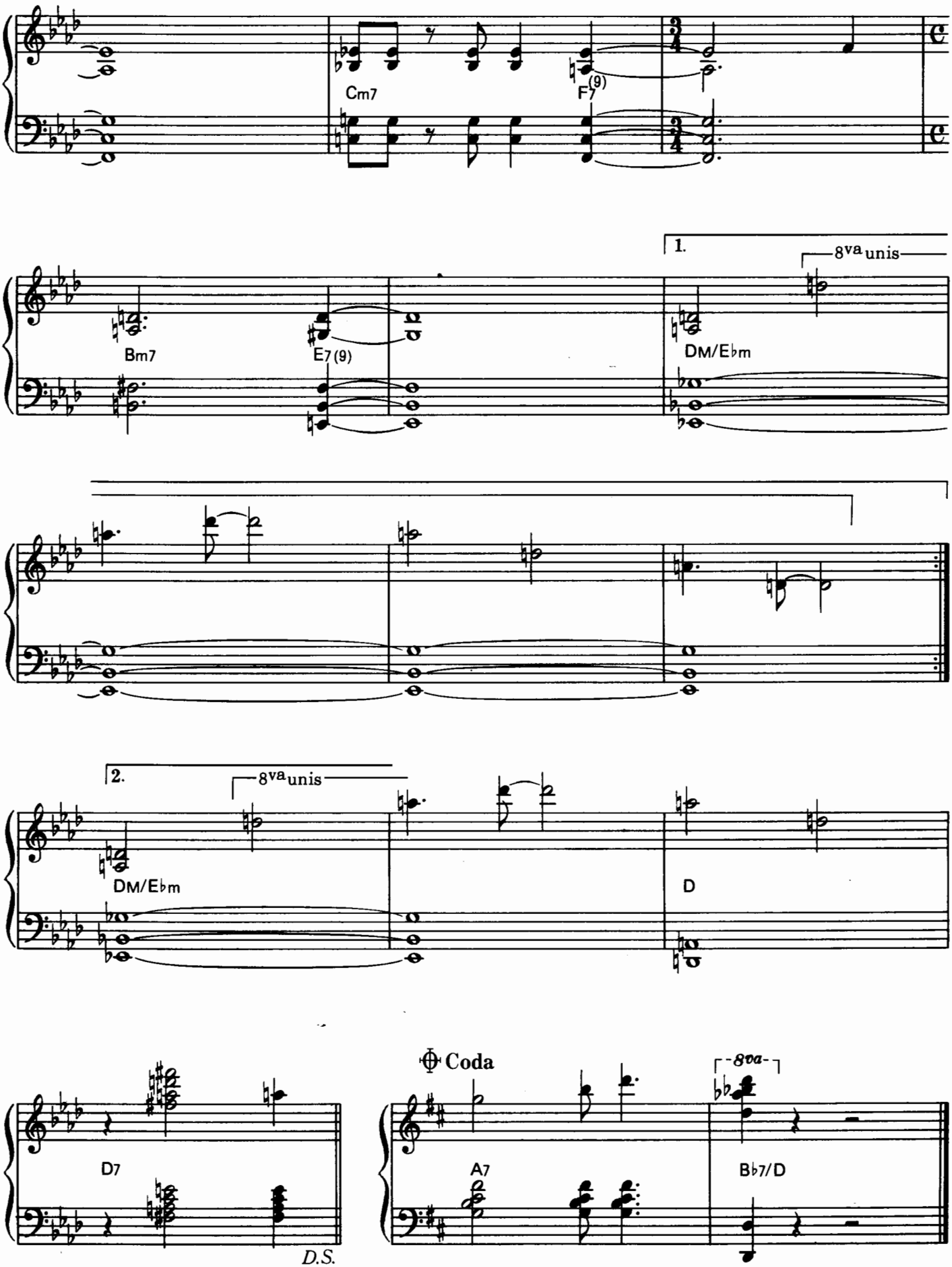

D7
A7
D7
Eb7
D7
C
D7
G7
Gm7
C7
F#7
F#7
B7
E7
A7


D7
D
G
Gm7
C7 (sus4)
F♯7
B7
E7
E7
A7


E
Am7
D7
G
G
Gm7
C7
F#7
B7
B7
E7
F
A7
D7

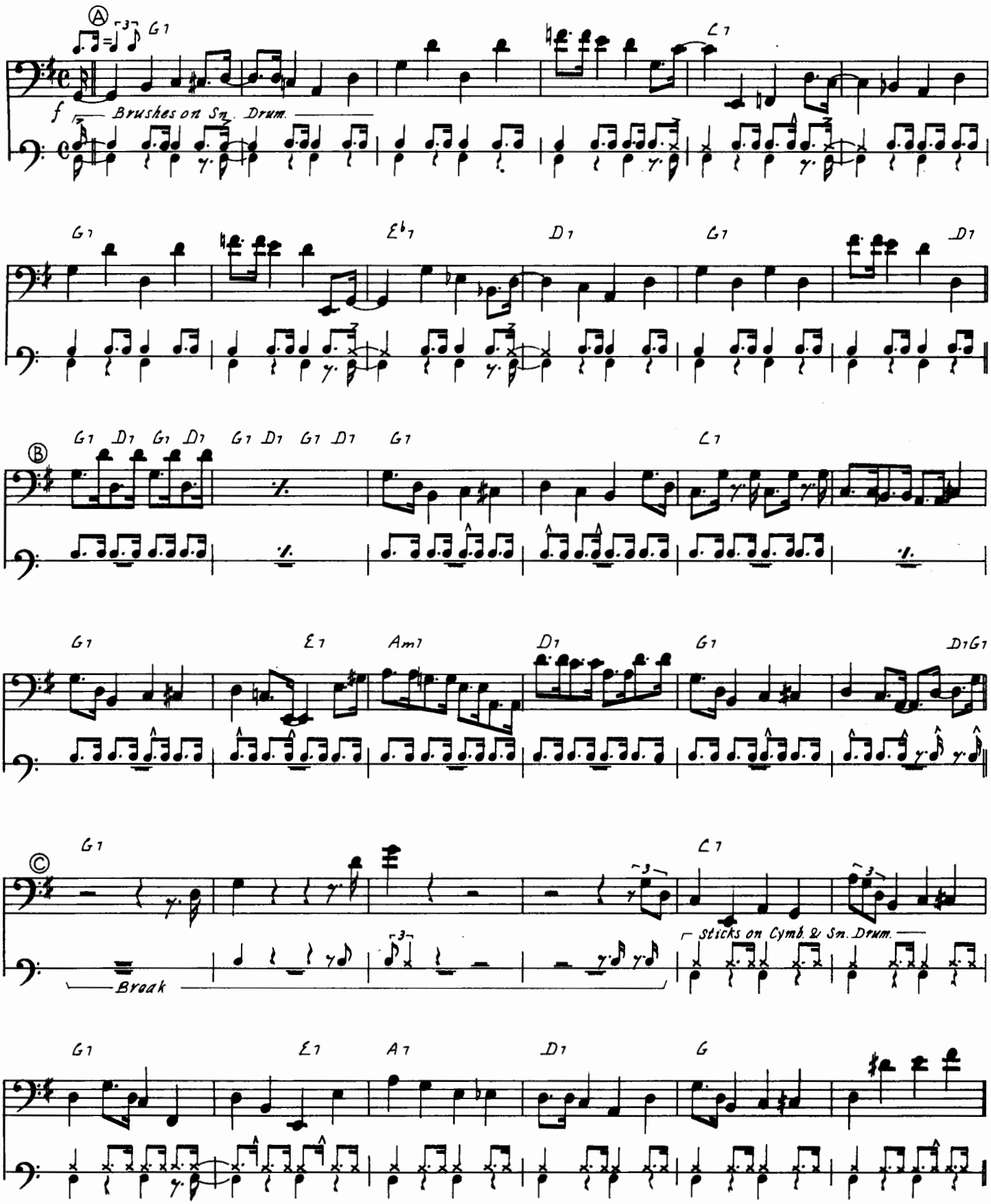

D7
3
3
D7
G
D7
Ab
Abm7
Db7
G7
C7
C7


F7
Bb7
Bb7
Eb7
Eb7
H
AbM7
Bbm7
Cm7
Bbm7
Am7 (b5)
Abm7
Dm7
G7 (9)
C#m7
F#9


Cm7
F7(9)
Bm7
E7(9)
1.
8va unis
DM/Eb m
2.
8va unis
DM/Eb m
D
D7
D.S.
Coda
8va
A7
Bb7/D

NIGHT TRAIN

By Jimmy Forrest, Oscar Washington, Lewis Simpkins



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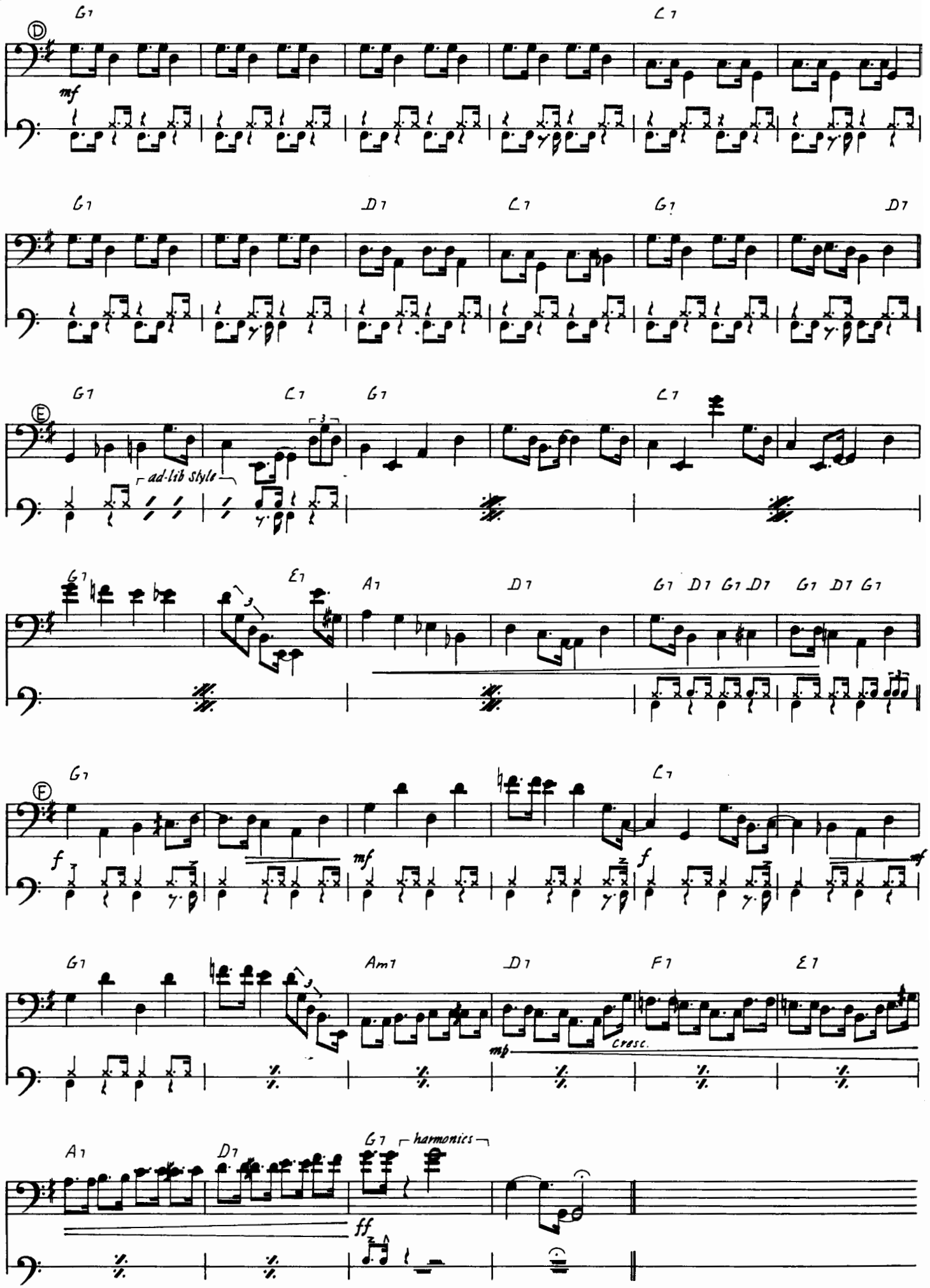
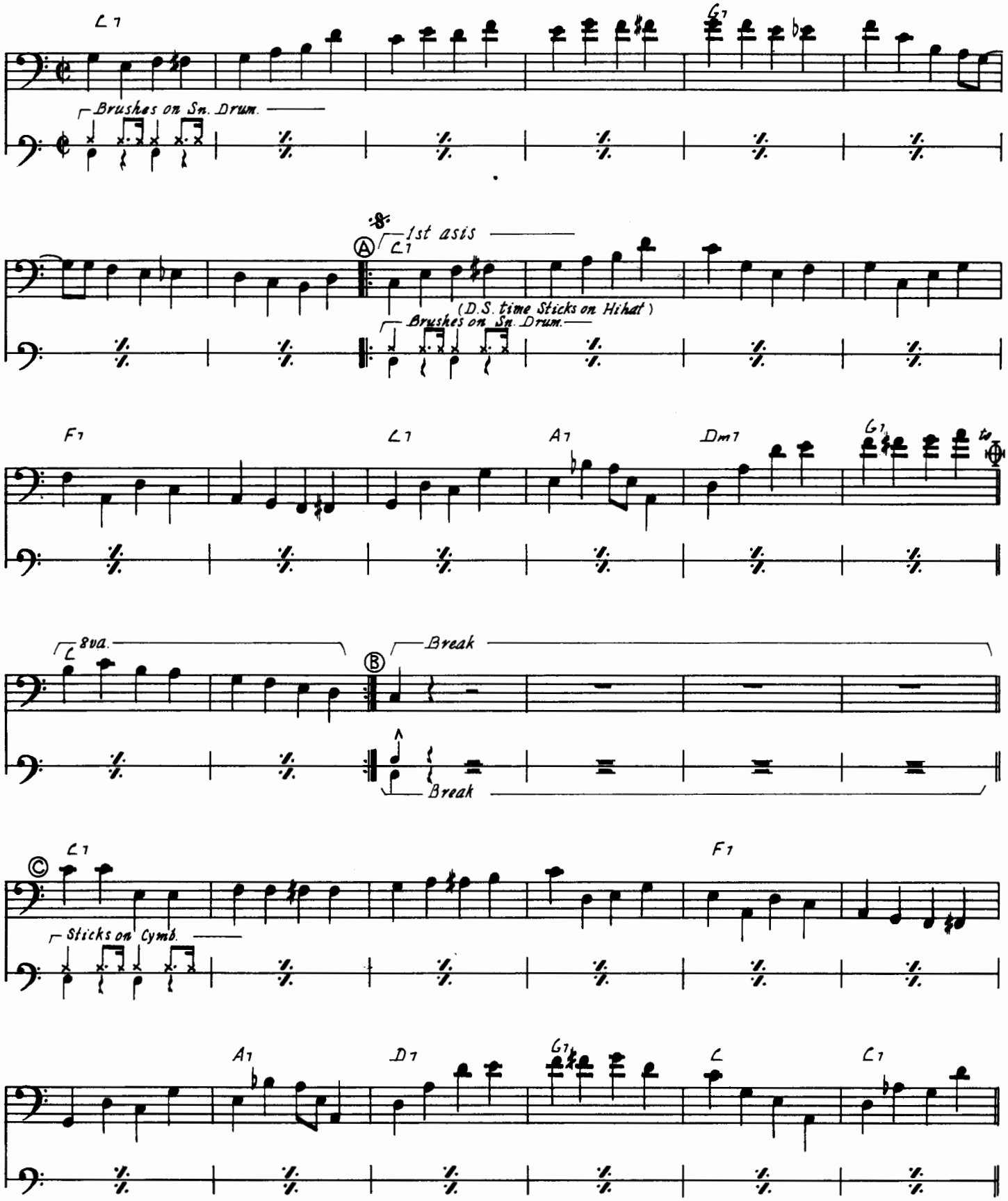

G7
C7
mf
D
G7
D7
C7
G7
D7
G7
C7
G7
C7
E
ad-lib style
3
G7
E7
A7
D7
G7 D7 G7 D7
G7 D7 G7
G7
C7
F
f
mf
f
mf
G7
Am7
D7
F7
E7
mp
cresc.
A7
D7
G7
harmonics
ff

C JAM BLUES

By Duke Ellington



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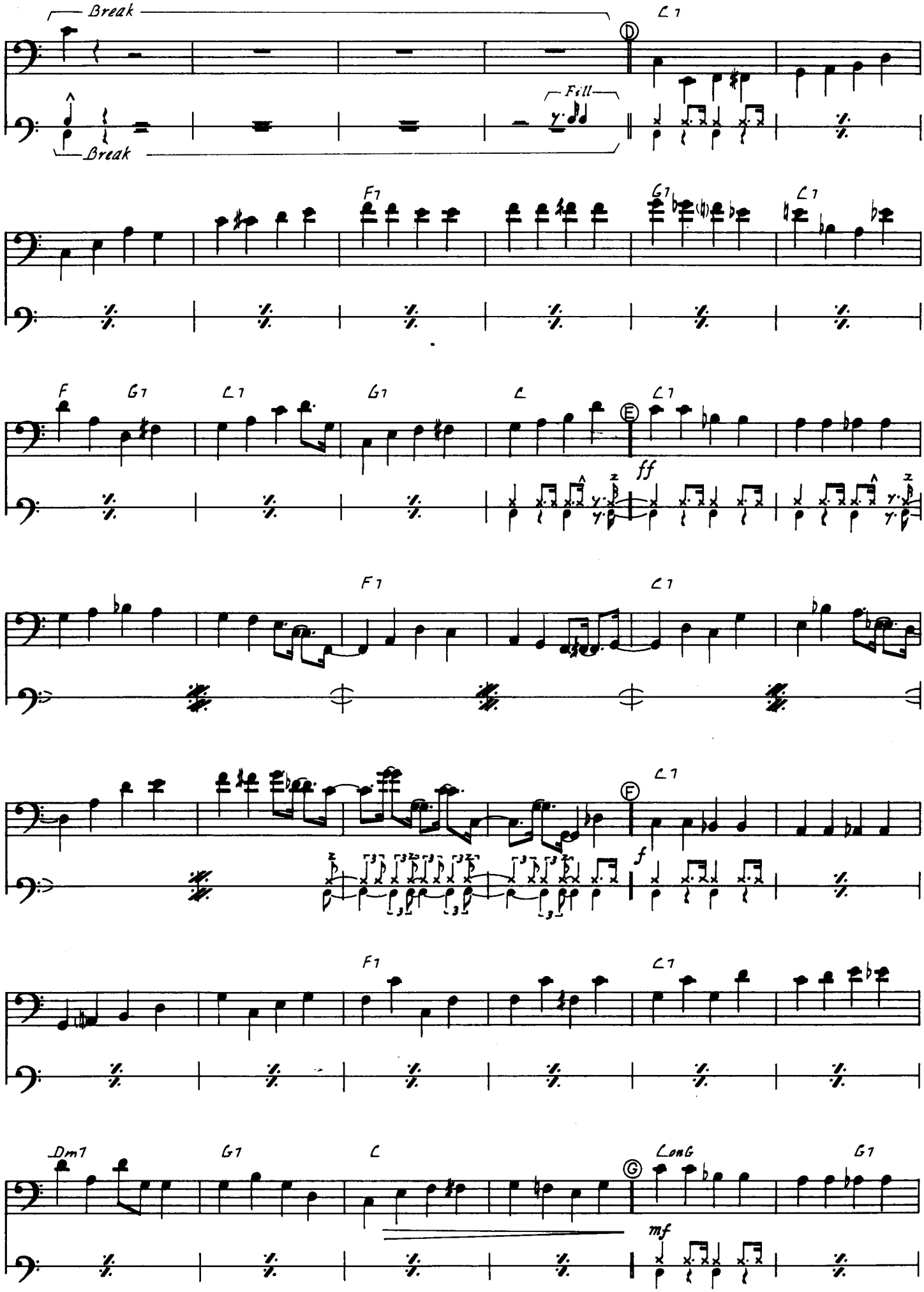
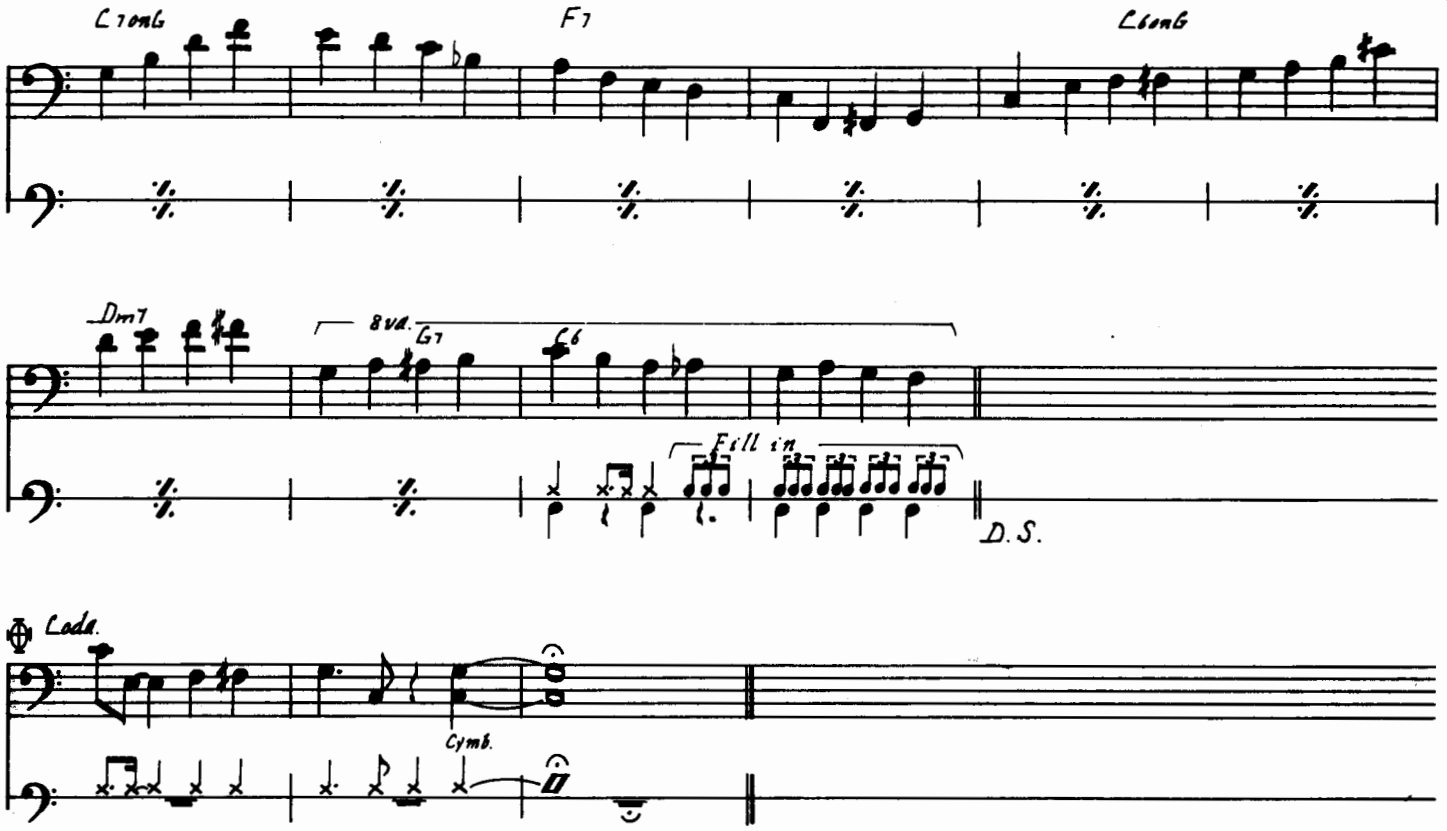
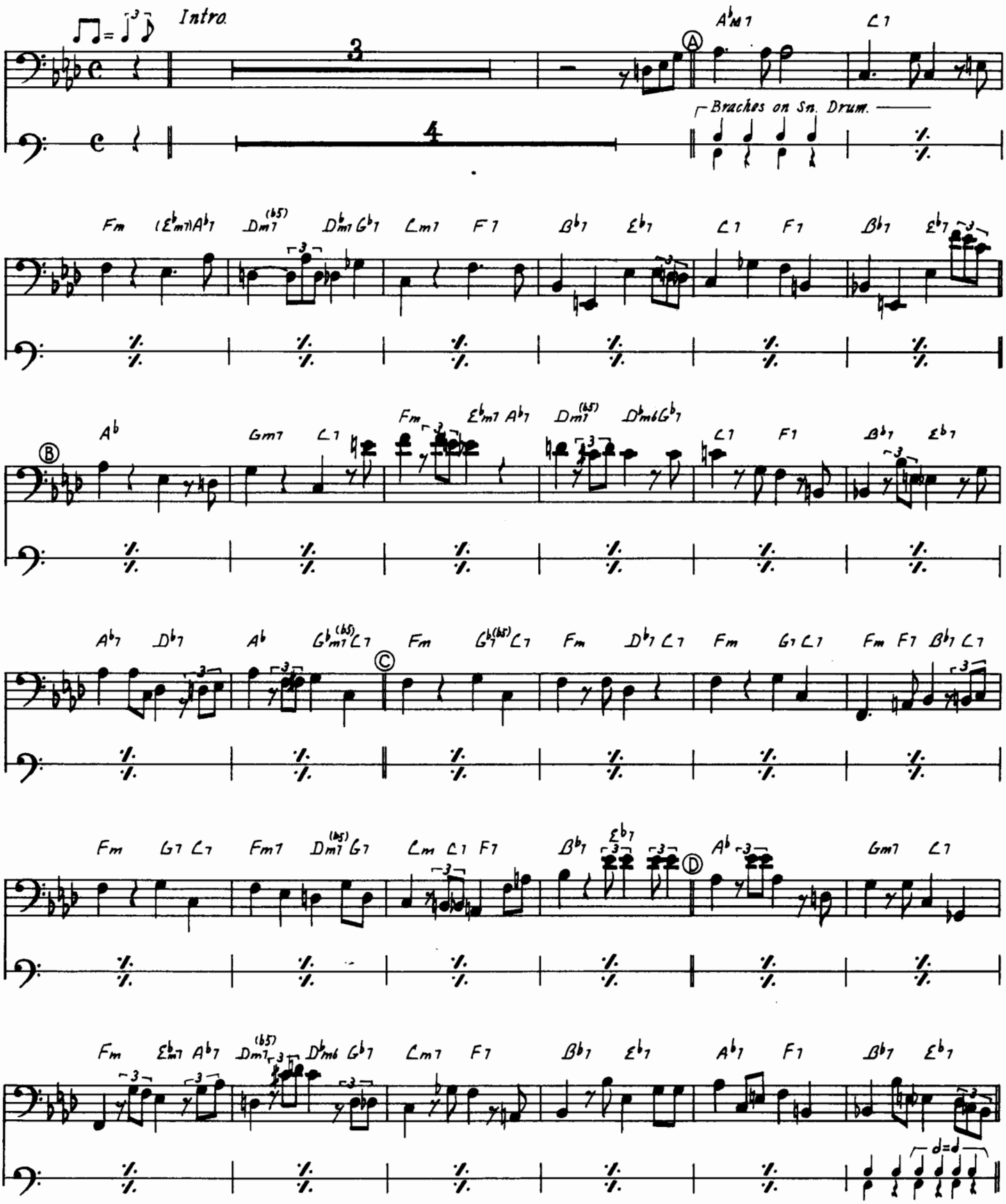

Break
C7
D
Fill
Break
F7
G7
C7
F
G7
C7
G7
C
C7
E
ff
F7
C7
C7
F
f
F7
C7
Dm7
G7
C
CmG
G7
G
mf


C7onG
F7
L6onG
Dm7
8va.
G7
C6
Fill in
D.S.
Coda
Cymb.

GEORGIA ON MY MIND

By Hoagy Carmichael, Stuart Gorrell



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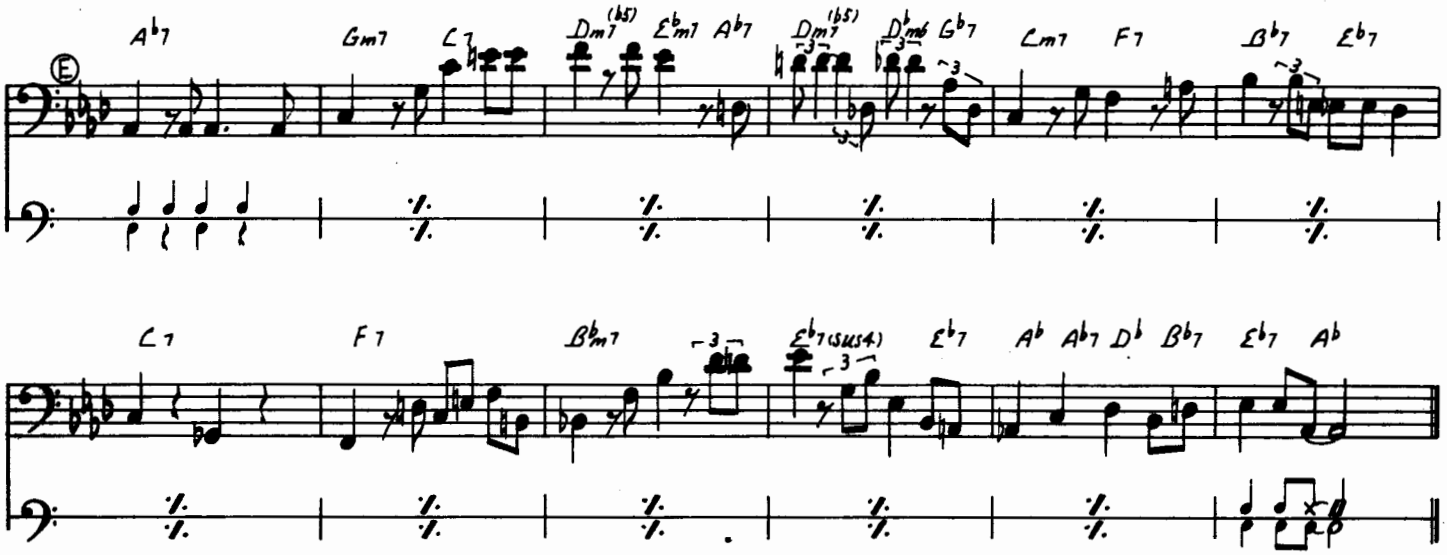
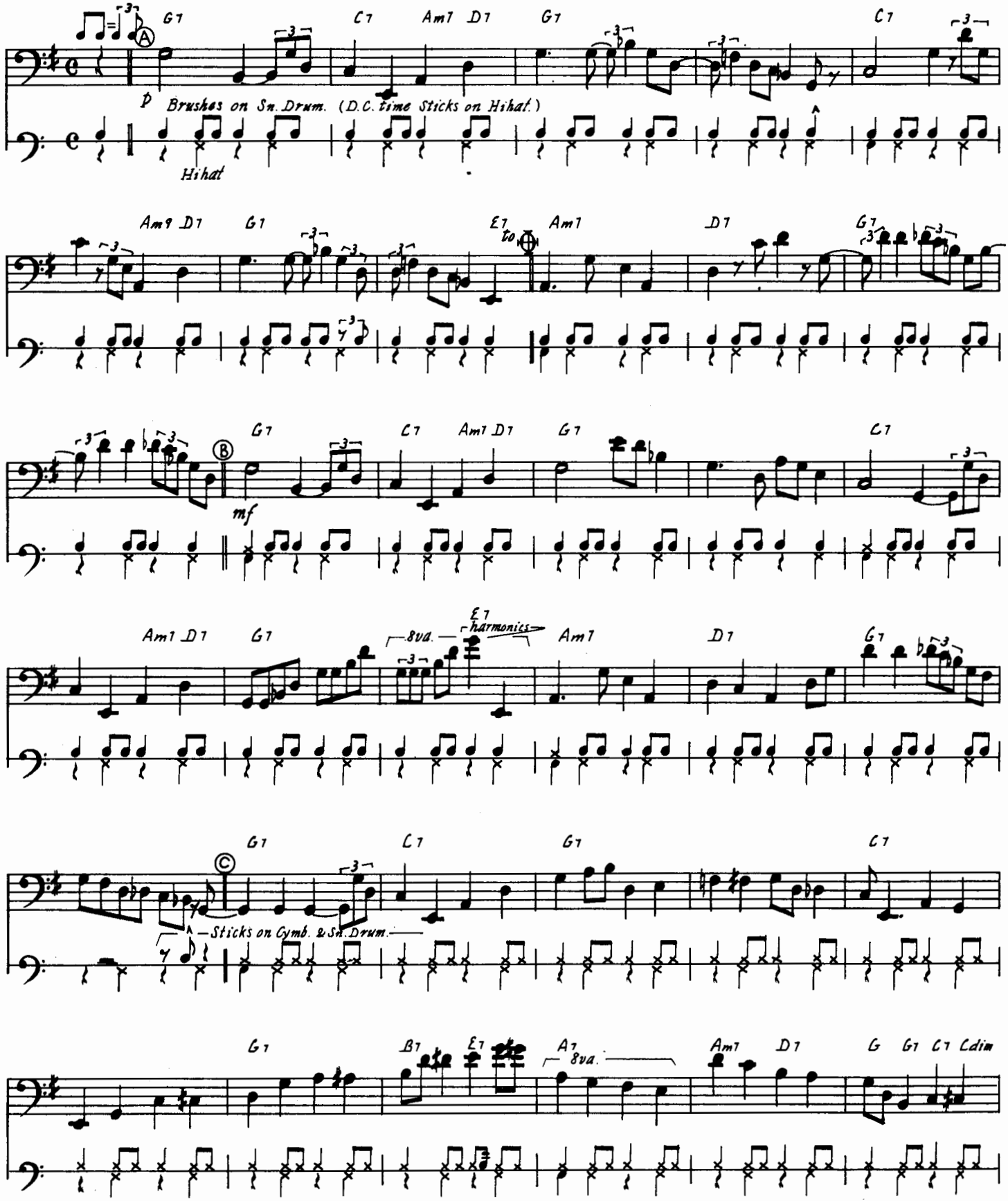

Ⓔ
A♭7
Gm7
C7
Dm7(b5)
E♭m7
A♭7
Dm7(b5)
D♭m6
G♭7
Cm7
F7
B♭7
E♭7

C7
F7
B♭m7
E♭7(sus4)
E♭7
A♭
A♭7
D♭
B♭7
E♭7
A♭

BAG'S GROOVE

By Milt Jackson



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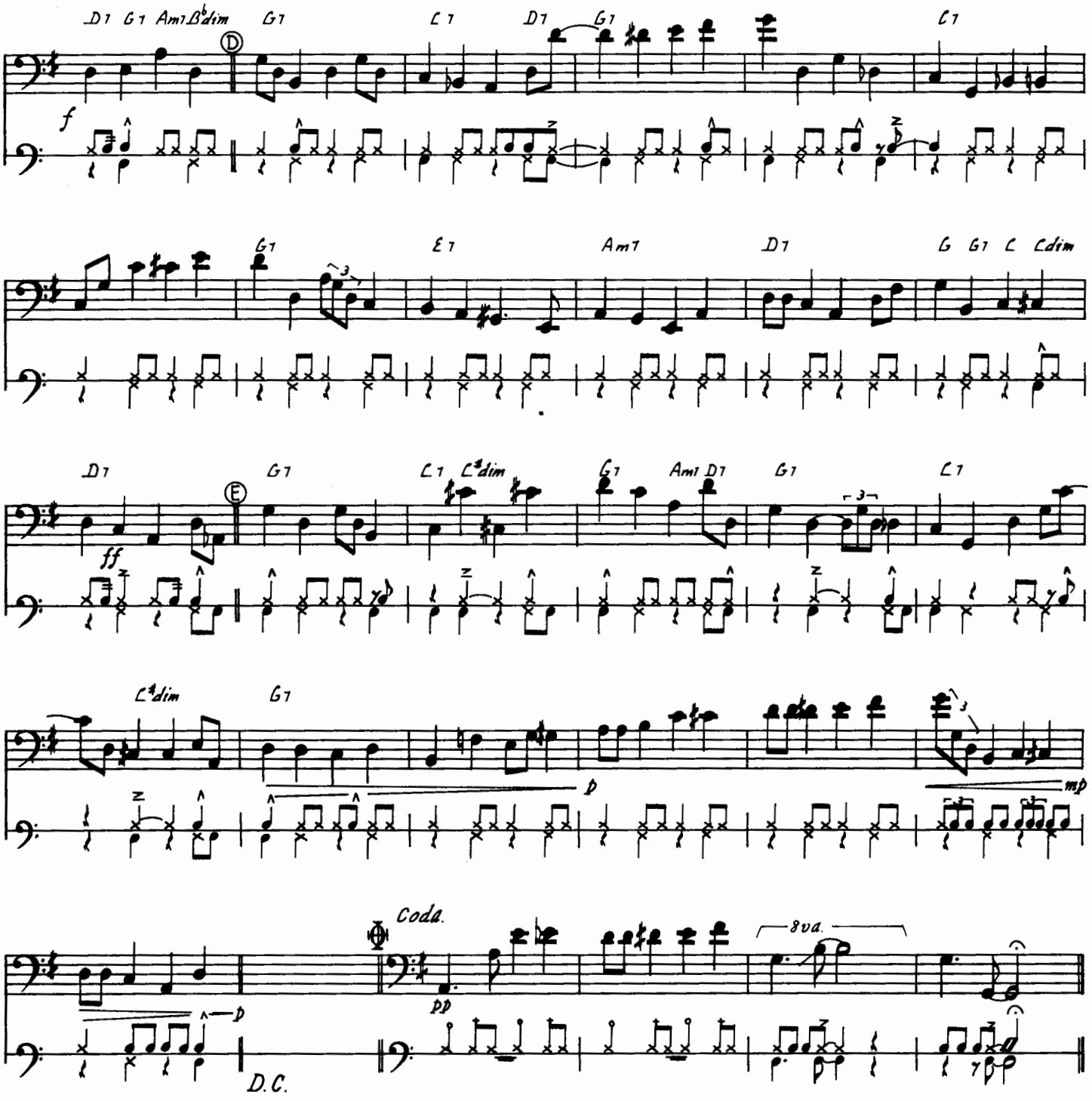
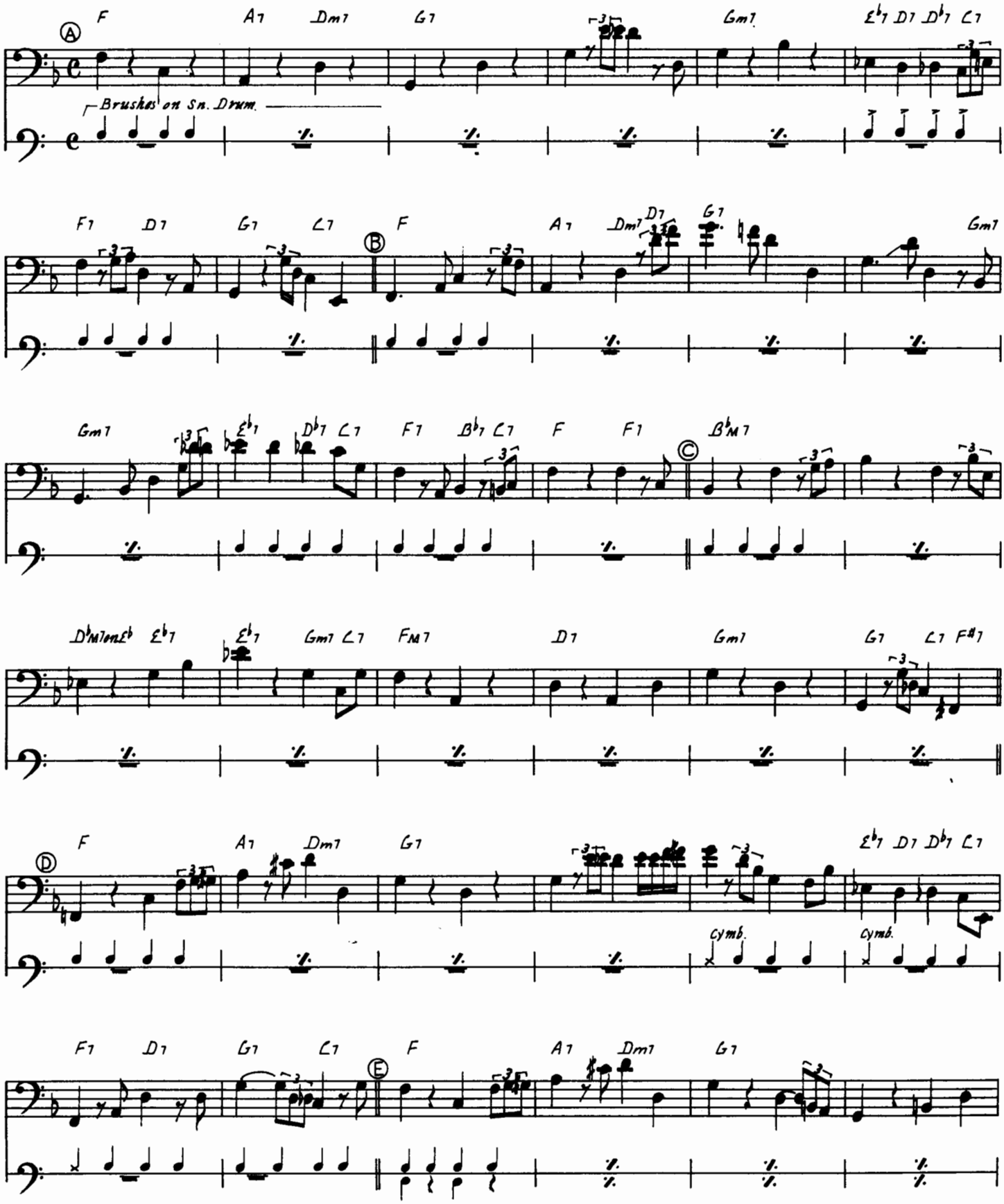

D7 G7 Am7 B♭dim G7 C7 D7 G7 C7
f
G7 E7 Am7 D7 G C G7 C Cdim
D7 G7 C7 C♯dim G7 Am7 D7 G7 C7
ff
C♯dim G7
p
mp
Coda.
8va.
pp
p
D.C.

I GOT IT BAD AND THAT AIN'T GOOD

By Duke Ellington, Paul Webster



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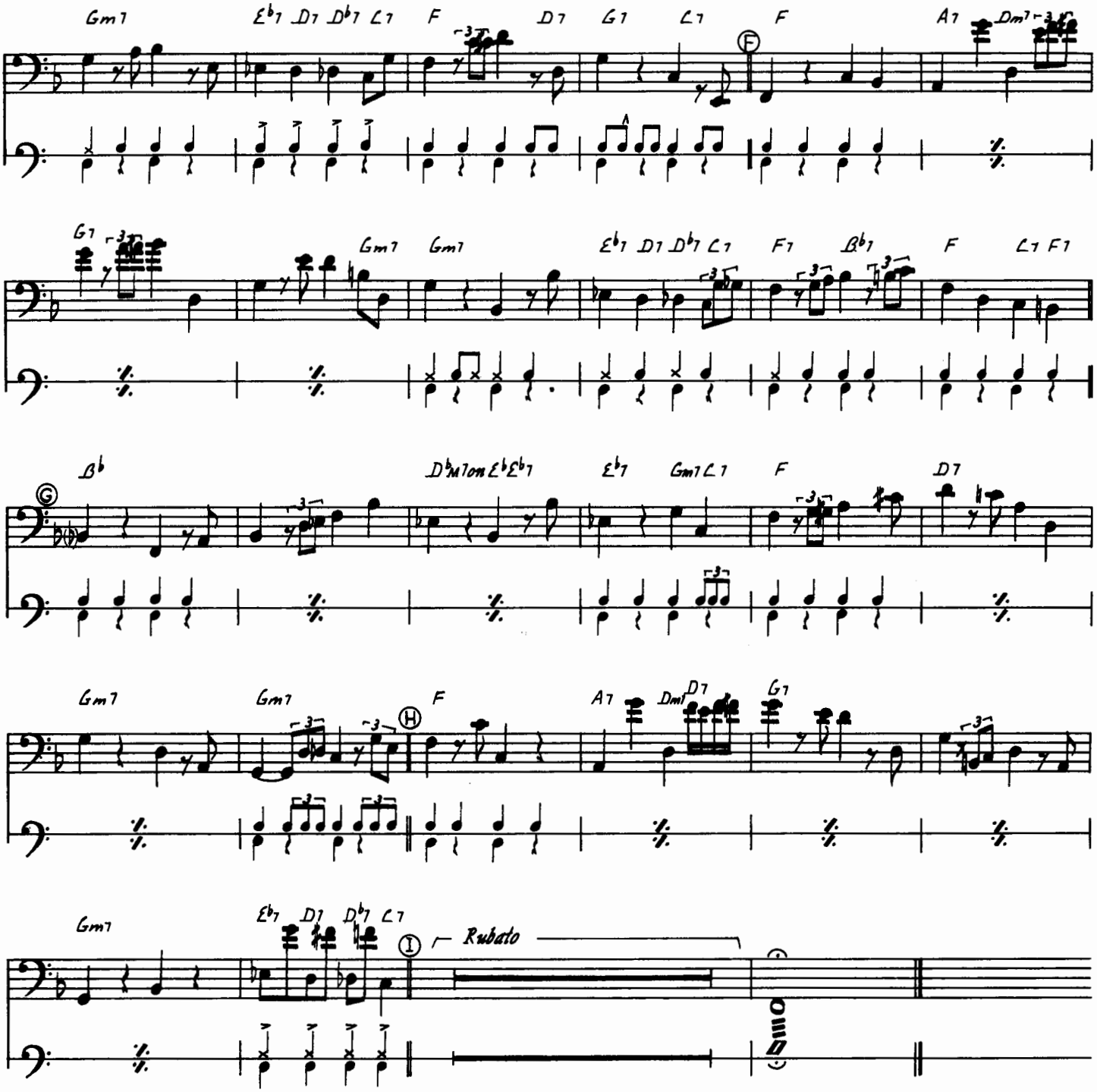
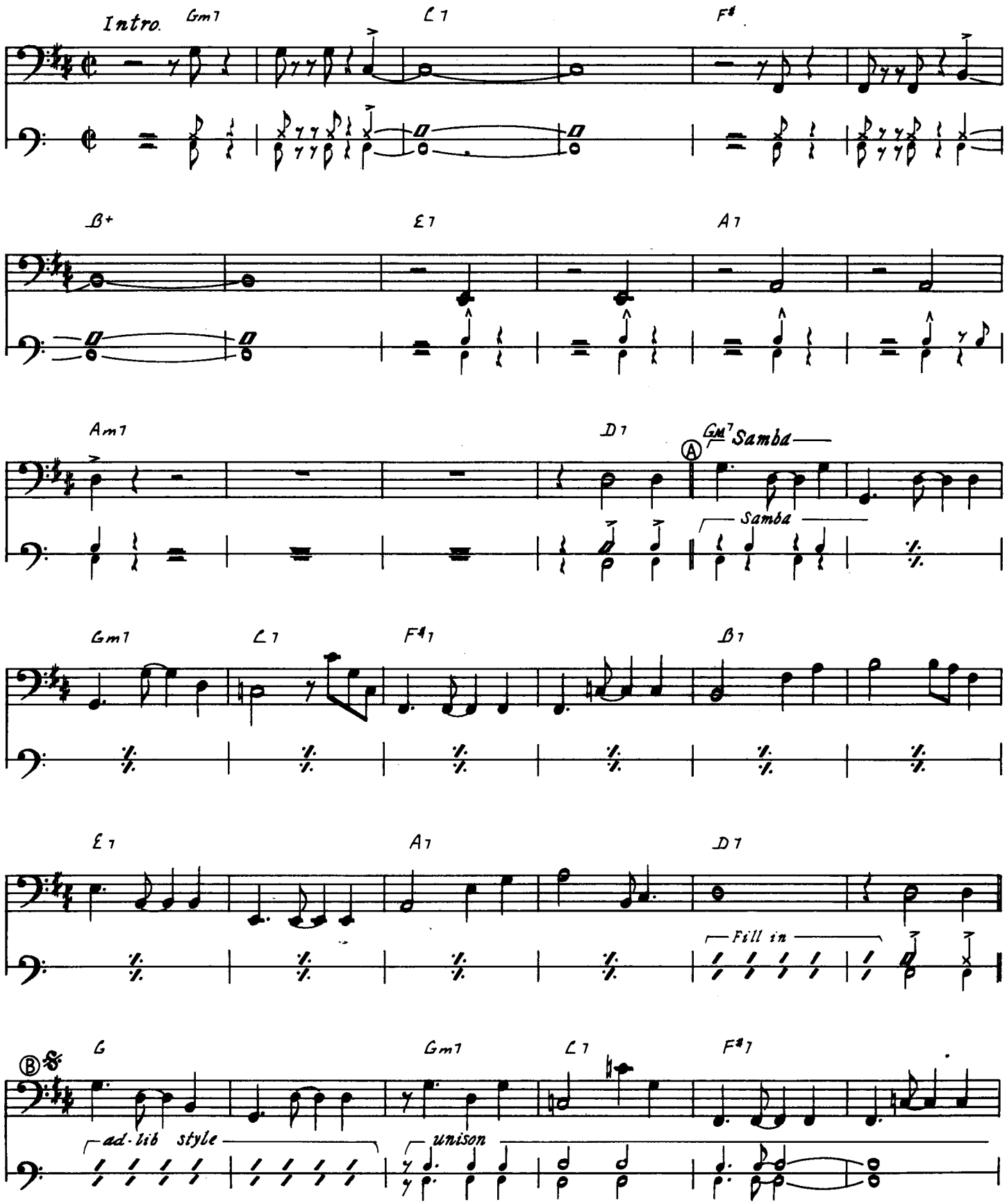

Gm7
Eb7 D7 Db7 C7
F
D7
G7
C7
F
A7
Dm7
G7
Gm7
Gm7
Eb7 D7 Db7 C7
F7
Bb7
F
C7 F7
Bb
Dbmaj7 Eb Eb7
Eb7
Gm7 C7
F
D7
Gm7
Gm7
F
A7
Dm7
D7
G7
Gm7
Eb7 D7 Db7 C7
Rubato

TRISTEZA

By Haroldo Lobo, Niltinho



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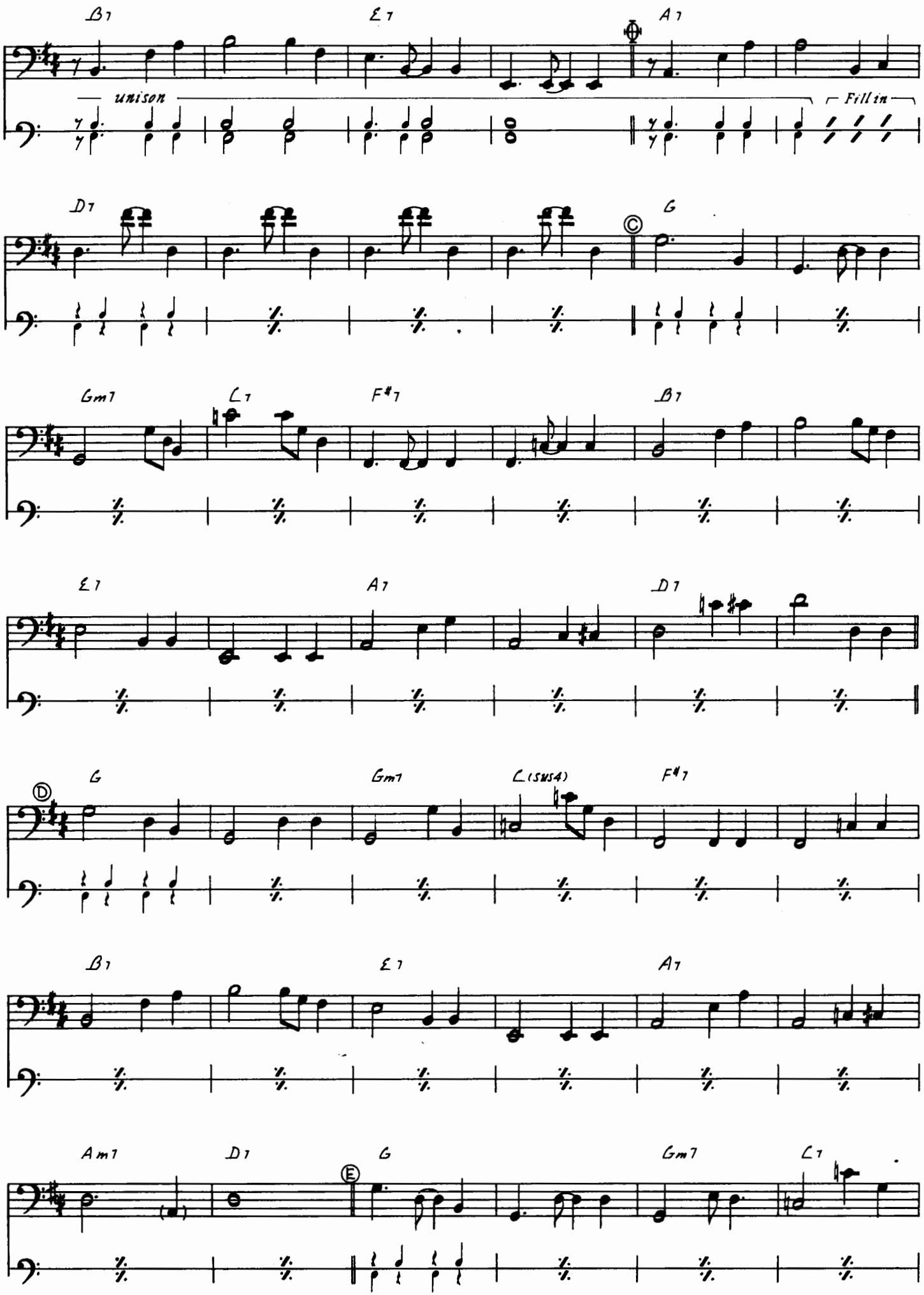
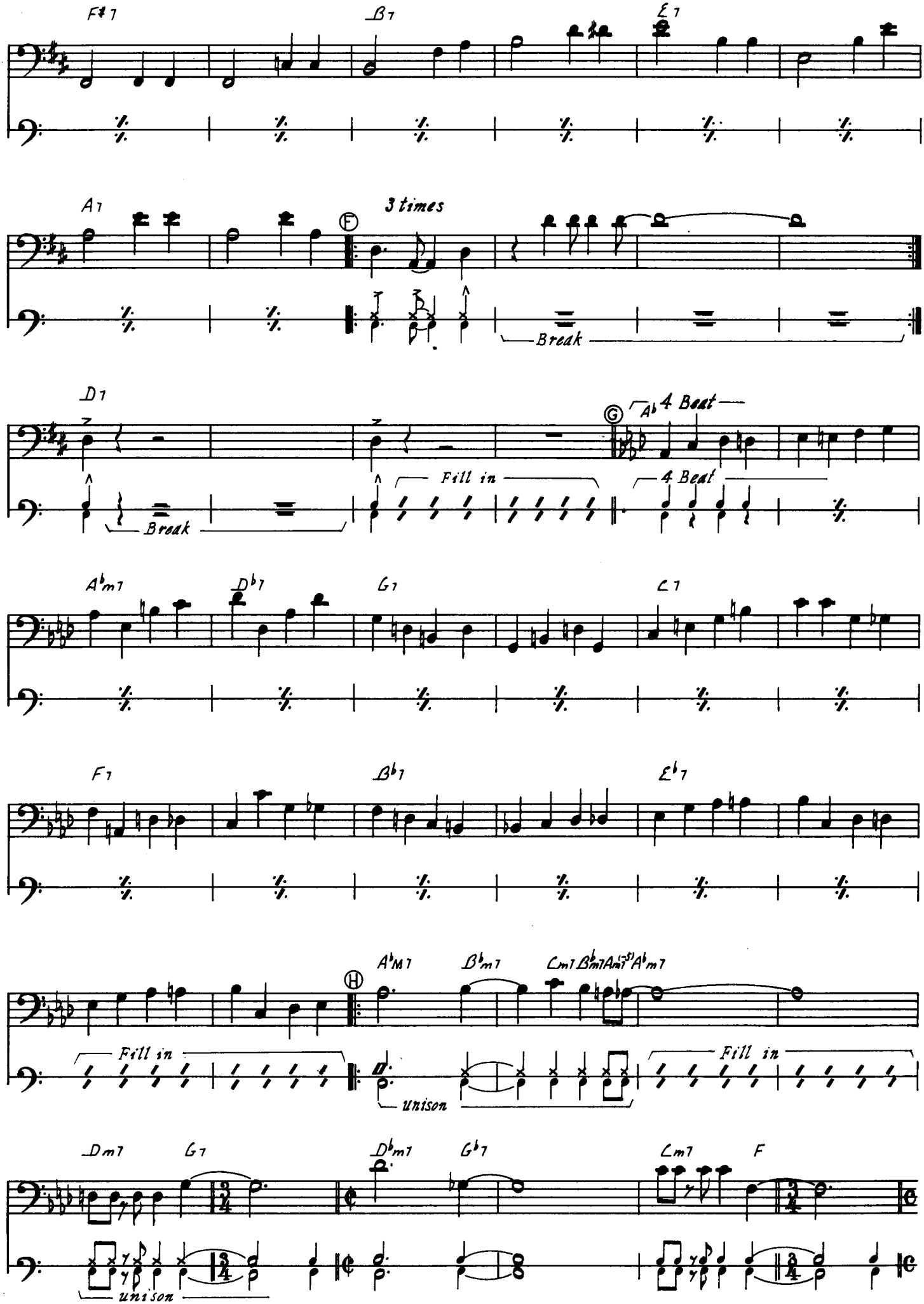
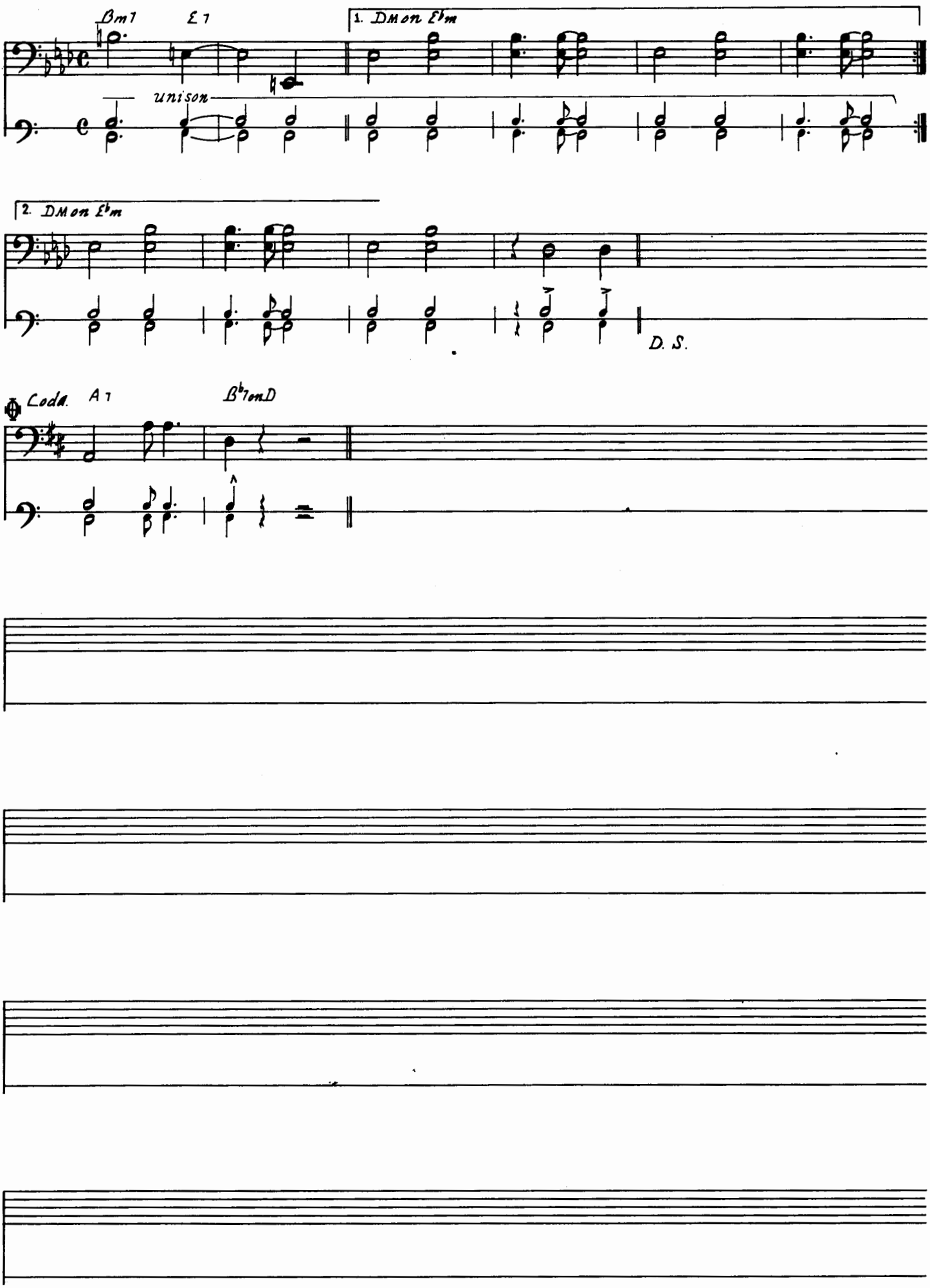
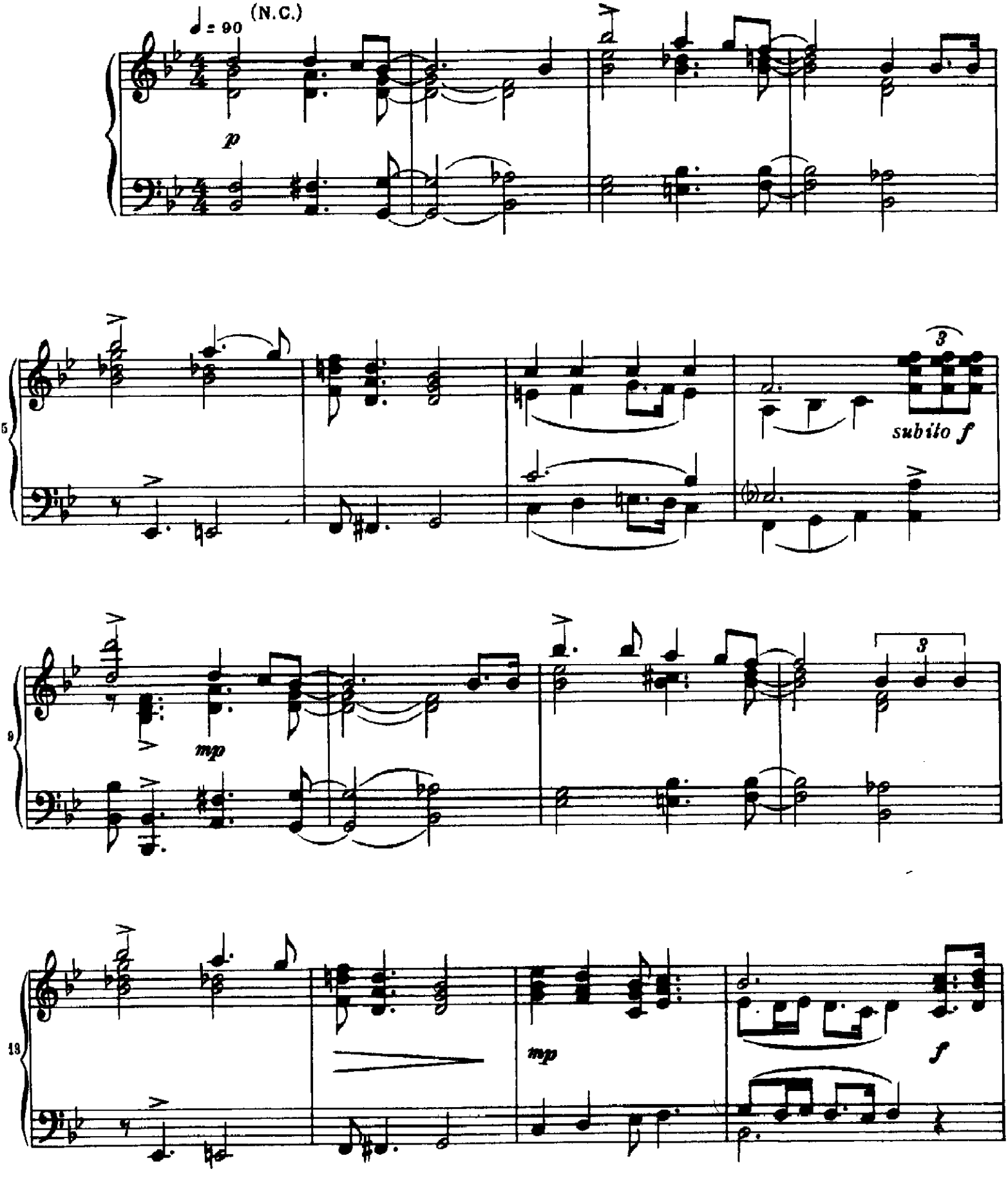

B♭7
E♭7
A7
unison
Fill in
D7
G
Gm7
C7
F#7
B♭7
E♭7
A7
D7
G
Gm7
C(SUS4)
F#7
B♭7
E♭7
A7
Am7
D7
G
Gm7
C7


F#7
B7
E7
A7
3 times
Break
D7
Ab
4 Beat
Fill in
Break
4 Beat
Abm7
Db7
G7
C7
F7
Bb7
Eb7
AbM7
Bbm7
Cm7 Bbm7 Am7(♭5) Abm7
Fill in
unison
Fill in
Dm7
G7
Dbm7
Gb7
Cm7
F
unison


Bm7
E7
1. DM on Eb m
unison
2. DM on Eb m
D. S.
Coda
A7
Bb7 on D

HYMN TO FREEDOM

By OSCAR PETERSON



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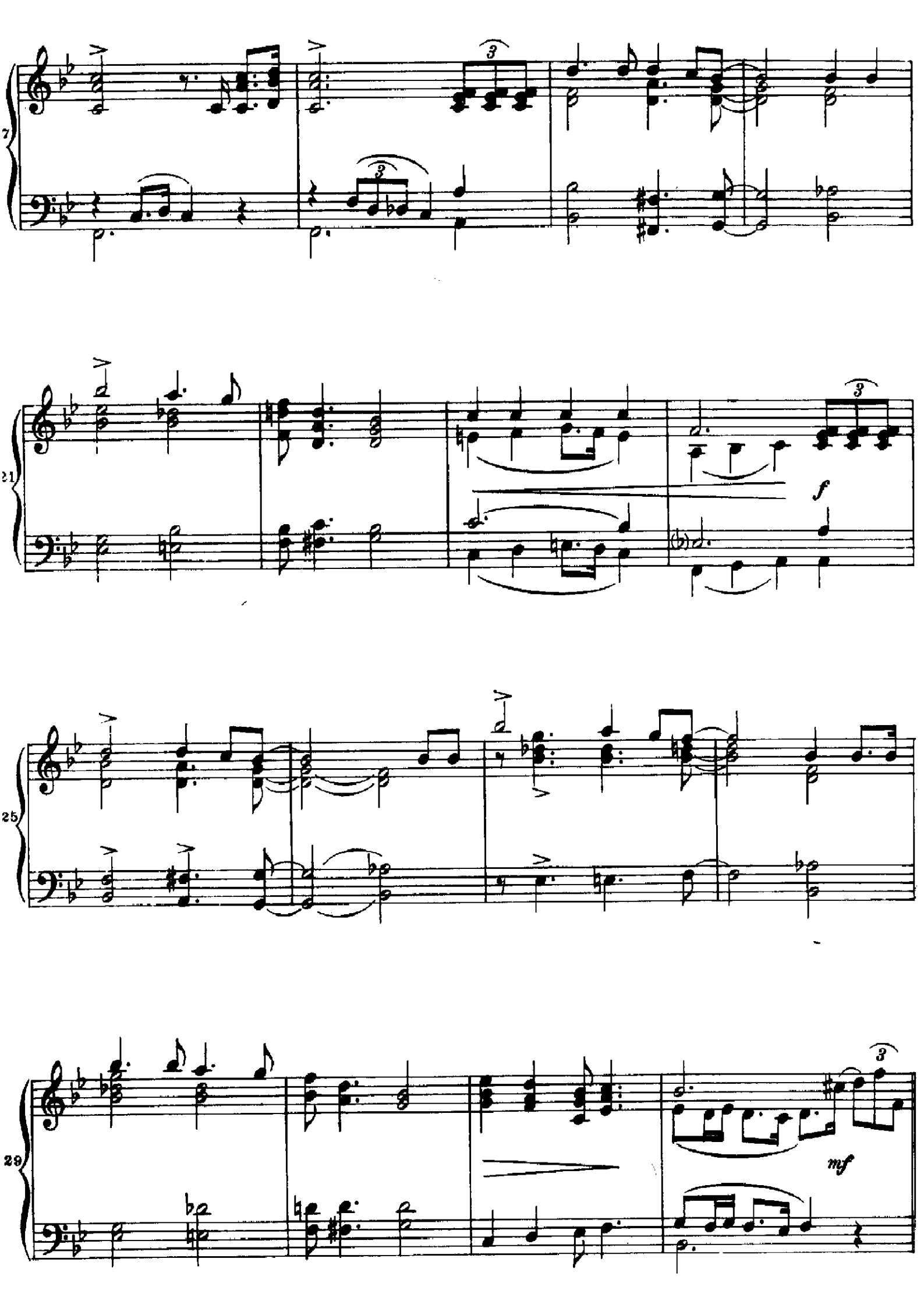
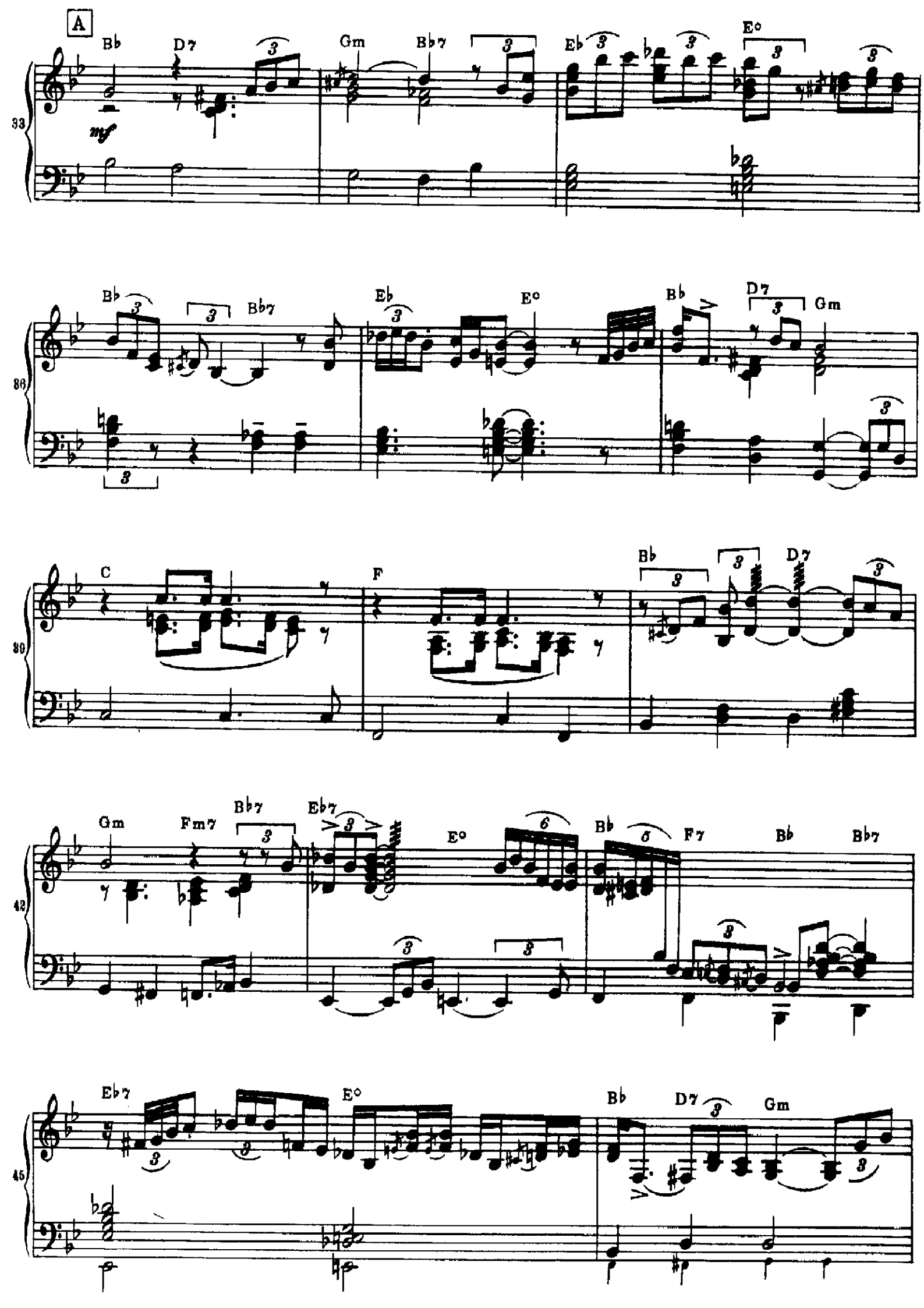
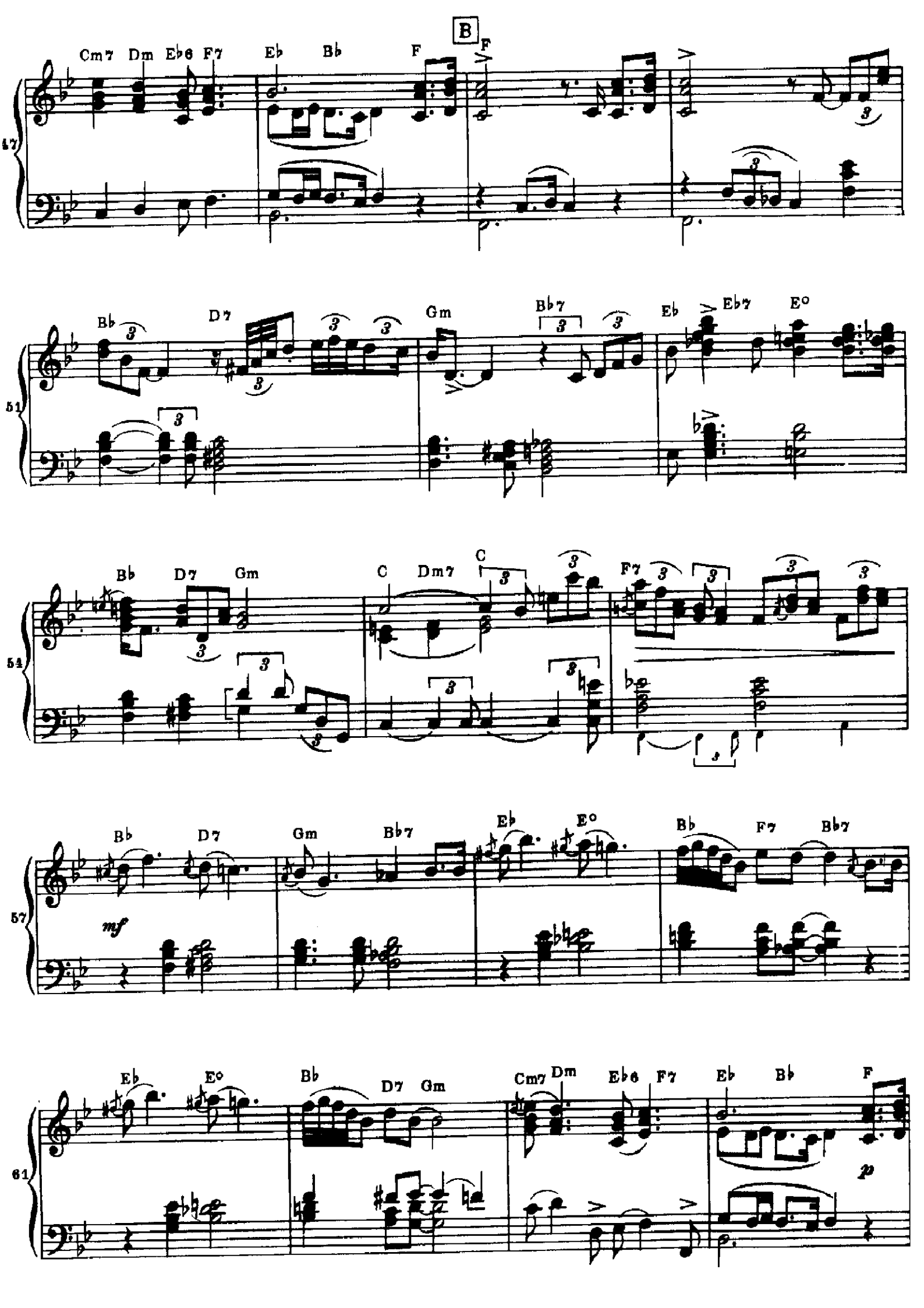
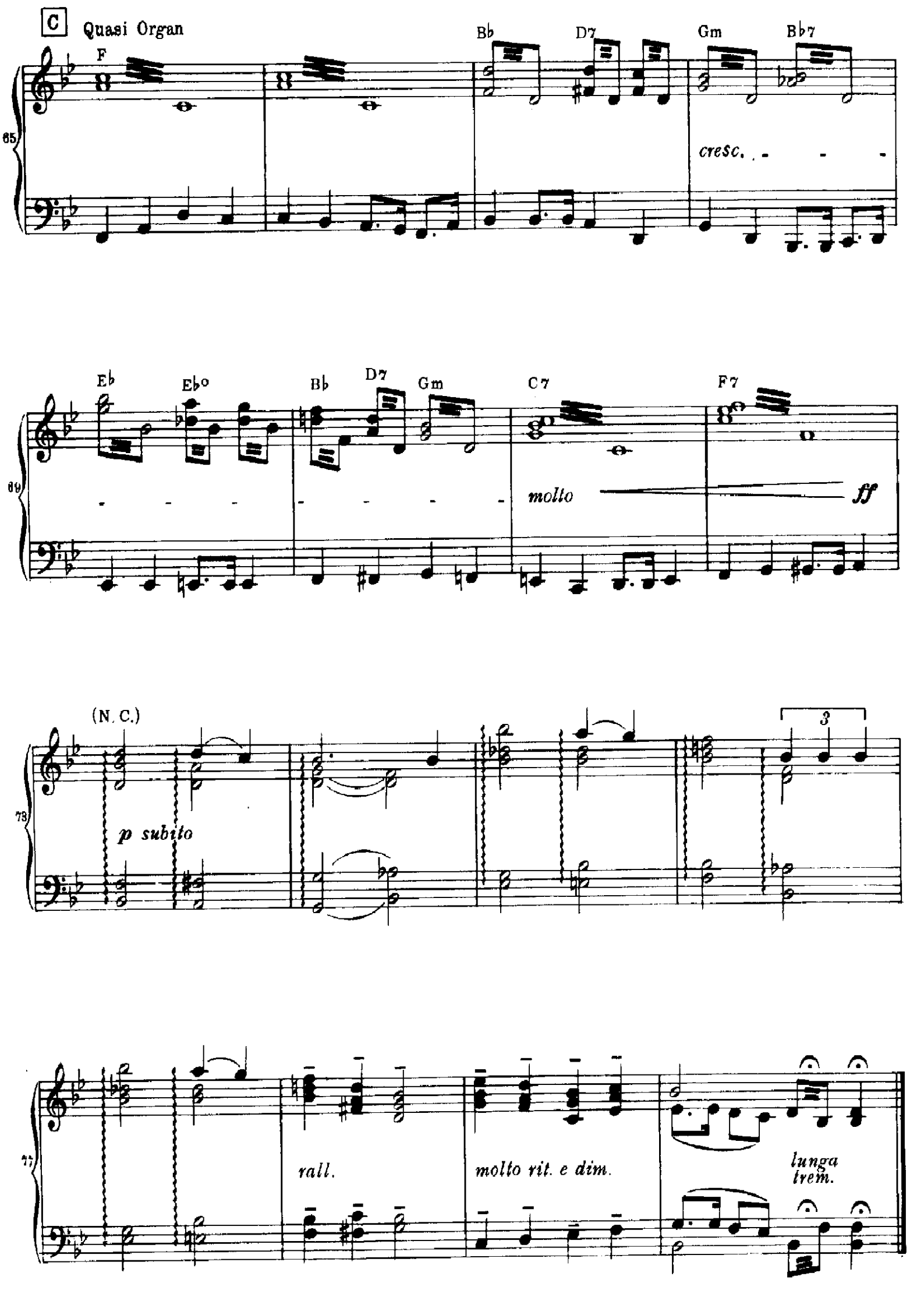

17
21
f
25
29
mf


A
Bb
D7
Gm
Bb7
Eb
Eo
mf
33
Bb
Bb7
Eb
Eo
Bb
D7
Gm
36
C
F
Bb
D7
39
Gm
Fm7
Bb7
Eb7
Eo
Bb
F7
Bb
Bb7
42
Eb7
Eo
Bb
D7
Gm
45

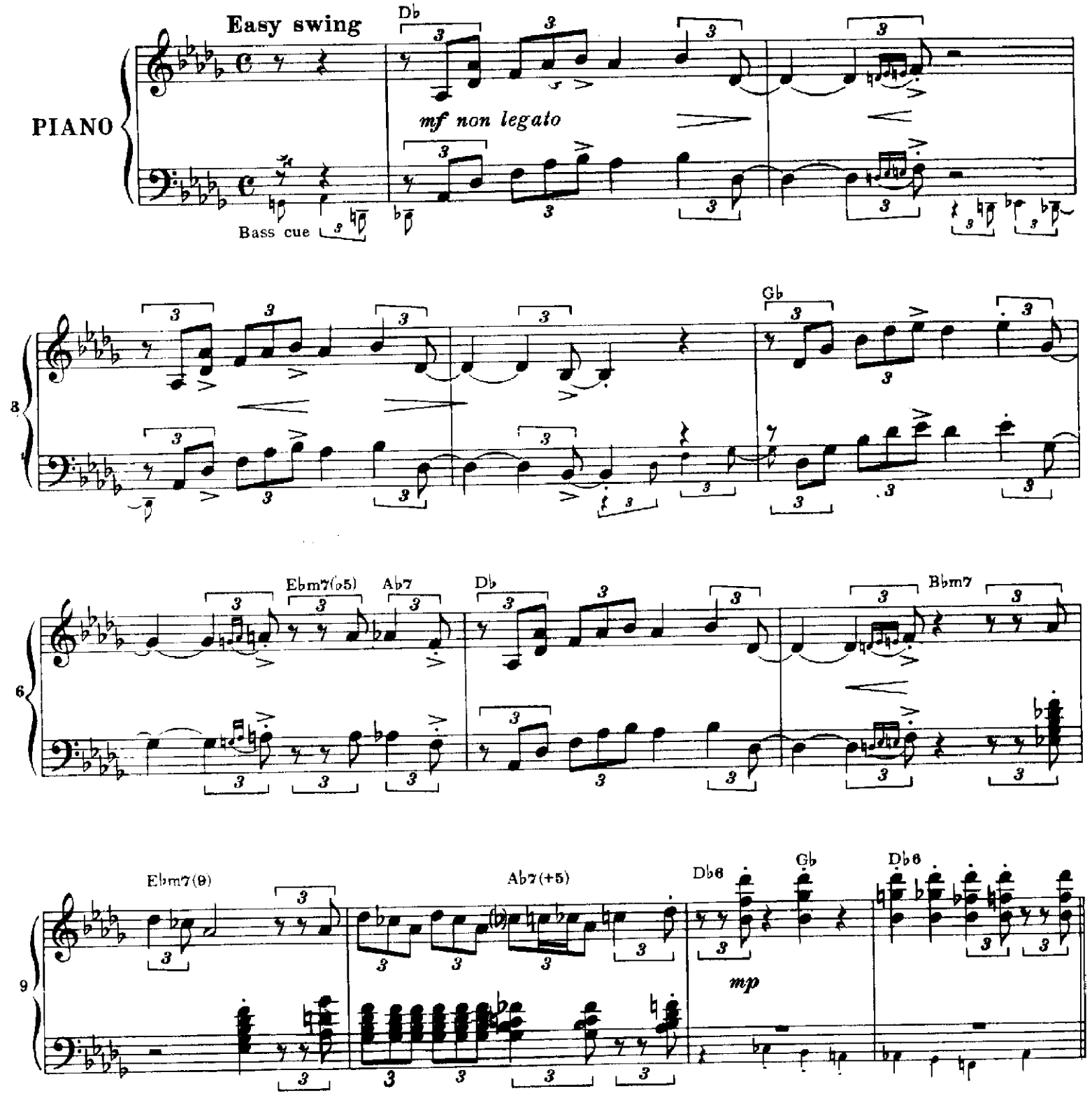

B
Cm7 Dm Eb6 F7
Eb Bb F
47
Bb D7 Gm Bb7 Eb Eb7 E°
51
Bb D7 Gm C Dm7 C F7
54
Bb D7 Gm Bb7 Eb E° Bb F7 Bb7
mf
57
Eb E° Bb D7 Gm Cm7 Dm Eb6 F7 Eb Bb F
p
61


C
Quasi Organ
F
B♭
D7
Gm
B♭7
65
cresc.
E♭
E♭°
B♭
D7
Gm
C7
F7
69
molto
ff
(N. C.)
3
73
p subito
77
rall.
molto rit. e dim.
lunga
trem.

THINGS AIN'T WHAT THEY USED TO BE

As recorded by
Oscar Peterson

By
TED PERSONS
MERCER ELLINGTON



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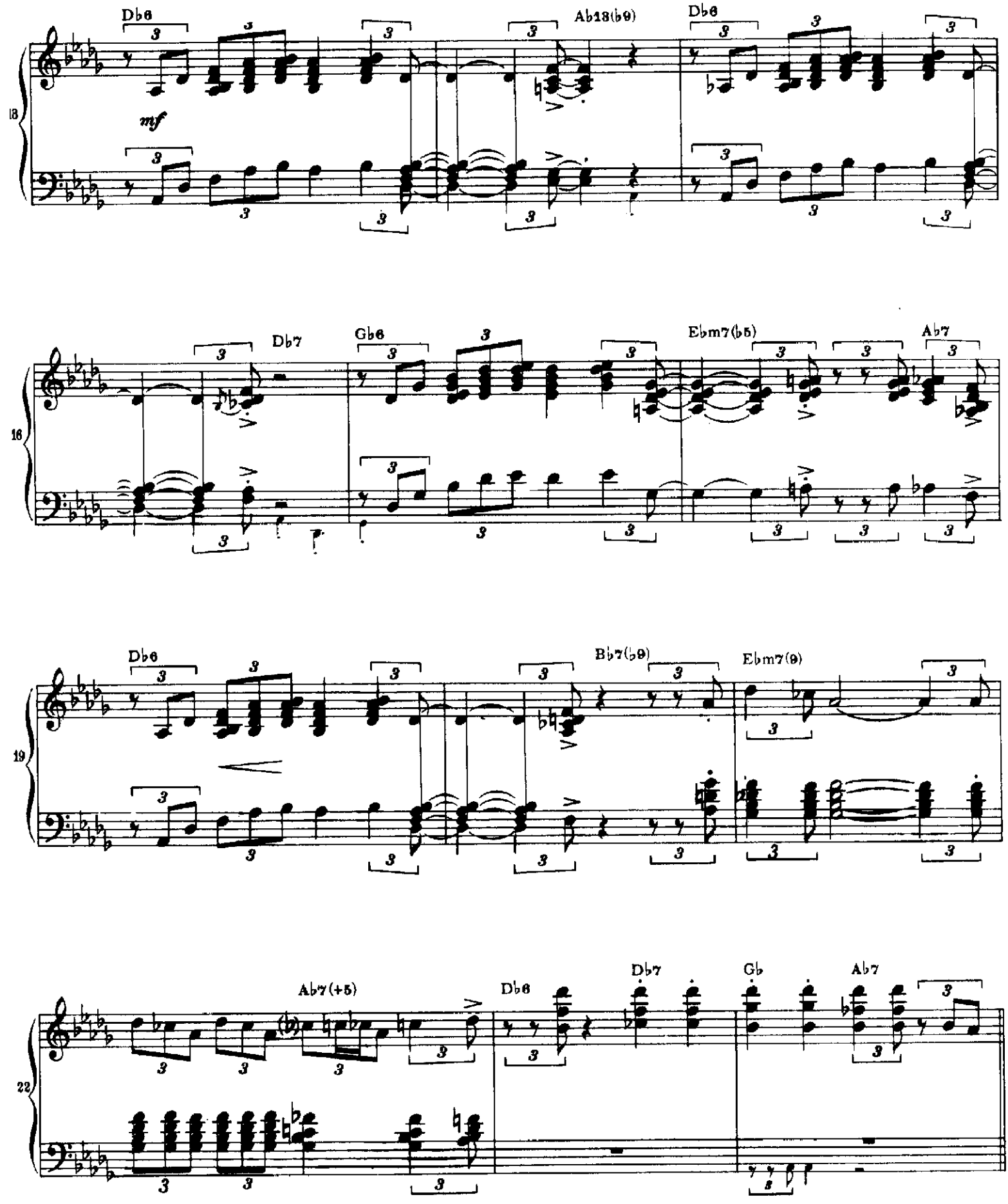
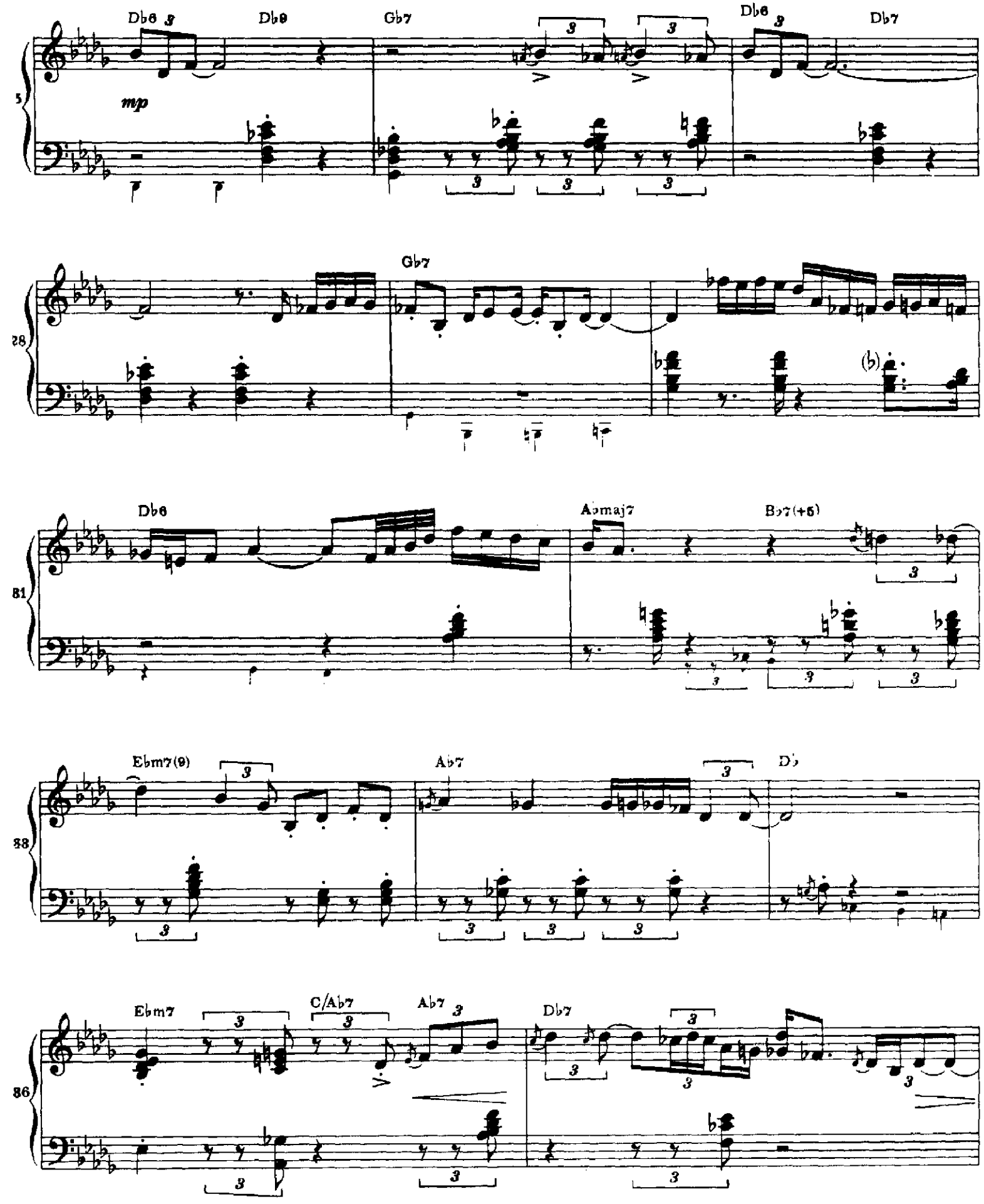
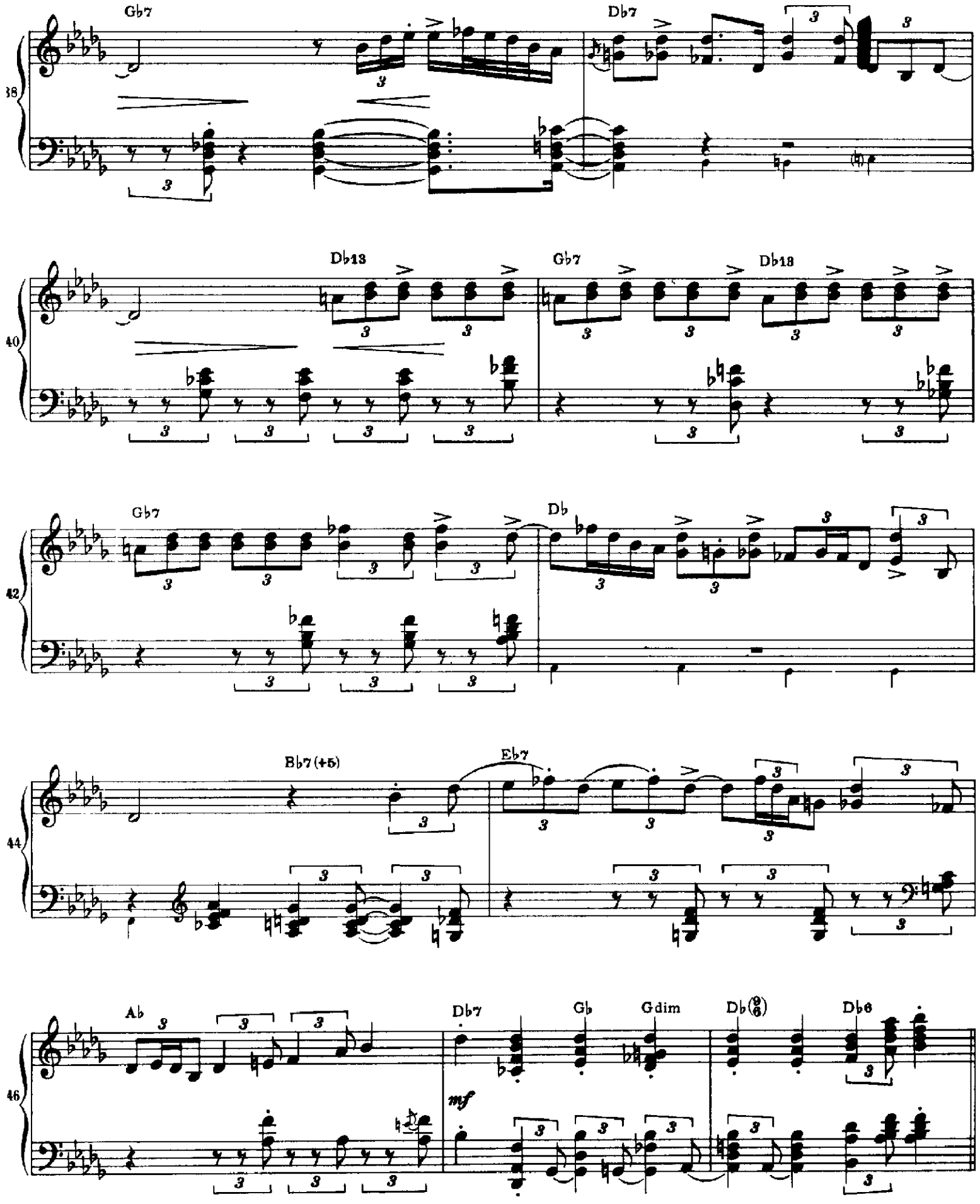
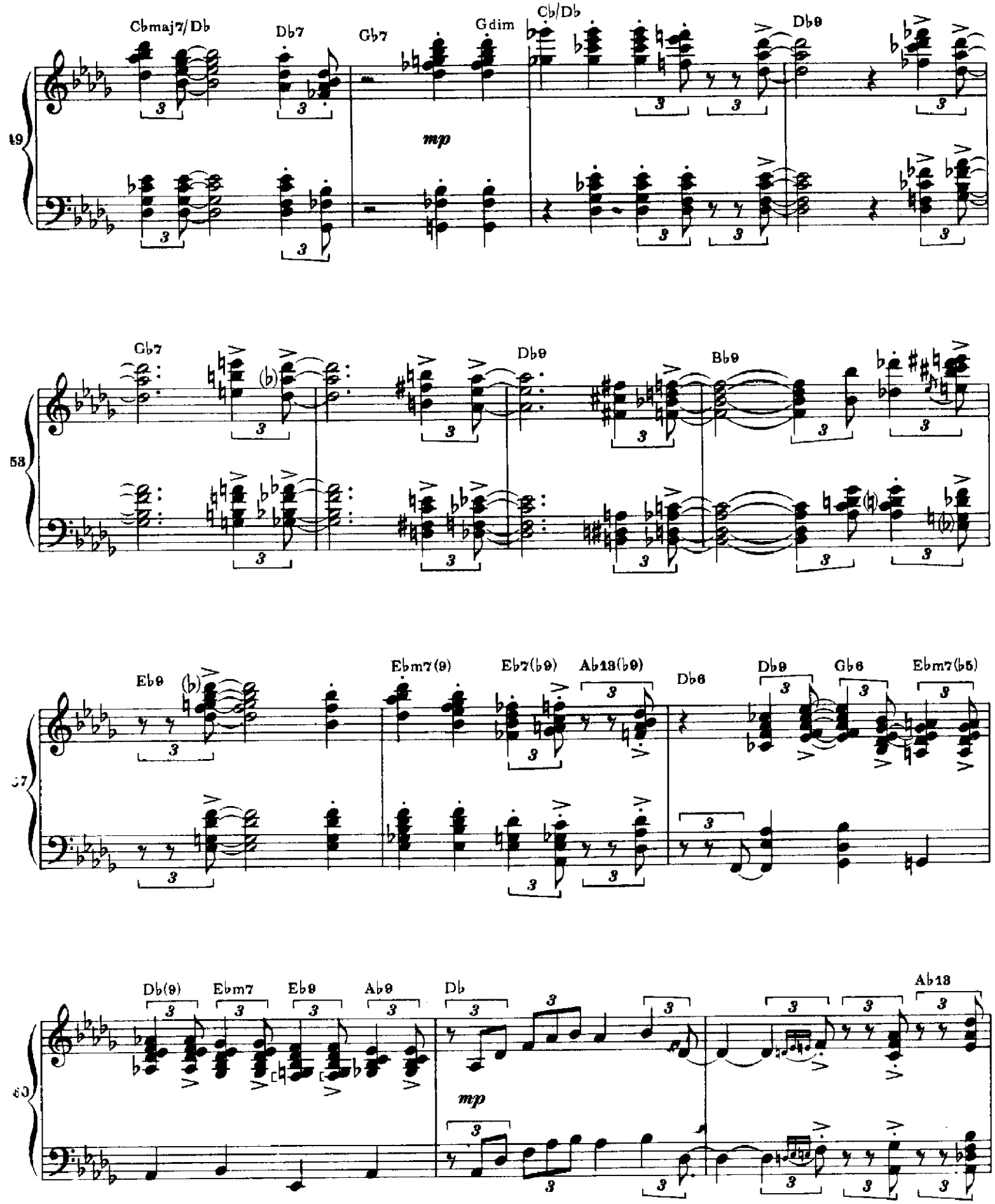
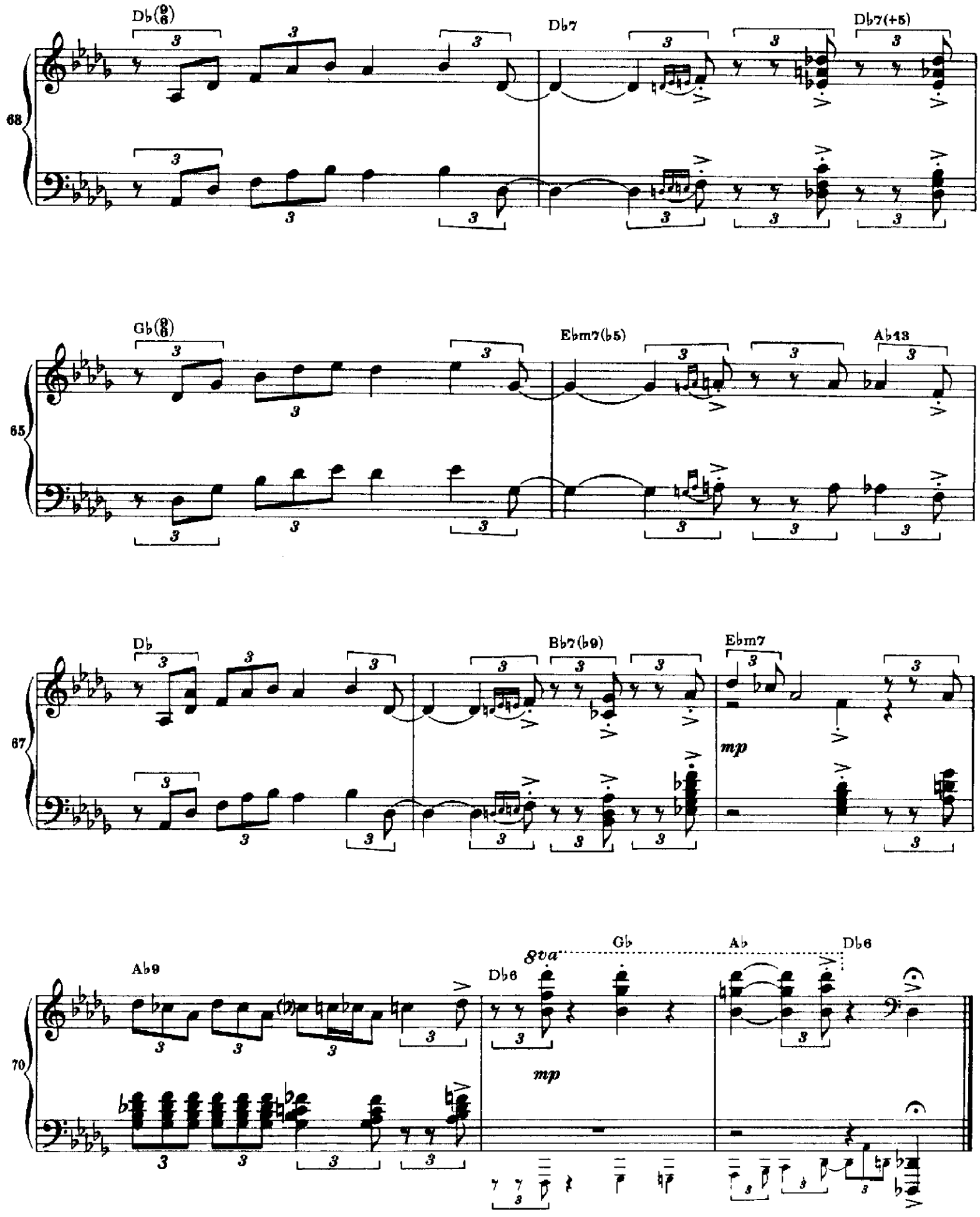

Db6
Ab13(b9)
Db6
mf
18
Db7
Gb6
Ebm7(b5)
Ab7
16
Db6
Bb7(b9)
Ebm7(9)
19
Ab7(+5)
Db6
Db7
Gb
Ab7
22


Db6
Db9
Gb7
Db6
Db7
mp
5
Gb7
28
(b)
Db6
Abmaj7
Bb7(+5)
81
Ebm7(9)
Ab7
Db
88
Ebm7
C/Ab7
Ab7
Db7
86


38
Gb7
Db7
40
Db13
Gb7
Db13
42
Gb7
Db
44
Bb7(+5)
Eb7
46
Ab
Db7
Gb
Gdim
Db(9/6)
Db6
mf


Cbmaj7/Db
Db7
Gb7
Gdim
Cb/Db
Db9
mp
49
Gb7
Db9
Bb9
53
Eb9
Ebm7(9)
Eb7(b9)
Ab13(b9)
Db6
Db9
Gb6
Ebm7(b5)
57
Db(9)
Ebm7
Eb9
Ab9
Db
Ab13
mp
60


Db(9/6)
Db7
Db7(+5)
68
Gb(9/6)
Ebm7(b5)
Ab13
65
Db
Bb7(b9)
Ebm7
mp
67
Ab9
Db6
8va
Gb
Ab
Db6
mp
70

ART TATUM

Tatum was born in Toledo, Ohio. From infancy he suffered from cataracts of disputed cause, which left him blind in one eye, and with only very limited vision in the other. Some surgery improved Tatum's eye condition to a degree, but this effort was reversed when he was assaulted in 1930 at age 20.[1] He played piano from his youth, and played professionally in Ohio and especially the Cleveland area before moving to New York City in 1932.

A child prodigy, Tatum learned to play by copying piano roll recordings his mother owned, playing by ear by the age of three. Tatum would learn both parts of a piece for four hands by feeling the keys depressed on the piano. By the age of six he was able to play songs originally performed as duets, unaware that there were supposed to be two players. In this way, he developed an incredibly fast playing style, without losing any of his accuracy. As a child he was also very sensitive to the piano's intonation, and insisted it be tuned often.

Tatum drew inspiration from his contemporaries James P. Johnson and Fats Waller, who exemplified the best stride piano style. Tatum's meteoric success began with his appearance at a cutting contest in 1933 that included Waller and others. Standard contest pieces included Johnson's "Harlem Strut" and "Carolina Shout," and Fats Waller's "Handful of Keys." Tatum was victorious, presenting his arrangement of "Tiger Rag." This was considered by Harlem musicians to be perhaps the last word in stride piano. In addition, the effortless gliding of Tatum's hands, in his interpretation of many other popular tunes, puzzled all who witnessed the phenomenon. Though many of his notes have been transcribed and played, his technique remains something of a mystery, and can be seen in films. Tatum also preferred to play last where several pianists played. He was not challenged further until Donald Lambert initiated a half-serious rivalry with him.

When Tatum's fastest tracks of "Tiger Rag" are slowed down, they still reveal a steady rhythm, with confident syncopations. From the foundation of stride, Tatum made great leaps in terms of technique and theory, and honed a new style that would greatly influence later jazz pianists, such as Thelonious Monk, Oscar Peterson, Billy Taylor, Bill Evans, and Chick Corea. Tatum's extensive use of the pentatonic scale, for example, may have inspired later pianists to further mine its possibilities as a device for soloing.

Tatum introduced a strong, swinging pulse to jazz piano, as well as other new sounds in his improvisation and self-accompaniment. He did play many lines resembling jazz solos, but he rarely abandoned the original melodic lines of the songs he played, preferring instead to feature innovative reharmonization (changing the chord progressions supporting the melodies). Occasionally, the reharmonizing was simply a matter of altering the root movements of a tune so as to more effectively apply already commonly used chords from early jazz and classical music. Yet many of Tatum's harmonic concepts and larger chord voicings were well ahead of their time in the 1930s (except for their partial emergence in popular songs of the jazz age) and they would be explored by bebop-era musicians 20 years later. Tatum worked some of the upper extensions of chords into his lines, and this practice was further developed by Bud Powell and Charlie Parker, which in turn was an influence on the development of 'modern jazz'.

He also had a penchant for filling spaces within melodies with trademark runs and embellishments. The notes and phrases within those embellishments made genuine musical statements praised by jazz and classical audiences alike. The speed of the techniques, however, made them somewhat enigmatic and difficult for ensemble playing.

Tatum tended to record unaccompanied, partly because relatively few musicians could keep up with his lightning-fast tempos and advanced harmonic vocabulary. He formed a trio during the early 1940s with bassist Slam Stewart and guitarist Tiny Grimes. During their short period of time together, they recorded a number of 78 rpm discs that feature interplay among the musicians.

Transcriptions of Tatum are popular and are often practiced assiduously. But perhaps because his playing was so difficult to copy, only a handful of musicians — such as Oscar Peterson, Johnny Costa, Johnny Guarnieri, Francois Rilhac, Adam Makowicz, Steven Mayer and Dan Knight — have attempted to seriously emulate or challenge Tatum. Phineas Newborn's playing, such as his recording of Willow Weep For Me, is closely modelled on Tatum.

Tatum recorded commercially from 1932 until near his death, though the predominantly solo nature of his skills meant that recording opportunities were somewhat intermittent. Tatum recorded for Decca (1934–41), Capitol (1949, 1952) and for the labels associated with Norman Granz (1953–56). For Granz, he recorded an extended series of solo albums and group recordings with, among others, Ben Webster, Buddy DeFranco, Benny Carter and Lionel Hampton.

Although Tatum refrained from classifying himself as a classical pianist, he adapted several classical works into new arrangements that showcased his own musical style.

Only a small amount of film showing Art Tatum playing exists today as the vast majority has been lost (several minutes of professionally shot archival footage can, for example, be found in Martin Scorsese's documentary Martin Scorsese Presents the Blues). Tatum appeared on Steve Allen's Tonight Show in the early 1950s, and on other television shows from this era. Unfortunately, all of the kinescopes of the Allen shows, which were stored in a warehouse along with other now defunct shows, were thrown into a local rubbish dump to make room for new studios. However, the soundtracks were recorded off-air by Tatum enthusiasts at the time, and many are included in Storyville Records extensive series of rare Tatum recordings.

Art Tatum died in Los Angeles, California from the complications of uremia (as a result of kidney failure), having been a heavy drinker since his teen years. He is interred in the Forest Lawn Memorial Park Cemetery in Glendale, California.

ARTIST TRANSCRIPTIONS

PIANO

Transcribed by
Brent Edstrom

SOLO BOO

In a Sentimental Mo

All the Things You A

Stormy Weath

Cherok

Carav

Tende

HAL LEONARD

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ART TATUM

JAZZ PIANO'S GREATEST PERFORMER

He dazzled them—listeners and fellow musicians alike. Art Tatum's technical command of the keyboard was unsurpassed. In the beginning, his right hand runs and his rhythmic left hand showed them what stride piano was all about and what swing was about to become. He was one with the keyboard; he was technically amazing. Harmonically, he was ahead of his peers. Tonality and tempo were ever fluid, often unpredictable.

He was born in Toledo, Ohio on October 13, 1909. He attended schools for the blind in Toledo and Columbus, due to diminished eyesight in one eye and complete blindness in the other. His sister Arline says that he "was a beautiful person to be with, seldom moody or selfish." His brother Karl (a helpmate to Art in later life) was always cheered on by Art for his athletic prowess.

Encouraged by musically active parents, he started playing piano by ear at the age of three. He learned to read music by Braille, taking lessons on the piano as well as violin and guitar. While studying at the Toledo School of Music, he was encouraged to become a classical pianist. But what he heard on recordings, piano rolls, and the radio had him answering the call of James P. Johnson and Fats Waller instead. So he formed his own band, playing around the general region.

Tatum did stints with the dance bands of Speed Webb and Milton Senior. He was given his own fifteen-minute show on the Toledo radio station WSPD, which was broadcast on one of NBC's national feeds. In 1932, he left Toledo to accompany singer Adelaide Hall and gigged for a time in New York. This time became legendary in jazz annals because of the "cutting" contests that took place in various clubs, especially in Harlem. Tatum found himself pitted against other pianists that included Willie "The Lion" Smith, James P. Johnson and Fats Waller.

"Tiger Rag" was usually the tune that left the other pianists in the lurch. It is at this time that the superlatives and descriptions of his technique ran rampant: "complicated runs," "prodigious memory," "technical ability," "as choruses developed it was like watching each petal of a flower unfold,"

"played like the wind," "spectacular embellishment," "blazing speed and agility," "cascading arpeggios." Yet all of this came with a delicate touch. He became the strongest after-hours draw at the cradle of swing, The Onyx Club on Fifty-Second Street.

Money and steady gigs were tough to get in New York during the mid-thirties, so Tatum returned to midwest venues, primarily in Cleveland and Chicago. He then left for the beckoning hot music scene on Central Avenue in L.A., as well as the classy Sunset Boulevard clubs. He played on radio's *Bing Crosby Show*, giving him national exposure and renown. Performances at many Hollywood celebrity parties were followed by a London tour in 1938. He returned from London to perform in L.A.'s and New York's prime clubs.

Tatum's first recordings, made in 1933 for Brunswick, then for Decca, were primarily solo recordings and good ones. These, along with Tatum's recordings throughout the thirties, were in fact splendid ones. He literally turned the jazz community around with his first recordings. His 1937 version of "Body And Soul" and 1939 recording of "Tea for Two" both made the charts. These were prime examples of his popular song interpretations (now standards), many of those the very pretty ones, some blues, and even classical tunes, all showcasing his improvisational abilities.

In the forties, Tatum switched briefly to a trio format (modeled after the Nat Cole Trio), with Slam Stewart on bass and Tiny Grimes (later Everett Barksdale) on guitar. Back on solo piano, he showed brilliant virtuosity on the concert recordings made by Gene Norman that are now available on CD (some cuts on *Piano Starts Here*). The *Complete Capitol Recordings* (1949-1952) show Tatum at the height of his powers,* in settings that provided the finest pianos and optimum recording conditions. For these sessions, in addition to the popular ballads of his usual repertoire, he added a true statement of African-American blues, W.C. Handy's "Aunt Hagar's Blues." Another splendid example of Tatum's artistry, "How High The Moon," was not issued the first time. In the new liner notes for these sessions, Pete Welding sums them up most poetically: "Tatum rises time and again throughout these vigorous, deep, resourcefully imaginative performances in which the brilliant, audacious fertility and playfulness of his musical thinking are mated perfectly to a prodigious technical command which enables him to translate whatever he was able to imagine into bristling life—immediately, fully, without intervention, as if in a single incandescent flash."

Starting in 1953, Tatum recorded a record 121 tunes [these numbers vary] on Norman Granz's Clef label. (They appear now on the Pablo CDs, *The Tatum Solo Piano Masterpieces.*) Granz also partnered Tatum with the jazz greats of the day: Benny Carter, Louie Bellson, Buddy DeFranco, Harry Edison, Roy Eldridge, Lionel Hampton, Jo Jones, Buddy Rich, Red Callender, Barney Kessel, and Ben Webster. During this period, Tatum stretched his harmonies and progressions into newer, lusher territory and tonal colors.

The listening public (both during Tatum's lifetime as well as now) is fortunate. There is a great body of technically well-recorded material. From early-on, everyone was well aware of his talents, and the business aspects of Tatum's career seemed to be handled smoothly.

He loved to "sit in" with other players and, after his own jobs, would make the rounds of after-hours clubs. Numerous stories exist from awe-struck musicians about these often chance meetings. In a 1985 essay, Billy Taylor observed that Tatum "...used his foot [on the pedal] almost as another hand. He did things that had not generally been done by a solo jazz pianist. But he did it for color and to use the instrument to its fullest potential." Teddy Wilson noted, "He was so far ahead of everybody else. Harmonically, as a kid, he was using flatted fifths and all the added tones, and improvising those wonderful progressions where he would jump on the other side of the key circle, using the substitute...He was the most exceptional musician I've ever met." The critics agreed and Tatum began to get awards from *Metronome*, *Esquire* and *Downbeat*.

On the personal side, Art Tatum was big but not tall. He wore beautifully tailored suits, often pin-striped with wild ties. He enjoyed baseball and playing cards. (Diminished eyesight aside, his memory was unequaled.) He traveled first class, loved beer, ate well, and lived well. His marriage to his first wife, Ruby, was tumultuous, certainly owing in part to the gypsy lifestyle and crazy hours. They bore a son, Orlando.

While in Los Angeles, he met and fell in love with Geraldine Williamson. After a long relationship, they married in 1955.

During the Granz recordings, Tatum was found to have an advanced case of uremia, a kidney disease. He quickly replaced his beer with fruit juice and began to lose weight. But the disease soon caught up with him. Tatum's final live performance was at the Hollywood Bowl in August 1956. The recordings made just prior to his death (at age 47) on November 5th of that year gave no hint of Tatum's failing health and were as dazzling as all the others.

Tatum was characterized by Erroll Garner as a "virtual God among jazz pianists." Indeed, Fats Waller once introduced Tatum with this statement: "Ladies and gentlemen, God is in the house." McCoy Tyner called him "the greatest pianist that ever lived. I think he is a genius." Many have called him "the single greatest improviser in jazz history."

**All Music Guide To Jazz*
(Scott Yanow), Miller Freeman

DISCOGRAPHY

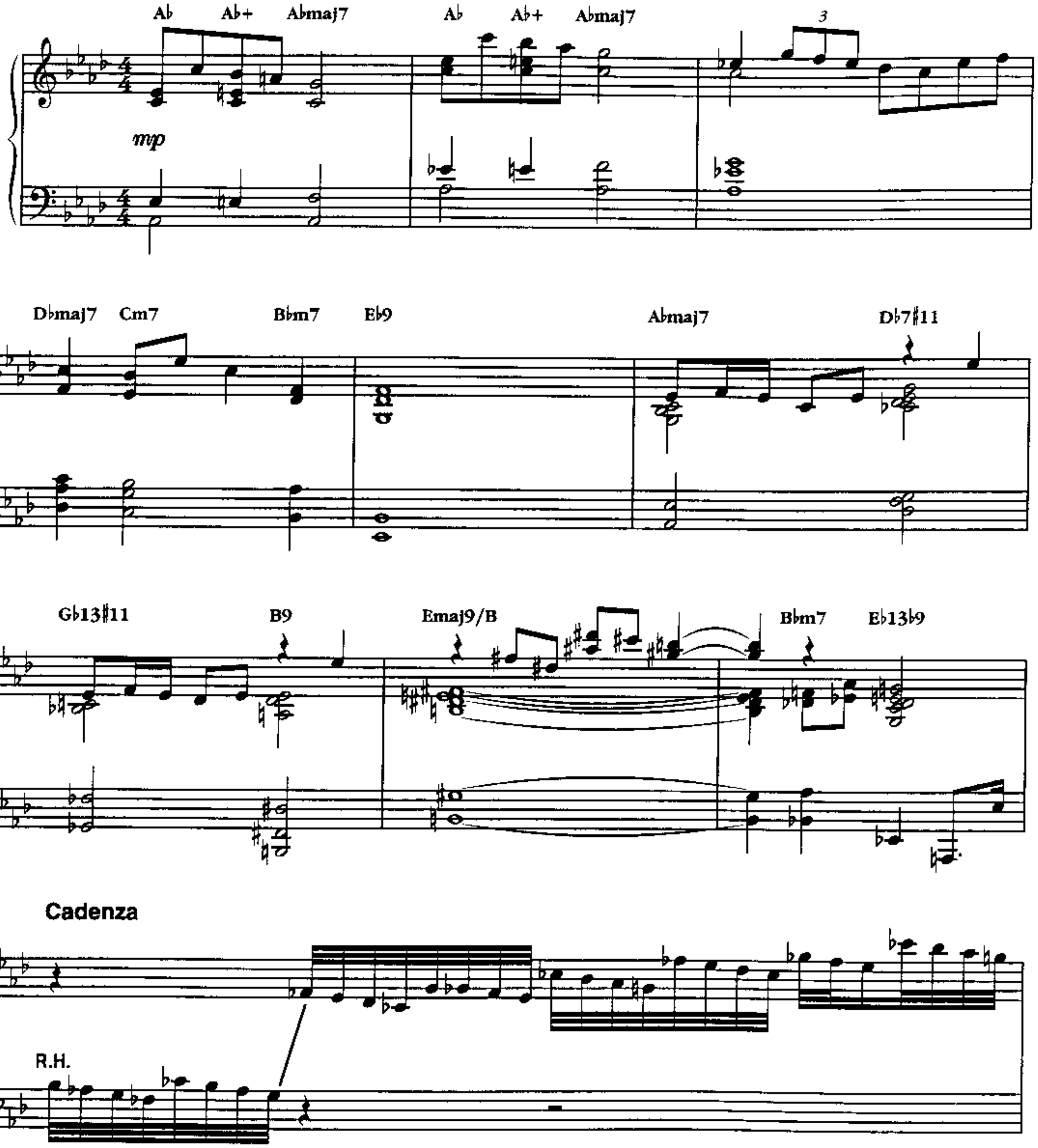
ALL THE THINGS YOU ARE	*Art Tatum Solo Masterpieces #3 (1953-1955)* Pablo 2405-434 (recorded 12/29/53)
CARAVAN	*California Melodies,* Memphis Archives 7077 (recorded 4/11/40)
CHEROKEE	*Art Tatum Solo Masterpieces #1 (1953-1955)* Pablo 2405-436 (recorded 4/22/54)
IN A SENTIMENTAL MOOD	*Art Tatum Solo Masterpieces #8 (1953-1955)* Pablo 2405-439 (recorded 12/29/53)
STORMY WEATHER	*Classic Early Solos (1934-1937)* Decca Jazz, GRP GRD-607 (recorded 8/24/34)
TENDERLY	*The Complete Capitol Recordings (1949-1952)* CDP 21325 2 (recorded 9/29/49)

ALL THE THINGS YOU ARE

from VERY WARM FOR MAY

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Freely with rubato



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8va

Abmaj7 Ab+ Ab13

loco

Dbmaj7 Gbmaj7 3

Gm7b5 C7 Fm G7alt C7

Fm9 Bbm9 Ebmaj7 Eb7b9

mf

Abmaj7 Ebm13 Ab13b9 Dbmaj7 G7alt

8vab

loco

Cmaj7 E Am

Cm7 Fm7 B♭7♭9

suddenly faster

E♭maj7 E♭9 A♭

Am7♭5 D7

L.H.

Gmaj7 B♭7

Am11 Bbm11 Eb13 Ab13 Dbmaj7#11 Dm9 D7alt

Gmaj7

N.C. B7b9 Emaj7

Ab7#11 Fm(maj7) Bbm

Eb7 Abmaj7 Ab7alt Db6

G♭13♯11 8va loco

A♭

B°7

B♭m7

E♭9

Abmaj7

N.C.

C7♭9

Fm

B♭m

E♭7

Abmaj7

A♭7

D♭maj7

G7alt Cmaj7 Cm7

Fm7 E7alt

Ebmaj7 Eb7 Ab

Am7b5 D7 GmaJ7

A♭o7 Am7

3

A♭9 8va loco D7alt G

3 6

F♯m7♭5 B7

R.H.

7

Emaj7 8va chord gliss.

A♭7alt Fm6/9

loco

3 3

Bbm9 Eb7alt Abmaj7 Ab7sus Ab7alt

Dbmaj7 Gb13 Cm/Eb

Bb7alt Bbm7 F7#5 Bbm7 Eb7b9

Ab Db13#11 Gb13 B13 Eb7 Ab Gm7b5 C7

Fm Bbm

Eb7 Abmaj7 Dbmaj7

G7alt Cmaj7

Cm7 Fm7

Bb7 E7

Ebmaj7 Eb7 Ab Am7b5 D7 G Abo7 Am11 D7 G

9:8

9:8

F♯m7♭5

B7

F♯m7

B7

Emaj7

A♭7♯11

Fm

B♭m

3

3

3

3

3

3

E♭7

3

A7

A♭maj7

A♭7

Dbmaj7

Bbm7b5

Ab/Eb

tr

Ab07

Bbm7

Bbm7 F7 Eb7

Abmaj7 tr G7 C7

Fm Bbm

Eb7 Abmaj7 8va loco Ab7

Dbmaj7 Dm7b5 G7

8vab loco

C

Cm7

Fm7

Bb7b9

Eb7#11

Ebmaj7

Abmaj7

Am7b5

D7

Gmaj9

D7 Gmaj7

Am11 Gb7#11 F7 E7 Ebmaj7#11 D7alt

Gmaj7 Am7 D7

Gmaj7

F#m7b5 B7

EmajJ7 Ab7alt Fm9(maj7)

Bbm Eb7 A7b5

AbmajJ7 Ab13alt DbmajJ7

Bbm7b5 8va loco

Abmaj7 B°7 8va loco

L.H. R.H.

Bbm7

Eb7 Abmaj7 Dbmaj7

Cm Bbm7 Eb13 Fm Bbm Eb Eb13

Ab N.C. E7 Bbm11 A7b5

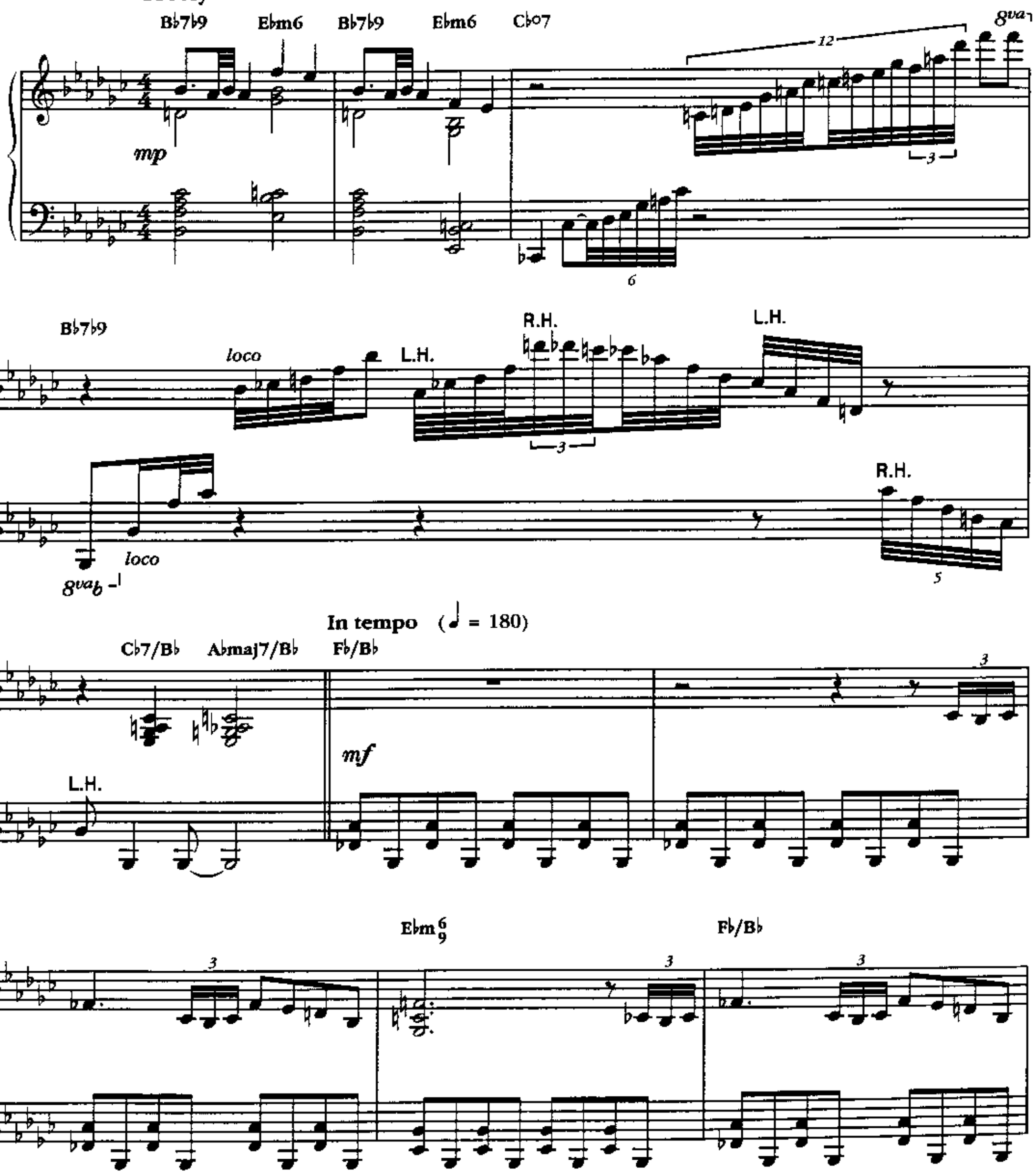
Abmaj7

8va

CARAVAN

from SOPHISTICATED LADIES

Words and Music by DUKE ELLINGTON,
IRVING MILLS and JUAN TIZOL



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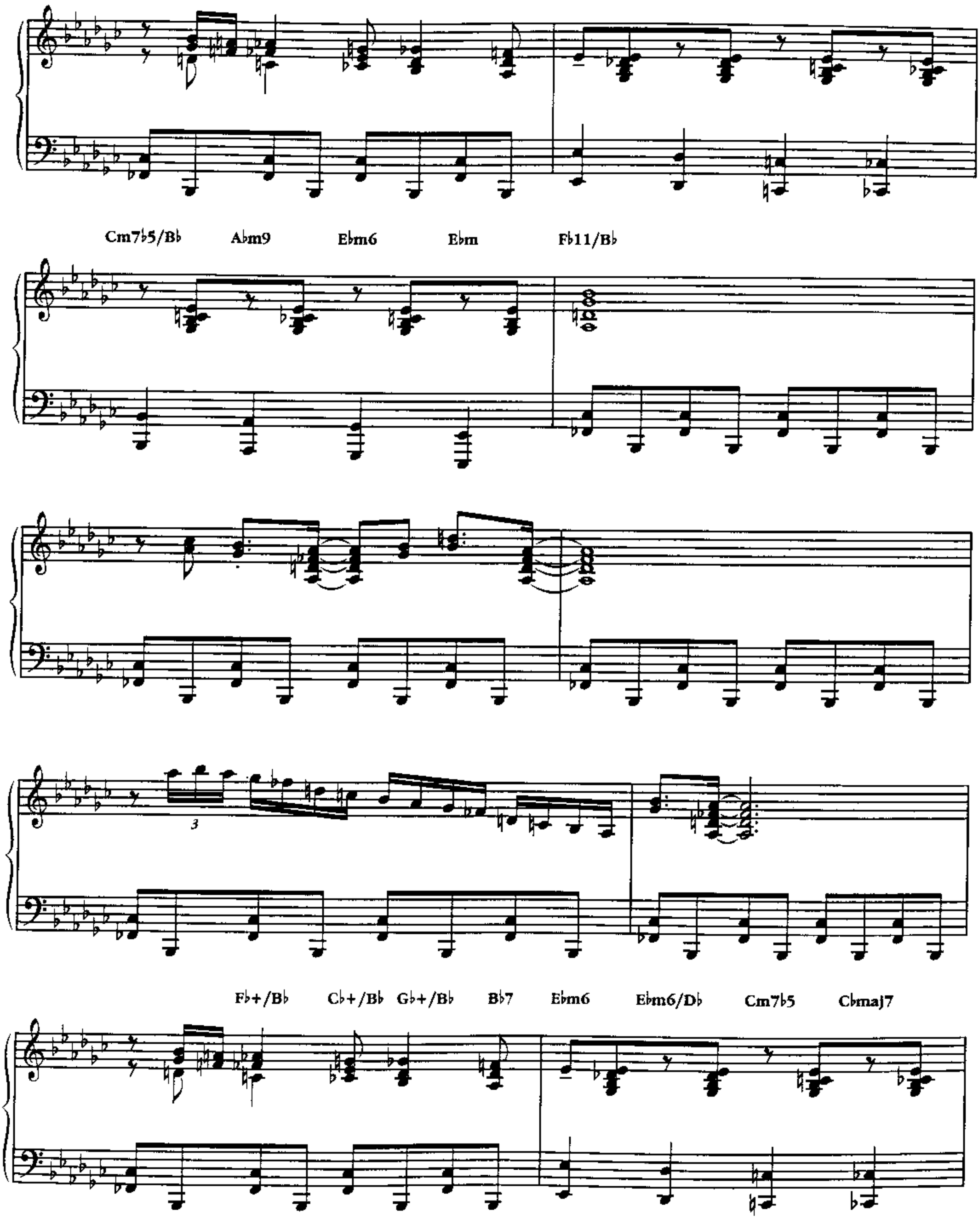
Ebm 6/9 Fb7b5/Bb A°7/Fb

Fb Fb7

Fb11/Bb

Fb+/Bb Cb+/Bb Gb+/Bb Bb7 Ebm6 Ebm6/Db Cm7b5 Cbmaj7

Cm7b5/Bb Abm9 Ebm6 Ebm Fb11/Bb



Fb+/Bb Cb+/Bb Gb+/Bb Bb7 Ebm6 Ebm6/Db Cm7b5 Cbmaj7

Cm7♭5/B♭ A♭m9 F♭11 E♭7 8va loco

8va loco

A♭7

D♭7

G♭6 B♭9

F♭11

3 3

Fb+/Bb Cb+/Bb Gb+/Bb Bb7

Ebm6 Ebm6/Db Cm7b5 Cbmaj7 Cm7b5/Bb Abm9 Ebm6

Fb11

Fm7 B♭7

E♭m A♭ E♭m(maj7) C7/E

Fm9 E♭m7 D° E° Fm7

B♭7

R.H. L.H.

Ebm

R.H. L.H.

C7/B♭ A♭7 E♭6/G E♭ 8va loco

A♭7 B♭m9 Fm7/C 8va loco B♭9 Fm7 C7

D♭9

N.C.

F♭11/B♭

3 3

F♭+/B♭ C♭+/B♭ G♭+/B♭ B♭7

E♭m6 E♭m6/D♭ Cm7♭5 C♭maj7 Cm7♭5/B♭ A♭m9 E♭m6/G♭ F♭5

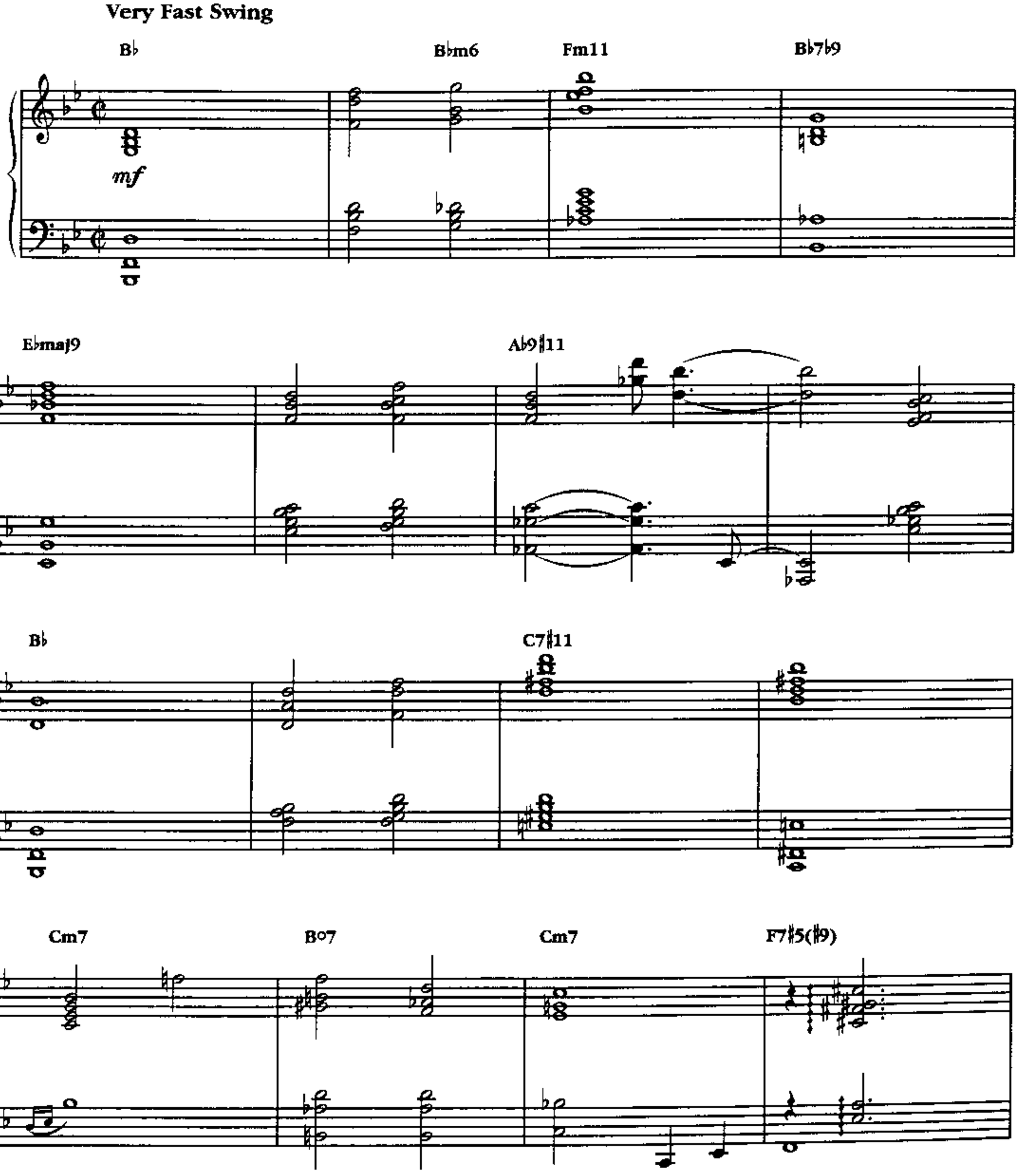
F F♭(♭5) E♭6

dim. *mp* 8va L.H. R.H. L.H.

CHEROKEE

(INDIAN LOVE SONG)

Words and Music by RAY NOBLE



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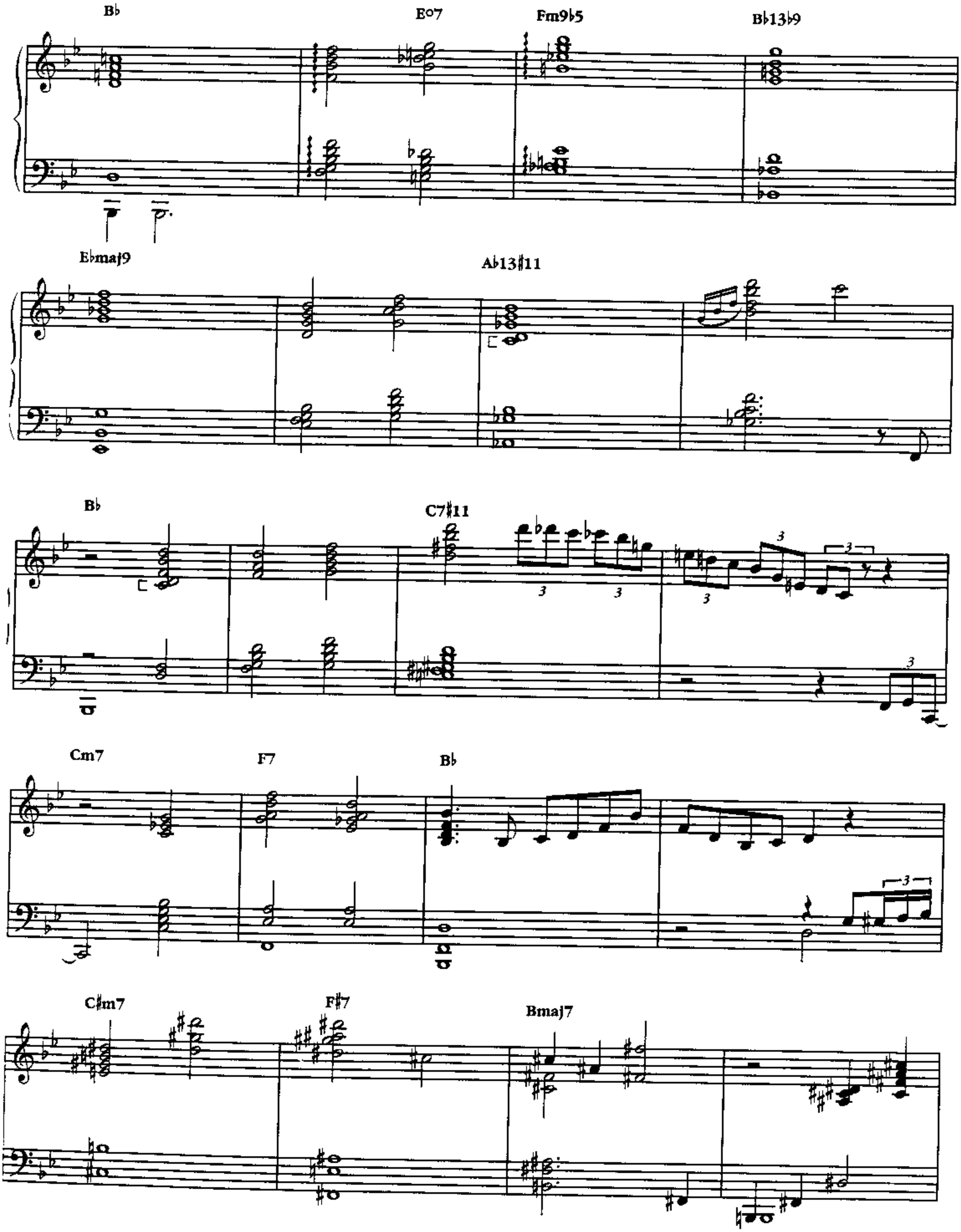

B♭
E°7
Fm9♭5
B♭13♭9
E♭maj9
A♭13♯11
B♭
C7♯11
Cm7
F7
B♭
C♯m7
F♯7
Bmaj7

Bm7 E7alt Amaj9

Am9 D13♭9 Gmaj9

C13♯11 Cm7/F F7♯5

Ped.

B♭+ B♭6 E°7 Fm9♭5 B♭13♭9 E♭maj9

B♭13♭9 A♭13♯11

B♭ C7♯11

Cm7 F7 B♭/D D♭o7

Cm7 F7♯5 B♭

Fm11 B♭7 E♭

A♭7♯11

B♭ C7 Cm7 B°7

Cm7 F7 B♭ Fm7 B♭7

E♭

A♭7♯11

B♭

G7

C7♯11

F7

B♭

C♯m7

F♯7

Bmaj7

Bm9

E7

Amaj7 Am9

D7alt Gmaj9

Cm7 C♯m7 F♯7 F7

B♭

B♭7 E♭maj9

A♭7♯11

B♭ G7 C7

Cm7 F7

B♭ F7♯5 B♭ E○7

Fm11 E7alt E♭maj9

Ab7♯11

B♭ G7 C7

Cm7 B°7

Cm7 F7 B♭

E°7 Fm11 E7♯9 E♭maj7

A♭7♯11

B♭ C7♯11

Cm7 F7

B♭ C♯m7

F♯7 Bmaj7

5

Bm7 E7alt Amaj7

Am9 D13♭9

Gmaj9 Gm7 C7alt

Cm7 F7 A6 B♭

Fm11 B♭7

E♭ A♭7♯11

B♭

C7♯11 Cm7

F7 B♭

C♯m7 F♯7 Bmaj7

Bm7 8va E7 loco

Amaj7

Am7 D7

G Gm9 C7♭9

F7alt B♭ E○7

A♭m9(maj7) B♭7alt E♭maj9

A♭13♯11 B♭

C13♯11

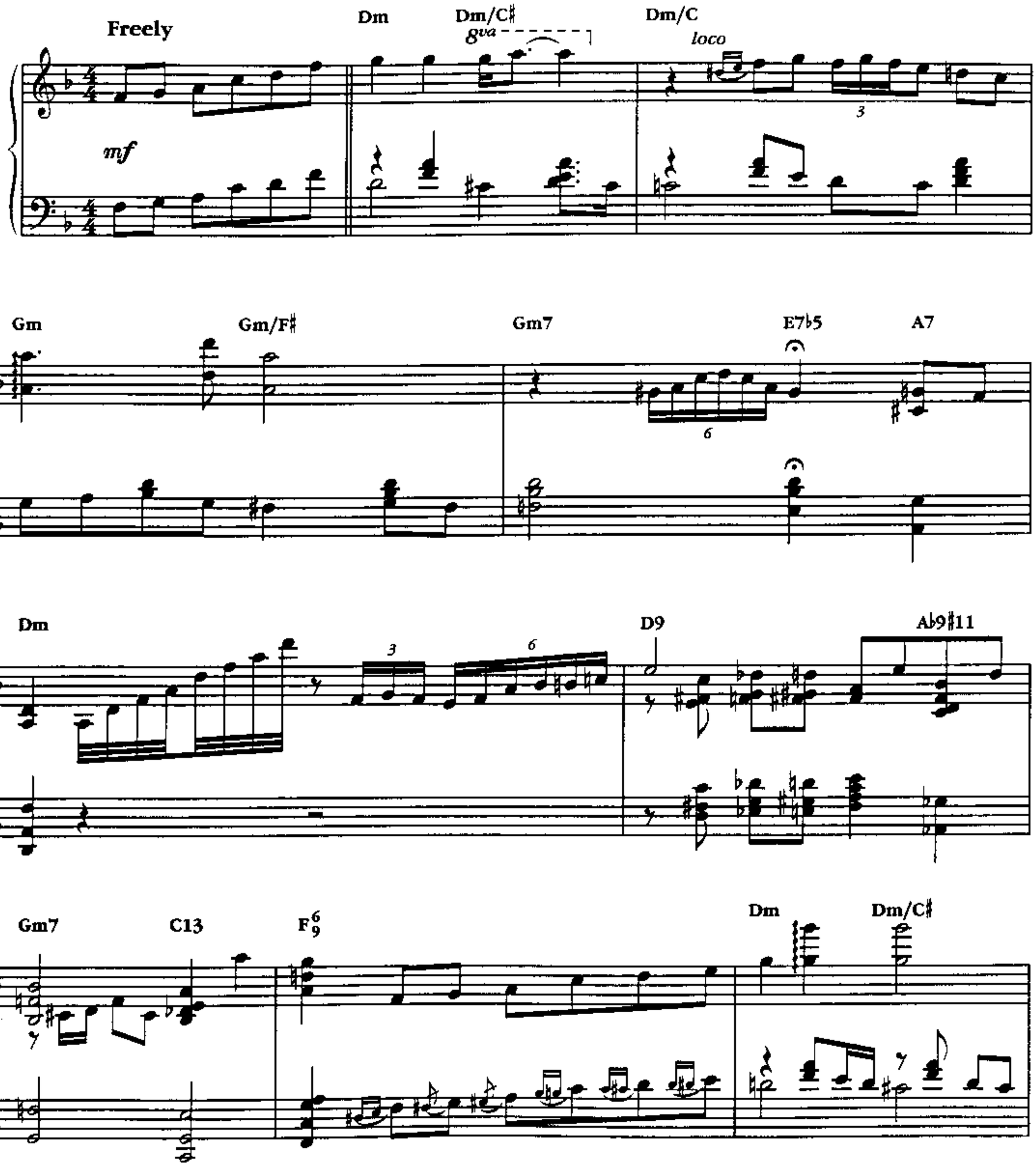
Cm7♭5 F7 B♭9 E♭9 A♭13

D♭9 G♭7♭9 B9 B7alt B♭

8va♭

IN A SENTIMENTAL MOOD

By DUKE ELLINGTON



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Dm/C Gm Gm/F♯

rushing

Gm/F E♭7♭5 A7 Dm(maj7) B♭m11 B7♭5 C7♭5 D♭7♯11 A7 D9

a tempo

Gm G♭7♯9 F E♭13♯11 A♭13♭9 A♭7♯5 D♭maj7 B♭m11

E♭9♯11 A♭7sus A♭13 D♭ B♭7♯5 B♭13♭9

E♭13♯11 A♭13♯5(♯9) *8va*

Ped.

Dbmaj7 Bbm7 Ebm11 Ab7 C G7b5(b9)

C7 Dm Dm/C# Dm/C

8va loco

Gm Gm/F# Gm/F E7b5 A7 Dm

D7 Ab7#11 Gm7b5 C F

Bb B07 Cm7 Db07 Bb/D Cm7

moving

Bm7 Gm/B♭ A13 D E♭maj7 E Em7 A13

D A7alt D9 G7 C7 F7♭9 B♭7♭5

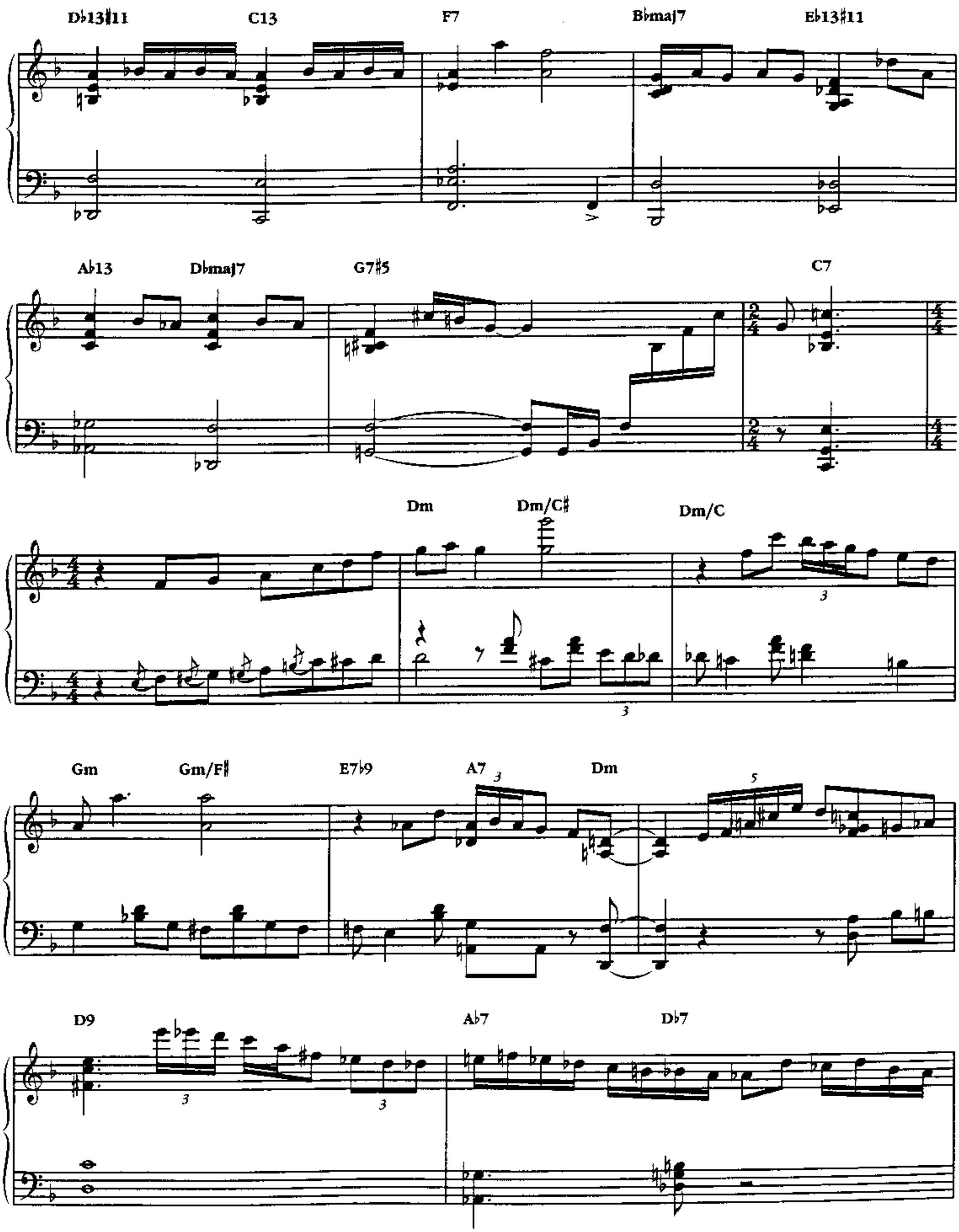
faster

E♭m7 A♭7♯11 D♭7♯5 Gm7♭5 G♭7♯11 C7♭9 F7 B♭7♭9 B♭maj7

B♭m7 E♭13 A♭13 G7 Gm7/C C7 F

3

F7 A7♯9 E♭13 A♭13♭9


Db13#11
C13
F7
Bbmaj7
Eb13#11
Ab13
Dbmaj7
G7#5
C7
Dm
Dm/C#
Dm/C
Gm
Gm/F#
E7b9
A7
Dm
D9
Ab7
Db7

G♭7♯5 C13 Dm Dm/C♯

Dm/C *gva* *loco* Gm Gm/F♯

Gm/F E7♭5 A7 Dm

D♭7♯11 D7 Gm7 C13♭9

F Fm E♭m A♭7 D♭maj7

Eb13 Ab7alt Db Bb7alt

Eb13 Ab9 Db Bb7alt

3

Bbm7 Eb13 Ab13 C G7alt

C Dm Dm/C♯

Dm/C Dm/B Gm Gm/F♯

8va

loco

3 3

Gm/F E7♭5 A7♯5 Dm

Bbm7 Eb13 Ab7 Db G7♯11

8va

Moderate swing tempo

loco

Dm D♭7♯11 F/C

Gm/B♭ Am11 Gm11 E13♯11 Am11 A7♭5(♭9)

D13♯11 Gm11 E♭7♯9 A♭13 D13♯11 G7♯11

5

Gm C13♭9 F^{6}_{9} Dm Dm/C♯

Dm/C 15ma 8va loco

Gm9 F7 E7 A7 Dm(maj7) B♭m7 E♭13

A♭13 A13 D13♯11 Gm7 G♭7♯9 F E♭7♯9 D7♯5 A♭7♯11

D♭maj7 B♭m11 E7♭5 E♭13♯11 A♭13

D♭ B♭13 E♭13 A♭7♯5(♯9)

D♭maJ7 B♭m11 E♭7 A♭13

C/G D♭/G C13

Dm Dm/C♯ Dm/C

8va *loco*

Gm7 Bm11 E7♯5(♯9) A13alt Dm(maJ7) B♭m7 E♭7 D9/A

8va
D7
loco
Gm7
C13
F
Dm
Dm/C♯
Dm/C
gliss.
Gm
Gm/F♯
Gm/F
E7♭5
A7
Dm6
D7
A♭m7
D♭7

Dm Dm/C♯ Dm/C Gm Gm/F♯ Gm/F

E7♭5 A7 Dm6 B♭m11

Am9 8va loco

A♭m7 D♭7 Gm7♭5 C13

F E♭13♯11 A♭13 D♭maj7 B♭m11

Eb13b9 Ab7#5 Db/F Bb7alt

Eb7#11 Ab7#11 Dbmaj7 Bbm7

Eb9 Ab13

C/G Db/Ab

C Dm Dm/C#

Dm/C
(8va)

Gm

Gm/F♯

Gm/F

loco

E7♭5

A7

Dm

B♭m7

Am7

D7

Gm7

G♭

F

E9alt

E♭13♯11

A♭13

D♭maJ7

C7

B7

B7♯5

E13

E♭9♯11

A♭13

Db B13 E7 A13b9 D7b5 Ebm7b5 Ab13 8va loco

Dbmaj7 Bbm7 Ebm7 Ab7

C/G Db/G C/G

Dm Dm/C# Dm/C gliss. Gm Gm/F#

E7b5 E7#9 A7#5 Dm6 D9 Ab13#11

Gm Gb7alt Dm Dm/C♯

8va

accel.

Dm/C Dm/B N.C.

loco

Db Gm7b5

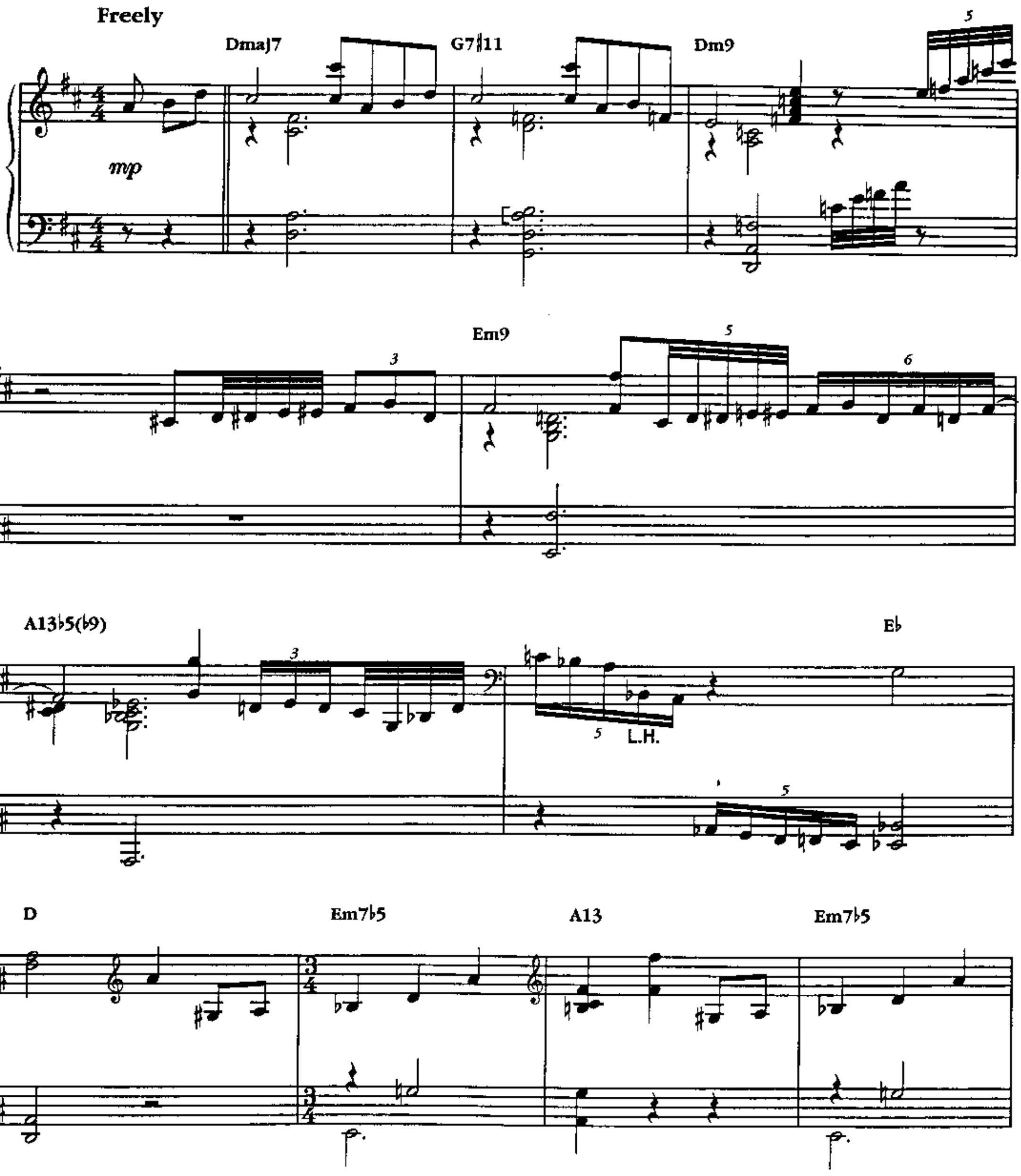
C9 F Gm/Bb F/A Abo Gm7 Gbmaj♯11 Fmaj7

a tempo

TENDERLY

from TORCH SONG

Lyric by JACK LAWRENCE
Music by WALTER GROSS



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A13♭9 F♯7alt

Bm Bm(maj7) Bm7 E13 Em9/A

A13♭5(♭9) Dmaj7 G13♯11

Dm7

8va 15ma loco Em9

Em9 A13♭5(♭9) E♭

D Em7♭5 A9

F♯7alt

Bm Bm(maj7) Bm7 E13 F♯m7 B7alt

Fm7 E♭maj7 A13♭9 D E7♯11

a tempo (swing 8ths)

Em7 A7 Dmaj7 G13♯11

8va loco

Dm7 A♭9

Em7 A13♭9

D

Em7 A13

Bb7 Eb7 Ab7 Db7

F#m7 B7 C#7 F#7 Bm7

E13
loco

A13

8va

8va

Dmaj7

loco

8va *loco*

G13♯11

3

10:8

Dm9

Ebm6

3

3

3

Em7

F7

B♭13♭9 E♭maj7 A13♭9

3

3

3

8va *loco*

D

F13 E7 E♭maj7♯11 D

Em7♭5

3

A13♭9 F♯7alt Bm Bm(maj7) Bm7 E13

F♯m9 B7♭9 Em7 A7alt Dmaj7

G13♯11 Dm9

Em9 A13♭5(♭9) E♭

D Em7♭5 A13♭9

F♯7alt Bm Bm(maj7) Bm7

E13 F♯m7 B7alt F Bb7 Ebmaj7 A13b9

D G7b5 Dmaj7

accel.

N.C.

8va *loco*

Dmaj7

rit.

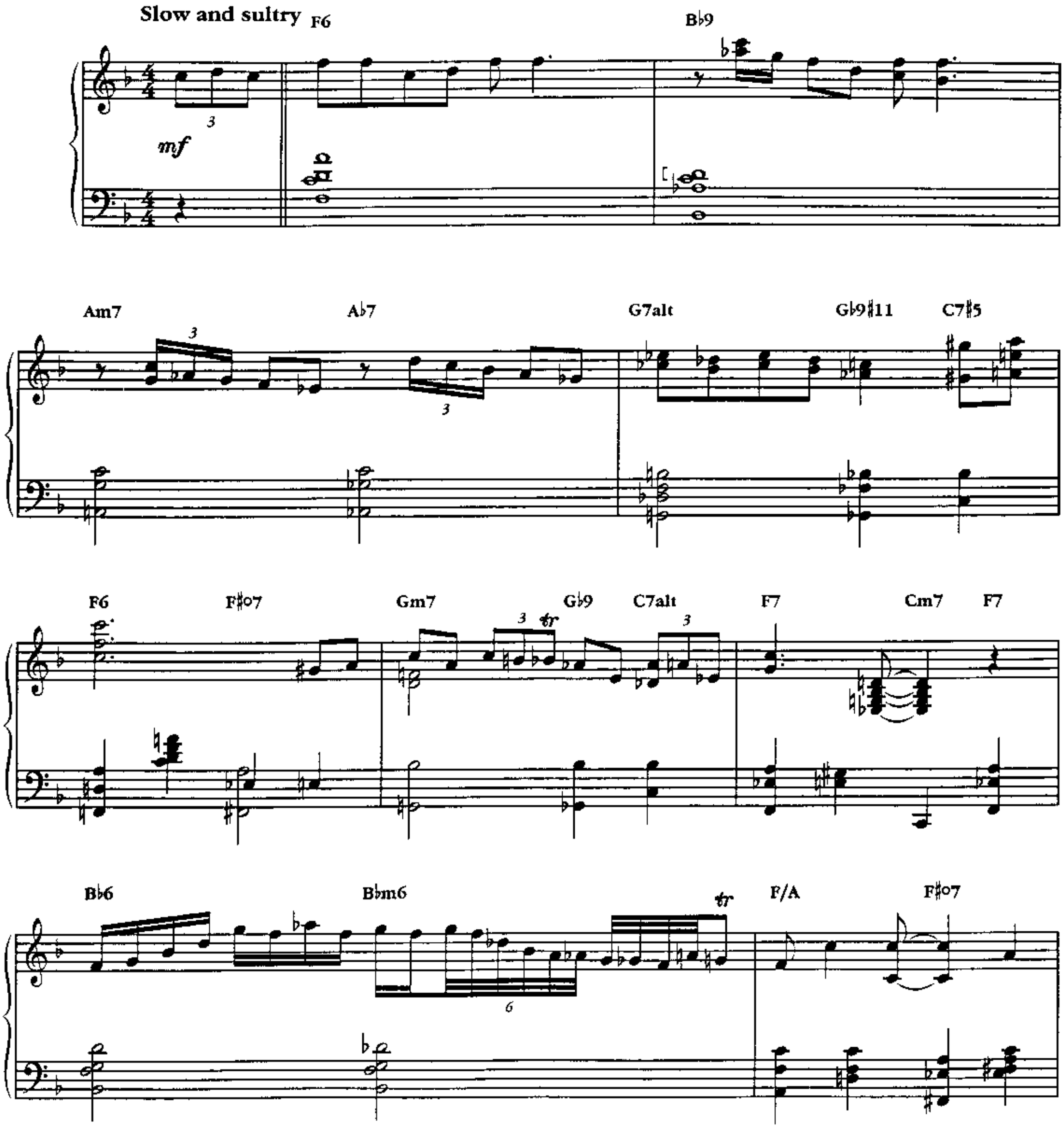
Ped.

STORMY WEATHER

(KEEPS RAININ' ALL THE TIME)

from COTTON CLUB PARADE OF 1933

Lyric by TED KOEHLER
Music by HAROLD ARLEN



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Gm7 C13 Am7 A♭7♯11

G7 D♭7 C7

F6 F♯o7 Gm7 C7

F7 B♭6 Bo7 B♭m6

F6 A♭o7 D♭7

C7alt

Gb13

F

Cm7 Eb7/Bb Am7 D7 Gm7 Db7 C7

F7 Eb7 Dm7 F Bb Bb7 Bbm6

F/A C7/G F7 Bb Eb9

Eb13 Ab13 Db7 C7 F Bb9 Eb7

F Bbm F Dm7

Db7#11 C7alt

F F#o7 Gm7 C7

F7

B♭7 C7 F F♯o7 Gm7 C7

G7♯11

Fmaj7 E♭7♯11 Dm C13♭9

F D♭13 C7 F7

B♭ B♭m6 F/A C7/G F6 F7

double time feel

B♭ B♭m6

F7alt

B♭ B°7 B♭m6 F/A

end double time feel

E♭7♯11 A♭7 D♭7 D♭13♯11 C13♭9

even 8ths *swing 8ths*

F6 F♯°7 Gm7 C7

F7 B♭ B°7 B♭m6

F Ab°7 Gm7 C7

double time feel

F Gm7 F/A B° E♭7/B♭ F/A G♭13♯11 F^{6}_{9}

F N.C.

F B♭7/A♭ Gm7♭5 C13 F

E♭6 E6 F6

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Art Tatum

by Jed Distler

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Art Tatum (1910-1956)

Art Tatum was born October 13th, 1910 in Toledo, Ohio, totally blind in one eye and with only slight vision in the other. He studied the violin for two years and then changed over to the piano when he was about fourteen years old. Within a few years, Tatum had made incredible progress, establishing an unprecedented degree of pianistic control and maturity for a teenager.

At eighteen Tatum became staff pianist on a Toledo radio station, WSPD. As "Arthur Tatum, Toledo's blind pianist," he played background music for Ellen Kay's daily shopping chat program. Tatum first came to New York in 1932 as an accompanist for singer Adelaide Hall and it was with her that he made his first recordings. He cut his first solo record, "Tiger Rag," on August 5th, 1932.

Tatum worked primarily in nightclubs throughout the 30s. He led a small band for a long run at the Three Deuces in Chicago and played at the legendary Onyx Club in New York. In late 1937 he embarked on a small European tour. His first major concert appearance, however, was with a band consisting of the winners of the first annual *Esquire* poll at the Metropolitan Opera House in January, 1944. The concert was recorded in its entirety (on Radiola 2MR-5051) and is a rare and instructive example of Tatum successfully working with his peers in a live performance. Tatum also placed first in the 1945 *Metronome Readers' Poll* and in the *Down Beat Critics' Poll* from 1954 to 1956.

After 1945 Tatum began to play jazz concerts regularly, although he still made frequent nightclub appearances as a solo artist and with his trio. Tatum died of uremia on November 4th, 1956, in Los Angeles. Almost twenty-five years after his death and with the significant developments in jazz piano, Art Tatum's music still remains the standard by which the mainstream of jazz solo piano is measured.

The Art Tatum Style

Art Tatum made his first commercial solo piano recordings in 1932 and 1933. These records, along with an existing 1934 aircheck, show an accomplished virtuoso steeped in the roots of Fats Waller and Lee Sims, two pianists who made deep impressions upon the young Tatum. Lee Sims was a "pop" pianist who often used arpeggios, runs, and extended harmonic structures to embellish the melodies he used. The Waller influence, however, has a greater bearing on Tatum's style in terms of his left-hand conception and his overall sense of swing. Like Waller, Tatum often "strides in tenths" (the left hand using patterns alternating tenths in the bass register with full chords in the middle register) and also like Waller, seldom uses the hemiola or *drop-bass* left-hand patterns developed by James P. Johnson and Willie "The Lion" Smith. From a musical standpoint these recordings are fascinating and overwhelming. The young Art Tatum shows off his technique, frequently destroying the momentum of a ballad by suddenly falling into very fast stride tempos and embroidering his naturally swinging melodic phrases with glib arpeggios. The overall importance of these recordings lies in their awesome pianistic authority and control. Even at breakneck tempos Tatum managed to sound completely relaxed and at ease.

Between 1934 and 1941 Tatum recorded many solos for the Brunswick and Decca labels (reissued in the United States by MCA). These sessions include his most famous, and probably definitive, versions of such standards as "Tea for Two," "Tiger Rag," "Get Happy," "Sweet Lorraine," "Elegie," and "Humoresque." All the facets of his style have become more focused. He uses runs and arpeggios more discreetly and the pianistic textures are both transparent and yet full bodied.

The first recordings of the Art Tatum Trio appeared in 1943. The clever ensemble arrangements and often humorous interplay between Tatum, guitarist Tiny Grimes, and bassist Slam Stewart added to the group's popularity. Although the trio was a tempting format for displaying the flashy side of his talent Tatum could, and often did, deliver driving, non-stop, linear improvisations that hinted at what Bud Powell would be doing in the late 40s and what Oscar Peterson would do very soon after. He worked on and off in a trio setting until shortly before his death in 1956.

Tatum recorded sporadically from 1945 to the middle of 1949. His recordings from the latter part of that year, however, reveal significant musical growth and are important in comparison to his subsequent recordings. His playing on the three solo sessions for Capitol and on the Columbia LP recorded in concert is richly textured, rhythmically adventurous, and sophisticated harmonically. The role of the left hand has increased considerably; Tatum's bass lines are more adventurous, frequently using walking left-hand chords with tenths as the outside interval. (This is particularly significant since the bop pianists who were coming of age left their left hands at home, with the notable exceptions of George Shearing, Dave McKenna, and Hank Jones.) Tatum's left hand frequently breaks away from its accompanying role and becomes an equal partner with the right hand, sharing roles and embellishments and providing countermelodies. This musical development can be observed in the transcriptions in this volume. (Compare, for example, "Ain't Misbehavin' " with "Moonglow" or the two versions of "Sweet Lorraine."

Between December, 1953 and January, 1955 Tatum recorded four marathon solo piano sessions for jazz producer and entrepreneur Norman Granz that resulted in the release of fourteen long-playing albums. Granz also recorded Tatum in a myriad of small group settings with such featured artists as Lionel Hampton, Benny Carter, Buddy de Franco, Roy Eldridge, Jo Jones, Buddy Rich, and Ben Webster. The solo piano project however was probably the most ambitious and, considering Granz's intentions, it was only partially successful. According to his liner notes on the original Clef and Verve LPs Granz intended to record and release as many Art Tatum solo selections as possible, thereby building an "Art Tatum library." Most of the tunes were recorded in one take; the producer apparently assumed that his pianist could do no wrong. The end results are always diffuse and uneven because Tatum's health was failing around the time of these sessions. This writer thinks the Norman Granz sessions were more of a token to posterity than an attempt to preserve a finished product. Nevertheless, Tatum's accomplishments are often fascinating. There are times when it seems that Tatum was searching for a new musical language, and some of the startling harmonic and rhythmic complexities in these selections partly indicate that Tatum listened to and had absorbed the innovations of the bop musicians. However, Tatum remained a swing player in his overall conceptions of time and phrasing. Although Tatum played informally with Charlie Parker and other modern musicians one wonders how Tatum's music would have been affected if he had collaborated with these players on a regular basis (as Coleman Hawkins did throughout his career, successfully and uncompromisingly). It is also a pity that, in a project undertaken to preserve huge doses of exceptional pianism, Tatum re-recorded his "semi-classical" arrangements of "Humoresque" and "Elegie" when he could very well have recorded some of the classical piano literature that he knew, such as the Chopin waltzes or the Chopin Prelude in B♭ minor op. 28, No. 16. (There is a private tape existing of Tatum improvising on the Chopin C♯ minor waltz that must be heard to be believed.

Unlike the music making of other major jazz figures, little of Art Tatum's music has been transcribed for publication. There were two books published in the 40s that consisted of one chorus piece edited from longer improvisations and which cannot be considered representative of Tatum's improvisational techniques. A very fine transcription of the 1949 "Aunt Hagar's Blues" is available in John Mehegan's book *Jazz Rhythm and the Improvised Line* (Amsco Music Publishing Company). *Jazz Masters: Art Tatum* is the first book consisting exclusively of complete piano solos transcribed from Art Tatum's released recordings.

The six pieces included herein were recorded between 1938 and 1955 and together display a good representation of Art Tatum's multi-faceted style. The sound quality of the original recordings used for these transcriptions varies from each session. "Ain't Misbehavin' " and "Fine and Dandy" were not originally recorded for commercial release and their sound quality is poor. I have used parentheses encasing 1) certain notes that are not clearly audible but which were possibly played and 2) notes that are not actually played but which are indisputably parts of a musical phrase.

Unfortunately, for transcribers and listeners alike, the remastering of the Norman Granz solo sessions that were reissued on Pablo is extremely poor. The clarity of the bass register is all but totally lost and in general the piano sounds muffled. What one hears on these recent pressings simply cannot compare to the beautifully clear and close-miked piano sound captured on the original Clef and Verve LPs. (To be fair, the sound on *The Tatum Group Masterpieces* is very good.)

Because of divergencies in fingering habits among pianists I have not indicated any fingerings (not wishing to impose my own bad habits!). Some pianists may find many of the left-hand tenths beyond their natural span. Whenever possible one can substitute the right hand for the upper voice of the tenth, or else execute a quick, arpeggiated tenth emphasizing the upper note—a "clipping" device that Tatum often used. As far as realizing a convincing musical interpretation of the notes, when all is said and done, the real essence of this music lies in the original recordings and not in the printed transcriptions. I feel it is more important to emulate the spirit of the music, to aim for a style with a certain kind of sound and phrasing than to try to play every last grace note verbatim. Indeed, if you are so inclined, be encouraged to interpolate your own improvised phrases or runs into these pieces. After all Tatum himself was always making changes here and there in his so-called "set pieces."

Art Tatum's approach to improvisation has fascinated and eluded musicians and critics for years. Compared with his contemporaries Roy Eldridge, Coleman Hawkins, and Teddy Wilson, Tatum was an atavist, a throwback to an older era of jazz pianists. Tatum's method of adhering closely to the melody by use of ornamentation and embellishment comes from James P. Johnson, Fats Waller, and Willie "The Lion" Smith. Like Tatum, who was often accused of playing "set" improvisations, the improvising of Johnson, Waller, and Smith consisted mostly of embellishments and different turns of phrases in the pieces that they played. But it must be remembered that their repertoires mainly consisted of their own elaborately structured multisectioned stride pieces which grew out of the forms that Scott Joplin and Jelly Roll Morton used. Tatum's improvising material almost exclusively consisted of standard Tin Pan Alley songs. By virtue of his extraordinary piano technique and phenomenal ear Tatum created a style that juxtaposed the elegant melodies of Teddy Wilson, the strong rhythmic underpinning of the stride pianists, the rhythmic syncopations and trumpet-like phrases of Earl Hines, and the delicate passage work found in the works of Chopin and Liszt, as well as the popular or semi-classical piano stylists of the day.

It was a style that had a vacillating, mercurial nature with subtley changing pianistic textures and harmonic nuances. For this reason, and also perhaps because it presented something outside of the mainstream of what most jazz musicians were doing, the Tatum style was hard to grasp at first hearing. Yet, his technique and his musicianship meshed together on such a high level that he made everything he played sound easy, and his touch at the keyboard had an elegance and clarity that can easily be compared to the classical pianists Vladimir de Pachmann and Alfred Cortot and that, in jazz, only his mentor Fats Waller could match.

Notes on the Solos

Ain't Misbehavin' (1938)

This recording is a good introduction to the Art Tatum style. The opening chorus contains all his stylistic traits using different registers in an orchestral way, paraphrasing the melody with runs, alternating walking tenths with stride passages, and occasionally using reharmonizations. One significant aspect of Tatum's use of left-hand tenths is the way he "clips" or shortens the bass note, leaving his thumb on the upper note (see measures 1, 2, 4, 24). This technique is explicitly used in the opening and in the last chorus of "Moonglow."

Notice how Tatum uses pure melodic phrases in the transitory measures before the beginning of the following A or B sections of the tune (measures 7-8, 15-16, 23-24, 31-32). The bridge is the point of greatest harmonic tension. In contrast to the chromatic movement of the bass line in the A section the root and third remain stationary while the fifth chromatically ascends to the major sixth and again rises to the seventh along with the third forming a dominant seventh chord that unexpectedly resolves to a V_6 chord. Tatum takes advantage of this structure by fashioning a stoptime chorus each time. The first time through he keeps the melody virtually intact, the second bridge is much louder, engulfed with thick chords and brash octaves and the third time it is quieter, with elaborate right-hand runs and embellishments totally replacing the melody (for how many times do we need to hear it?). Tatum's deft use of musical quotation is characterized in the unexpected ending where "Turkey in the Straw" is turned into a cleverly reharmonized II-V-I sequence.

Fine and Dandy (1941)

This is perhaps the most revealing of all Art Tatum recordings. In this rare document of Tatum playing in one of those legendary Harlem after-hours clubs, we find his playing to be leaner in texture and completely uncluttered. This is, no doubt, partially due to the deficiencies of the out-of-tune, beat-up piano and the presence of the time-keeping whiskbrooms player.

In reading through these transcriptions one notices Tatum's frequent use of grace notes, trills, tremolos, and blues licks (patterns using the flatted intervals of the 3rd, 5th, and 7th degrees of the major scale). What sets this version of "Fine and Dandy" apart from his other recordings of standards is that Tatum uses these "bluesy" embellishments as structural cornerstones for the four improvised choruses following the statement of the theme. He takes full advantage of the whiskbrooms, indulging himself in some telling stoptime passages that are interspersed with intricate right-hand phrases, not unlike the solo work of Earl Hines. Indeed, the Hines influence is apparent throughout this recording.

Although this piece is as full of stylistic juxtapositions as any of his other recordings, Tatum's unique fusion of blues, classical piano literature, extended harmonic patterns, and straight-ahead swing is particularly successful here. There is a structural momentum that builds throughout each chorus based upon the chord voicings and rhythmic patterns set up in the thematic exposition and the stark first chorus (measures 39-40).

The embellished F riff (measures 39-42) appears in different forms and functions throughout the piece, most notably at the beginning of the second

chorus (measures 71-80), the beginning of the third chorus, in the form of a trill (measures 103-112), and in the syncopated left-hand pattern in the second part of the third chorus (measures 120-127). Tatum frequently begins phrases, introduces new ideas, and changes the pianistic texture on the weak beats of a measure, thereby giving the material at hand a smoother flow and creating a more flexible, transparent interplay between the right and left hands. Note, for example, how the swinging right-hand line in measures 57-58 actually begins on the upbeat of the bar, with the walking bass starting a bit later and then stopping abruptly to let the right-hand run continue alone, only to be resolved by jabbing left-hand chords in measures 60-61 which in turn prepare for another stop-time passage. The new material introduced at the beginning of the first four choruses begins at least one bar beforehand, thereby creating greater continuity between choruses.

In the penultimate chorus, the melody is restated in the style of the opening, with some altered harmonies (measures 154-164) that serve as a deceptive ending, then Tatum suddenly lets loose with a loud, two-handed blues run that leads right into the last chorus, where he repeats the same procedure (measures 185-195), restating the melody and suddenly bursting into a bluesy stride passage. This leads into a stop-time coda which is a pretty harmonic sequence based on the last four bars of the theme that humorously revolves with a two-bar blues phrase. Another interesting structural feature is the way the second eight bars of the theme are restated in each chorus in right-hand octaves and walking tenth chords in the left hand. These chords are harmonized differently each time and the melody also has different rhythmic embellishments.

In "Fine and Dandy," Art Tatum created multi-leveled variations on a theme in which the separateness of the thematic components is maintained by the way they are individually developed throughout the piece. Yet, due to Tatum's innate sense of proportion and balance, there is an organic unity embracing these disparate elements, enabling them to co-exist in a larger structure that transcends the confines of the thirty-two bar song form.

Moonglow (1955)

This little masterpiece captures Tatum in an eloquently reckless mood. The subtle harmonic shifts present in the walking left-hand chords slip by so fast that they tickle the ear, the characteristic runs take on unexpected turns (measures 62-66 are particularly delicious), and it seems as though no matter what kind of trap Tatum falls into he works himself out of it quickly and painlessly (see measures 47-48, 80-81, and 87-89 for such traps). Tatum's *clipped-bass note* technique is effectively used in the exposition of the theme (measures 9-19) and in the third chorus (measures 106-121); the latter measures are notable for Tatum's imaginative reharmonization of the theme.

I Surrender, Dear (1955)

Of all the components making up the Art Tatum style it is the art of ad lib playing that is at once easy to approach pianistically yet musically very difficult to pull off. Tatum created an excellent model for out-of-tempo solo piano playing that can serve as a strong vehicle for expressive, lyrical, and virtuosic music making in the hands of a skilled and sensitive pianist-musician.

In ballads, he would play the theme ad libitum, often exploring different ways of altering and revoicing the harmony. He would then use the last few bars of the theme to establish his tempo and execute a number of choruses. Toward the end of the piece he would again play out of tempo, either restating or paraphrasing the theme and then would finish with a little coda. When Tatum played tunes with an AABA structure he would close the im-

provisation by repeating the B and the final A sections of the tune.

"I Surrender, Dear" is a fine example of Art Tatum's ballad approach, although he really does not play ad lib until the last five measures of the piece. In this particular selection Tatum states the theme in tempo. The first sixteen bars are executed in a manner akin to classical piano styles in that the rhythmic focus is centered within the highly ornamented treatment of the melody in the right hand and in the connective runs. Tatum frequently follows sections of tender passage work with thick arpeggiated chords and he makes effective use of left-hand counter-melodies and decorative harmonic embellishments such as the whole tone scale in measures 18 and 20.

An important and revealing aspect of Tatum's ballad style, in relation to his recordings of 1949 and after, is found in the way he constantly wavers from a "straight," non-dotted, even rhythmic pulse to triplets or dotted eighths and sixteenths, of a standard jazz pulse—often within the same bar (measures 38-39 and 73-81; See Sweet Lorraine II). This technique illustrates Tatum's romantic impulses and there are many other tunes that utilize this vacillating rhythmic approach in the Norman Granz solo sessions (these include such tunes as "Lover Come Back to Me," "You're Blase," "In a Sentimental Mood," "Don't Worry About Me," "The Way You Look Tonight," "That Old Feeling," "Memories of You," "Danny Boy," and "Jitterbug Waltz"). Indeed, Tatum would sometimes rhapsodize at length before safely settling into jazz tempo.

Sweet Lorraine I (Decca, 1940)
Sweet Lorraine II (Capitol, 1949)

Because of his penchant for setting his improvisations into arrangements Art Tatum was often accused of not being a *real* jazz musician. It is true that Tatum could reproduce some of his recorded interpretations note for note. (His Pablo recordings of "Yesterdays" and "Begin the Beguine" are not only virtual reproductions of early recordings but they also bear out the old jazz credo stating that "familiarity breeds faster tempos." Having heard most of Tatum's complete recordings, commercial and non-commercial alike including many re-recordings of standard tunes, I think it's instructive to take different recordings of one common tune and compare them chronologically. Not only did Tatum improvise with the melodic and harmonic materials of these songs but he also improvised with the structure of his so-called "arrangements." For example, the basic arrangement of the 1940 version of "Get Happy" is similar to the lesser known transcription disc version from 1939. Within one year Tatum's approach to the tune evolved significantly. The later, commercially issued version is more balanced, the relationships of ideas from chorus to chorus are clearer and, most importantly, Tatum has added a long introduction that sets the mood for the piece and embraces the essential structure of the song so when he finally arrives at the theme the basic arrangement makes a little more sense.

Likewise, the 1940 version of "Sweet Lorraine" is fuller in its realization than its earlier counterpart (also taken from a transcription disc). The harmonic sequence at measure 7 is smoother in the later version. It is basically a vi V I IV progression with contrapuntal movement in sevenths and tenths, whereas the earlier version has what is basically an augmented sixth chord on the third and fourth beats of measure 7 resolving to a dominant chord that lasts all of measure 8. The sequence on the later recording resolves to the tonic instead. The introduction to the piece is now four measures instead of two, again representing a more balanced revision.

There is much to be said about Art Tatum's landmark 1940 recording of

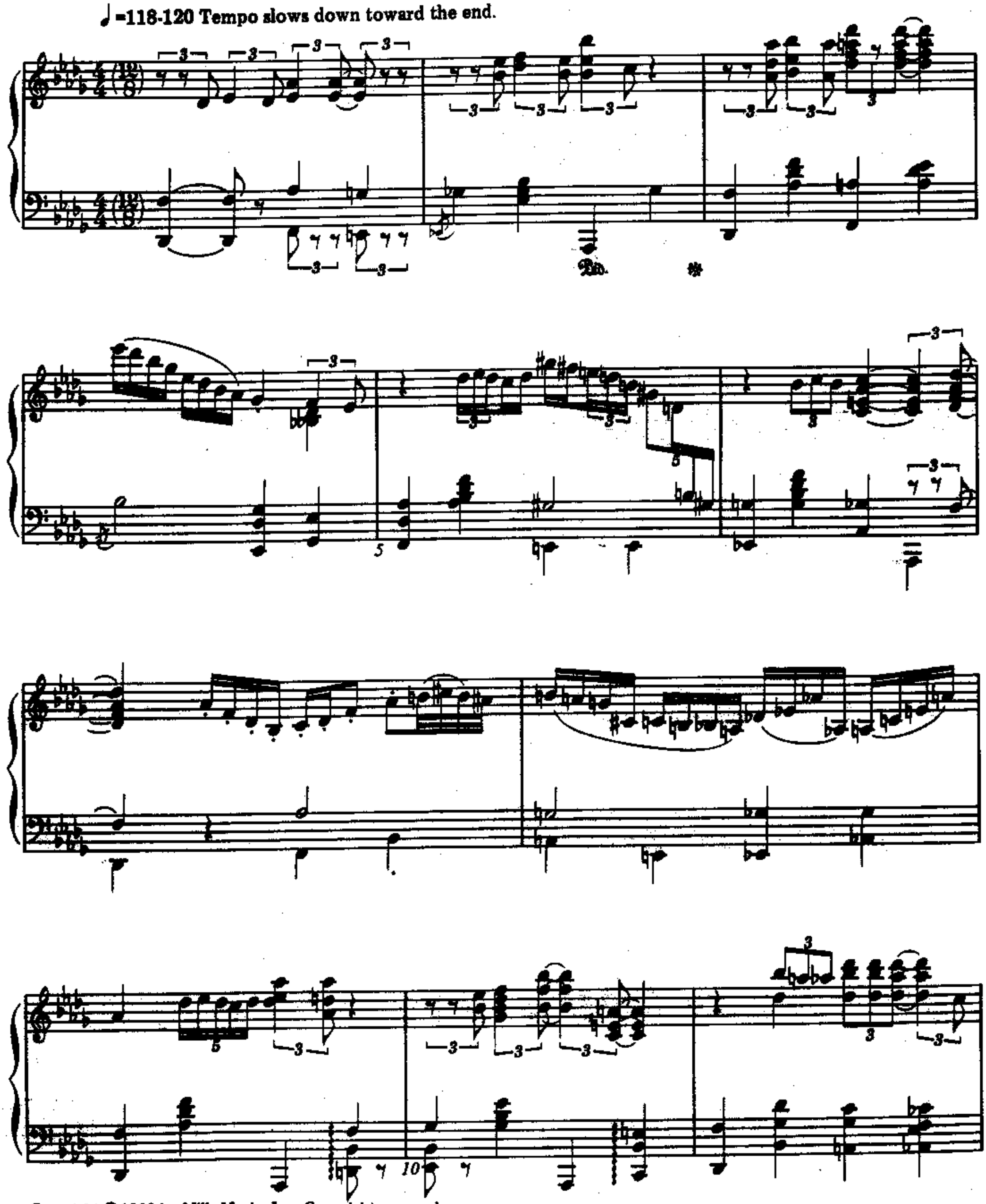
"Sweet Lorraine." It has a sparse, lyrical quality that meshes perfectly with the gentle swing style and the effective, medium-tempo, full-chorded stride passages with their "clipped" tenths and subtle countermelodies. Tatum's runs are naturally developed from melodic impulses and are used in such a discreet manner that they are even singable. Tatum's harmonic genius is revealed as much in his melody line as in his chord progressions. The contours of these lines are fascinating; they are perpetually spiced with unusual intervals and telling accents (see measures 11-12, 43-44, 75-76, and the quote from "The Monkey Wrapped His Tail Around the Flagpole" at measures 67-8). Note also how Tatum changes the harmony each time around on the last two measures of the bridge, reaching a climax at measures 59-60 going into the last eight measures. (In later recordings Tatum played these measures of the bridge with the same harmony as in the previous eight measures, thereby repeating the same sequence of chromatically descending seventh chords—give or take a few augmented alterations.)

By contrast, "Sweet Lorraine II" is glib, carefree, and rhythmically and harmonically more complex, if not as totally organized as the earlier version. Tatum utilizes more sophisticated bass lines and walking left-hand chords, a major characteristic of his later work. Note his inventive use of quoting, this time from the Paderewski "Minuet in G," "Waiting for the Robert E. Lee," and Ethelbert Nevin's "Narcissus."

Ain't Misbehavin'

Razaf
Waller
Brooks

♩=118-120 Tempo slows down toward the end.



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15

20

25

30

loco

8va

35

tr

8va

loco

15ma

8va

loco

50

8va 15ma

55

60

8va

loco

65

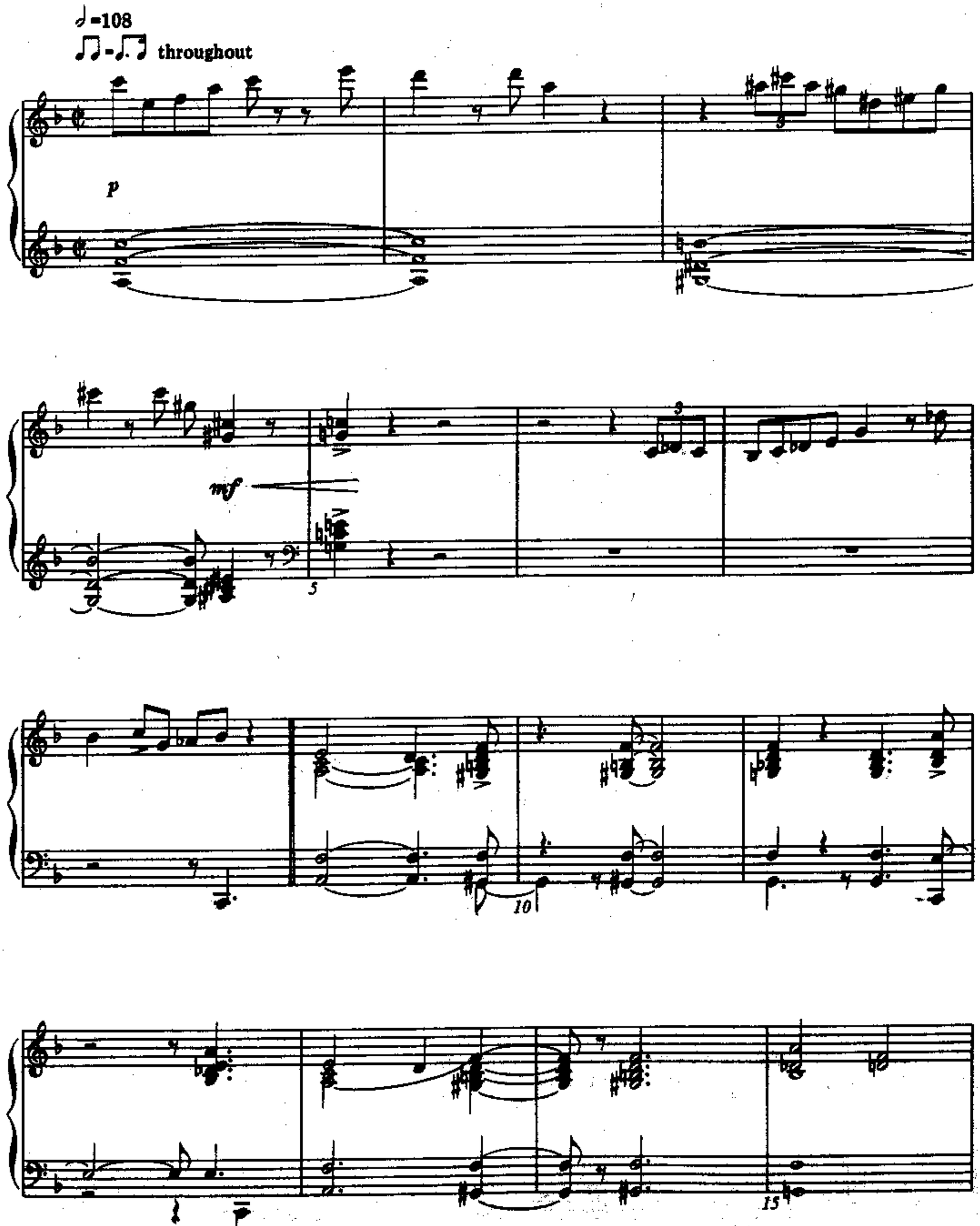
70

75

80

Fine and Dandy

Paul Jones
Kay Swift



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20

25

30

35

f

40

45

50

55

3

3

60

65

70

75

80

3

85

3

90

95

8va

loco

100

105

tr

tr

110

3

115

120

125

130

135

8va

loco

140

145

150

155

160

165

f

170

175

180

185

p

190

195

200

f

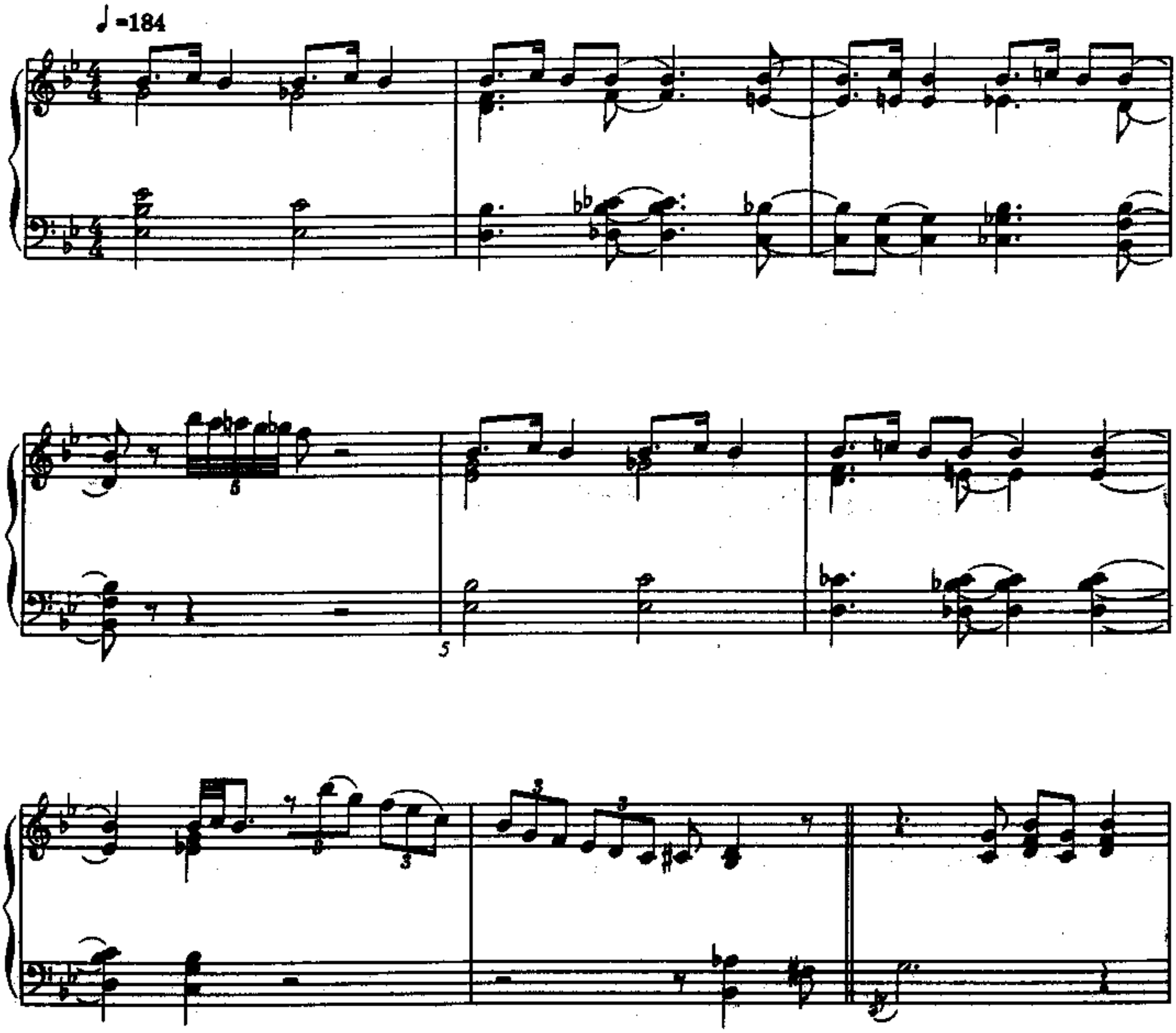
p

205

210

Moonglow

Delange
Mills
Hudson



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15

20

25

bp

8va

30

loco

35

40

8va

loco

45

8va

loco

50

8va loco

55

8va loco

60

8va

65

70

75

80

85

8va

90

loco

95

8va

loco

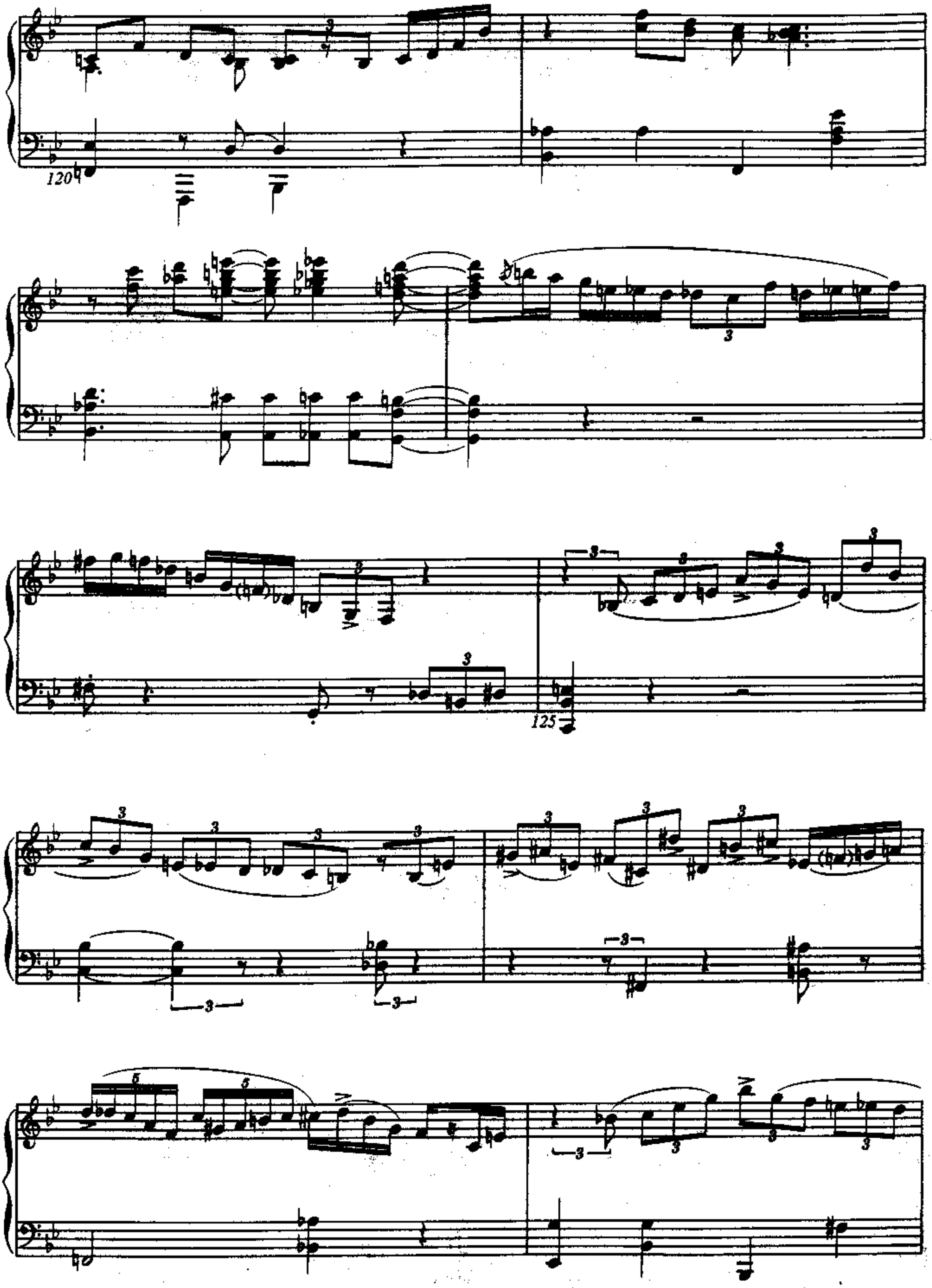
100

105

3 3

110

115


120
125

130

135

8va

loco

140

8va

I Surrender Dear

Gordon Clifford
Harry Barris

♩=104-110

mf

5

10

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15

20

Ped. * Ped. *

25

Ped.

30

Ped.

35

40

45

50

Ped. * Ped. *

intended

55

Ped.

60

65

70

8va

loco

75

8va

loco

80

85

Ped. *

90

molto ritard

Tempo rubato

ff

8va

loco

95

8va

Sweet Lorraine (I)

Parish
Burwell

♩=126

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15

8va loco

20

8va loco

25

30

33

8va

loco

40

45

50

8va
loco
55
Ped.
60
59

8va loco

65

70

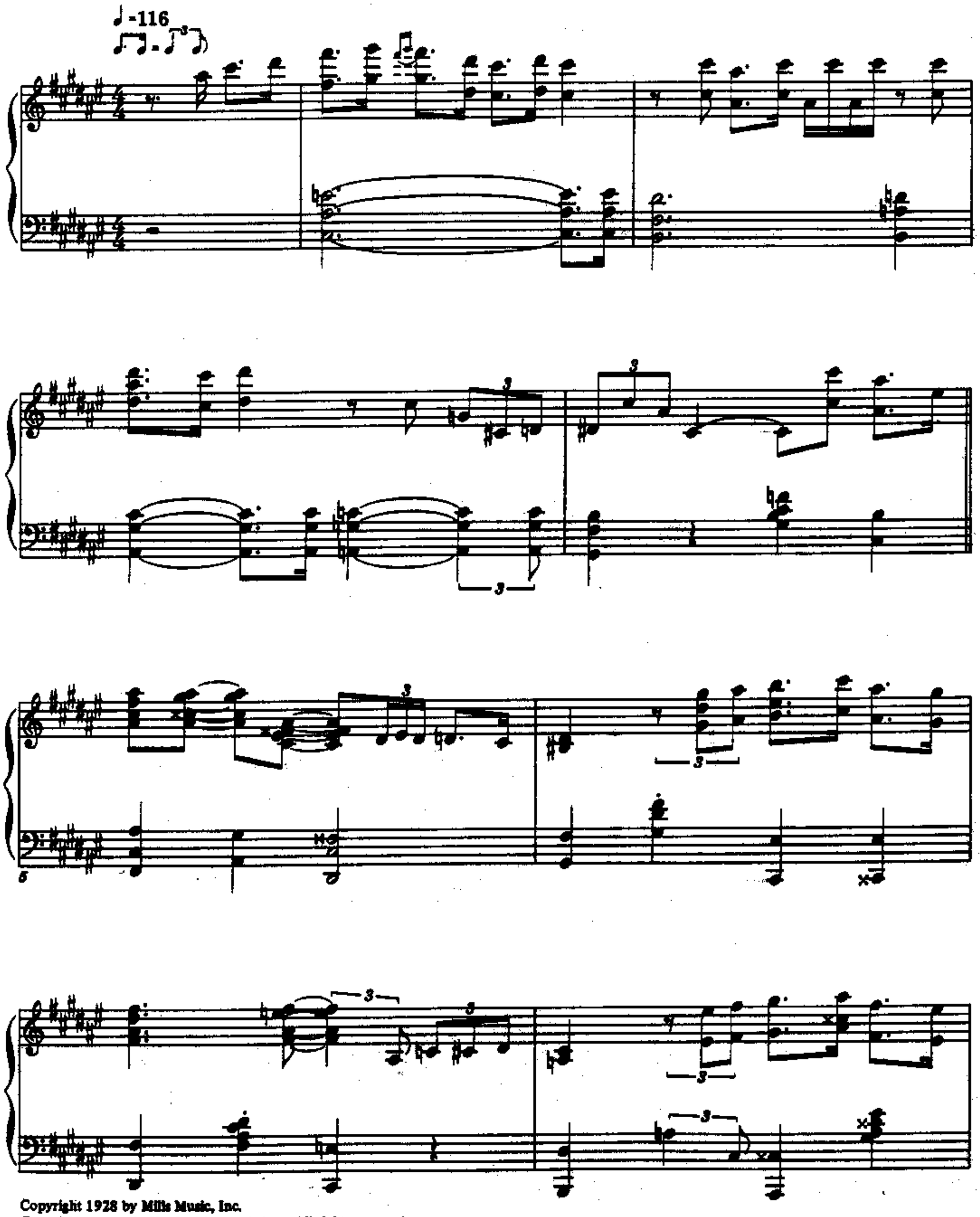
8va loco

8va

15ma

Sweet Lorraine (II)

Parish
Burwell
transcribed by Felicity Howlett



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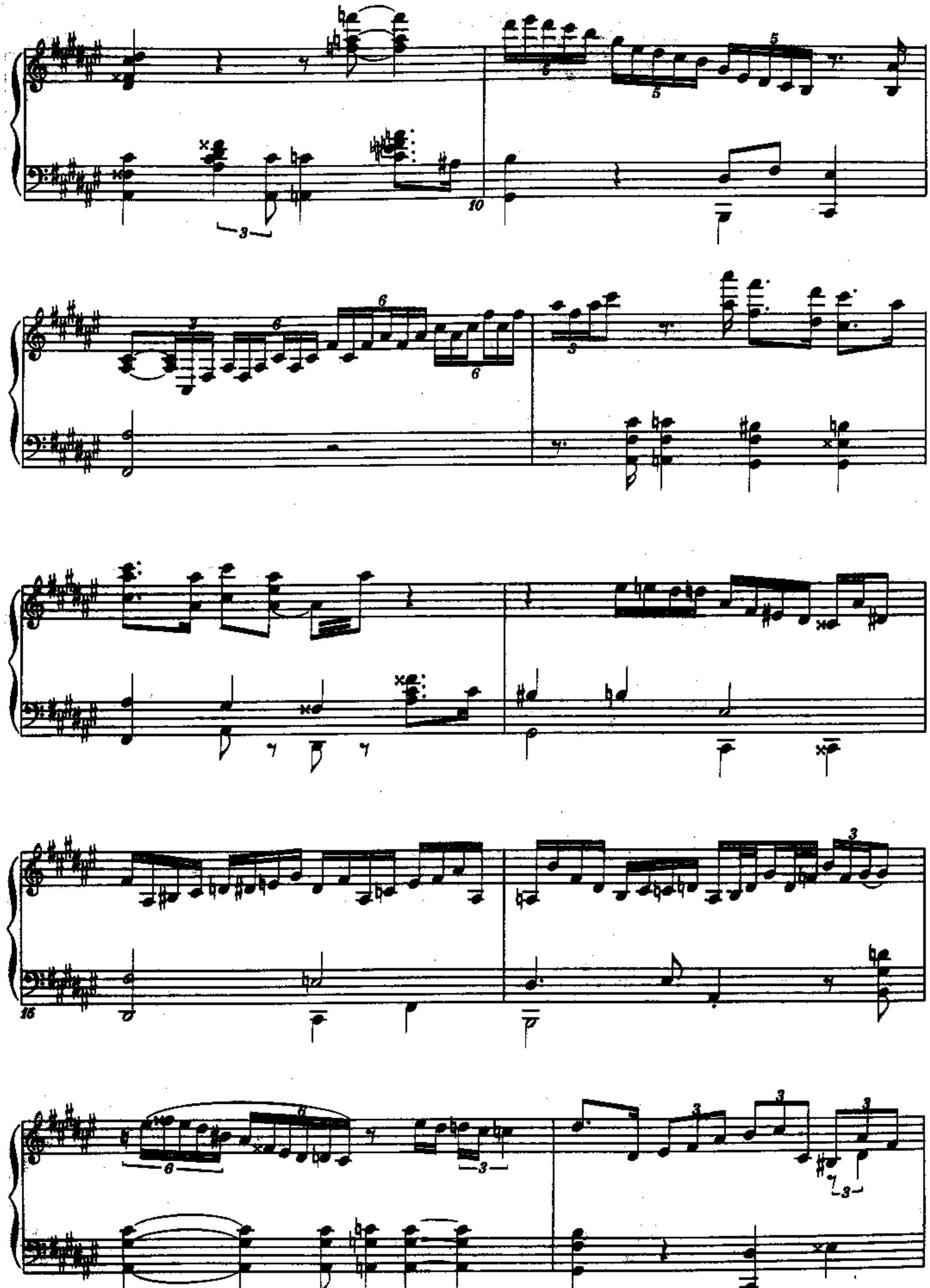


20

25

9

6

30

8va

loco

8va

35

8va

8va

loco

40

8va

loco

45

(8)

8va

loco

r.b.

3

66

8va

20

11 9 9

9 9 9 9

8va

8va

(black-key gliss.)

loco 8va

Ped.

A Selected Discography

Art Tatum . . . "On The Air"
Aircheck 21
(features his first solo recording, "Tiger Rag" and airchecks from 1934-1945)

Piano Starts Here
Columbia CS 9655
(Four 1933 recordings and the May 1949 "Just Jazz" Concert, Shrine Auditorium, Los Angeles)

Tatum Is Art
Musidisc/Jazz Anthology 30 JA 5177 (French)
(Piano solos from 1938 and 1939)

Get Happy!
Black Lion BLP 30194 (British)
Standard Transcriptions Q126 and Q135, from 1938-9, includes "Ain't Misbehavin' ")

Art Tatum Masterpieces
MCA 2-4019
(includes "Sweet Lorraine")

Art Tatum Masterpieces Volume 2 and James P. Johnson Plays Fats Waller
MCA 2-4112

God Is In The House
Onyx 205 Musidisc/Jazz Anthology 30 JA 5111 (French)
(1940-41 Harlem After-Hours Sessions, includes "Fine and Dandy")

Song of the Vagabonds
Black Lion BLP 30166 (British)
(includes the complete 1945 ARA sessions)

Solo Piano
Capitol M-11028
(1949 sessions, includes "Sweet Lorraine")

The Tatum Solo Masterpieces
Pablo 13 LP set 2625 703
(1953-55 recordings, includes "Moonglow" and "I Surrender, Dear")

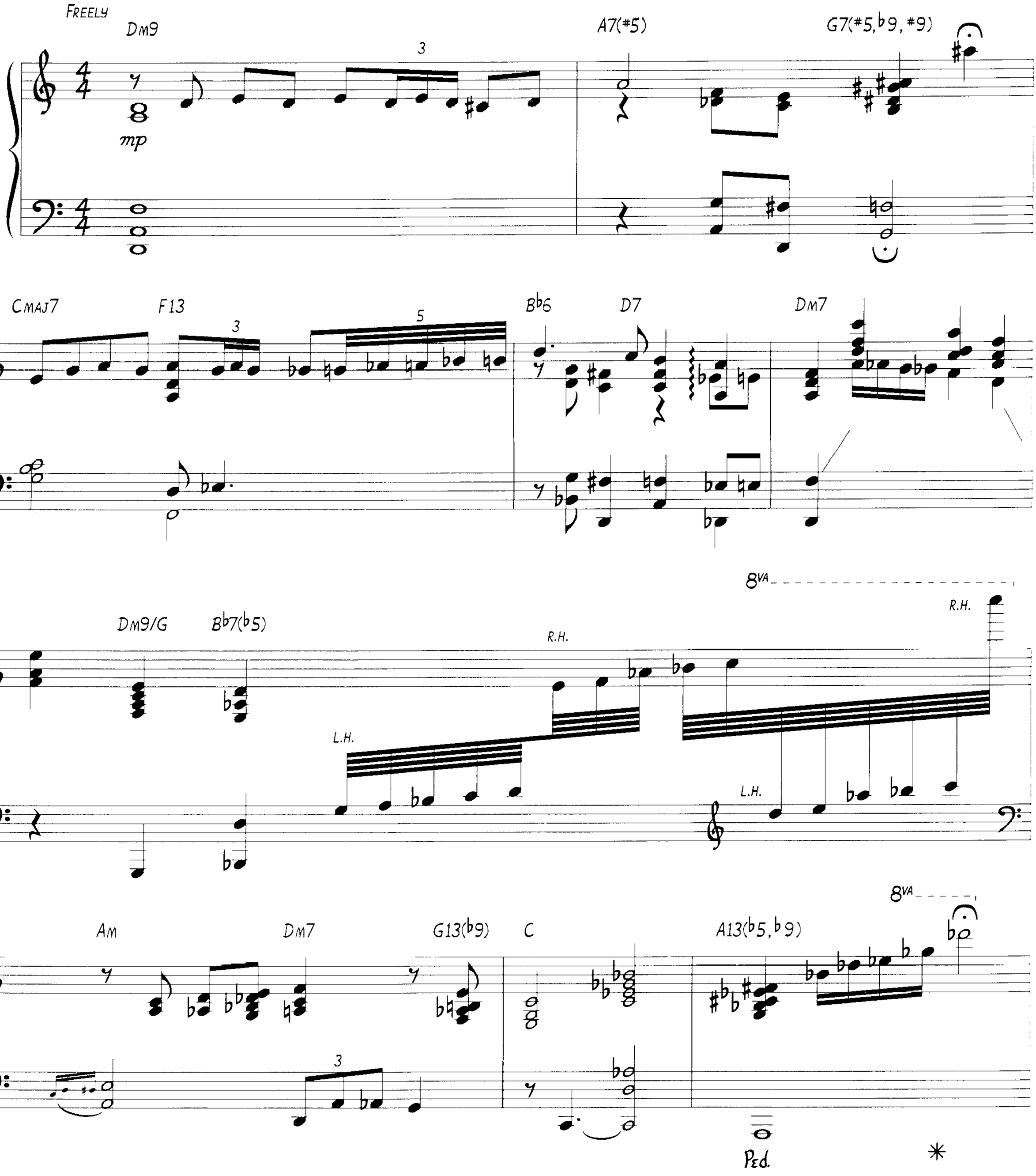
The Tatum Group Masterpieces
Pablo 8 LP set 2625 708

The Complete Art Tatum Piano Discoveries
Twentieth Century-Fox TCF 102-2S
(Private party recordings from 1956)

Body And Soul

As played by Art Tatum

Words by EDWARD HEYMAN, ROBERT SOUR and FRANK EYTON
Music by JOHN GREEN



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Dm9 Bb7 Eb7 D13 G7(#5, #9)

Cmaj7

Em7 Ebdim7 Dm7 G13 E7(b5, b9)

Ped. *

Am Dm7 G13(b9) C Eb7 Ab13

Db Ebm11/Db Db Gbm6

mf

Db/Ab Ab13(b9) Db ADD9 D7(#11) Db M7 Gb 6/9 E 6/9

Ped. *

Eb N.C. Db 5 Db M7 Gb7(#5, b9)

ACCEL. A TEMPO

B13 Bb13 A13

8VA

RIT. A TEMPO

Dm9

A13(b9) D13(#11) G7(#5, b9, #9) C 6/9 G7(#5, b9)

3 3 3

Em7 B/D♯ Dm7 G13 E♭/A♭

3 3

RIT. A TEMPO

Am Dm7 G13(♭9) C/E E9(♭5) A13

IN TEMPO-SWING 8THS

Dm7 A7 Dm7 G7

3 3 3 3 3

Cmaj7 G7 G♭7 B7 B♭7 E♭7

3 3

A♭m7 N.C.

3

G9(#5) Eb M7 Ab13 Dm7 G7(#5) CMAJ7 E7(#5) A13(b9)

Dm9 A13(b9) D9(#11) G7(#5, #9)

CMAJ9 Em7 Eb DIM7

Dm7 G7(b9) Cm

Bm7(b5) Bb7

Am D7 G7 C7 E♭13 A♭7

D♭ G♭6 D♭ F♯DIM7

D♭ A7(♯5) D♭6 G♭13 B9(♯5) B♭7(♯5) E9(♯5) E♭9(♭5) A♭7(♯5, ♯9)

8va

D♭M9 G♭13 BMAJ7 DDIM7

(8va)

Db M7

5

Gb7

B9

A9(b5)

7

5

5

Dm7

A7(#5)

3

3

G13(b9)

Cmaj9

F13(#11)

Em7

Db dim7

Dm7 Cmin6/9 3

Bm7(♭5) B♭7 3 Am Dm7 G13(♭5,♭9)

Double Time (swing 8ths)

C A13 Dm7 A7 Dm7 A7/E

F6 3 3 3 G7 3 G13(♭9) C 3

Em7 E♭m7

Dm7 F7

Ddim7 E7

Am7 D7 G7(#5) C E9

A7 Dm7 A7

D♭9 A7 D♭M7 E♭M7 A♭7

D♭ C 6/9 G7(♭9) EM7 DM7 G7

C E♭M7 A♭7 DM7 G7/D

C9 BM7(♭5) E7(♭5)

AM D7 G7

8VB L.H.

C

Eb M7

Ab7

Db

Ab7

EVEN 8THS

Eb

Ab13

Db/F

F#DIM7

F#M6

Db/Ab

Eb9/Ab

Ab13

DbMAJ7

SWING 8THS

D7(b5, #5)

Eb13(#11)

Ab7(#5, #9)

DbM9

Db7

Gb9

EVEN 8THS

SWING 8THS

B6 D DIM7 D♭M7 G♭ 3 3 3

G♭7(#5) B13 B♭13(#11) EVEN 8THS

A7(♭9) SWING 8THS D M9

A♭7 G7 C MAJ7 G7(♭9) C 3

E♭ DIM7 3 D M7 3 7 F7(♭5)

8va (15)

3

L.H.

1/2 Time (swing 8ths)

Am Dm7 G7(♭5) C Ab7

3 3 3 3

Db Eb m11 D7(♭5, ♯5, ♭9)

3 5

Db/F Gb M6 Db/Ab Eb7♯9/Ab Ab7(♭5, ♯5)

6

RIT.

8va

Db

D♭M7 B/D♯ D♭M7

3

D♭M11 G♭7

5

FREELY

B13 B♭13 A13 DM7 A7(♭9)

3

DM G7(♭5, ♯5) C F13(♯11)

9 7 5 5

EM7 Eb DIM7 Dm7 Bm11(b5) Bb13(#11)

ACCEL.

8VB

8VA

6

Am Dm11 G13(b5,b9) C

A TEMPO

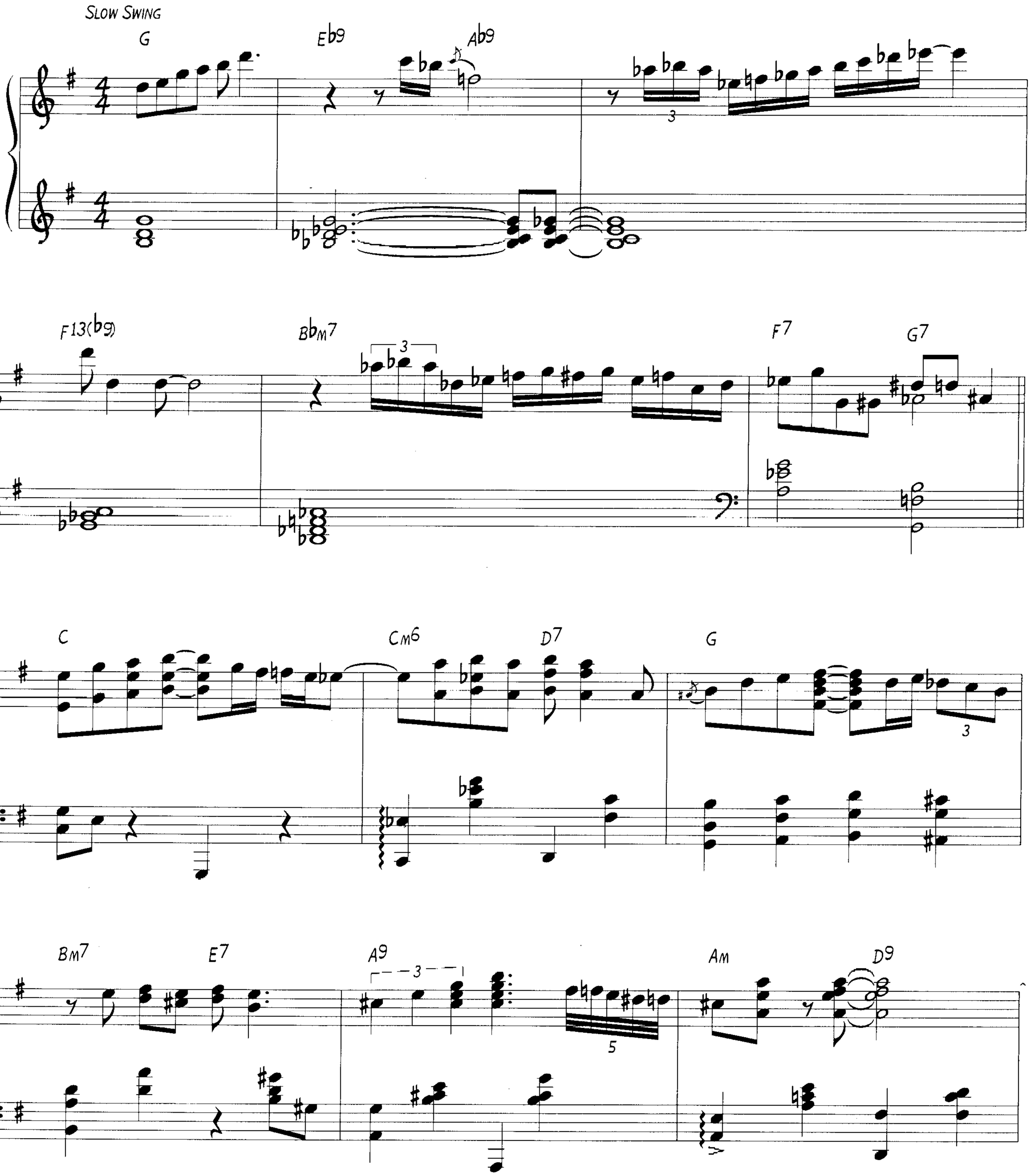
ACCEL.

Ped. *

After You've Gone

As played by Art Tatum

Words by HENRY CREAMER
Music by TURNER LAYTON



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G6 Ab9 G7

DOUBLE TIME FEEL

C Cm6 D7

END DOUBLE TIME FEEL

G B9 E9 Am E7

EVEN 8THS

SWING 8THS

Am7 D7 G B7 Em F#7

G E9 A9 D9

G D7/A Eb7/B Ab7 G7 C 8va

DOUBLE TIME FEEL

8va Am7(b5) D7 G 8va

Bm7 E7 A7

END DOUBLE TIME FEEL

Am7 D7 G

DOUBLE TIME FEEL

C 8va Am7(b5) D7 G B7

END DOUBLE TIME FEEL

E7 Am6 E7 Am Cm6

G B7 Em F#7 G/B F7 E7(#5) B♭M7

E♭7 A7(♭9) D7 G B♭7 E♭ D7/A G7

C G7 C C#DIM7 D7

Bm E7 A7 B♭M7 E♭7 Am7 D7

EVEN 8THS
DOUBLE TIME FEEL

G D7/A G/B Eb DIM7 G7 C

AM7(b5) D7 8VA G

END DOUBLE TIME FEEL

8VA BM7 E7

AM E7 AM D7 G B7

EM G7 F#7 G/B G#DIM7 AM7 D7

DOUBLE TIME FEEL

8VA
G
CDIM7
G
G7
G
FASTER (EVEN 8THS)
ACCEL.
3
AM7(b5)
D7
G
B7
6
3
E7
A7
8VA
3
3
3
Ped.
*
(8VA)
C
G7
DM7
G7
3
6
3
3
C
CM6
D7
G
BM
3

E7 Am

D7 G F#7 F#m7(b5) B7 E7(#9) Eb7(#9) C#m AbMAJ7

RIT.

G/D F9 Bb9 Eb9 Am9/D D13 GMAJ7 SLOWER C7

Ped. *

Ab6/9 Am7(b5) D13 G FREELY

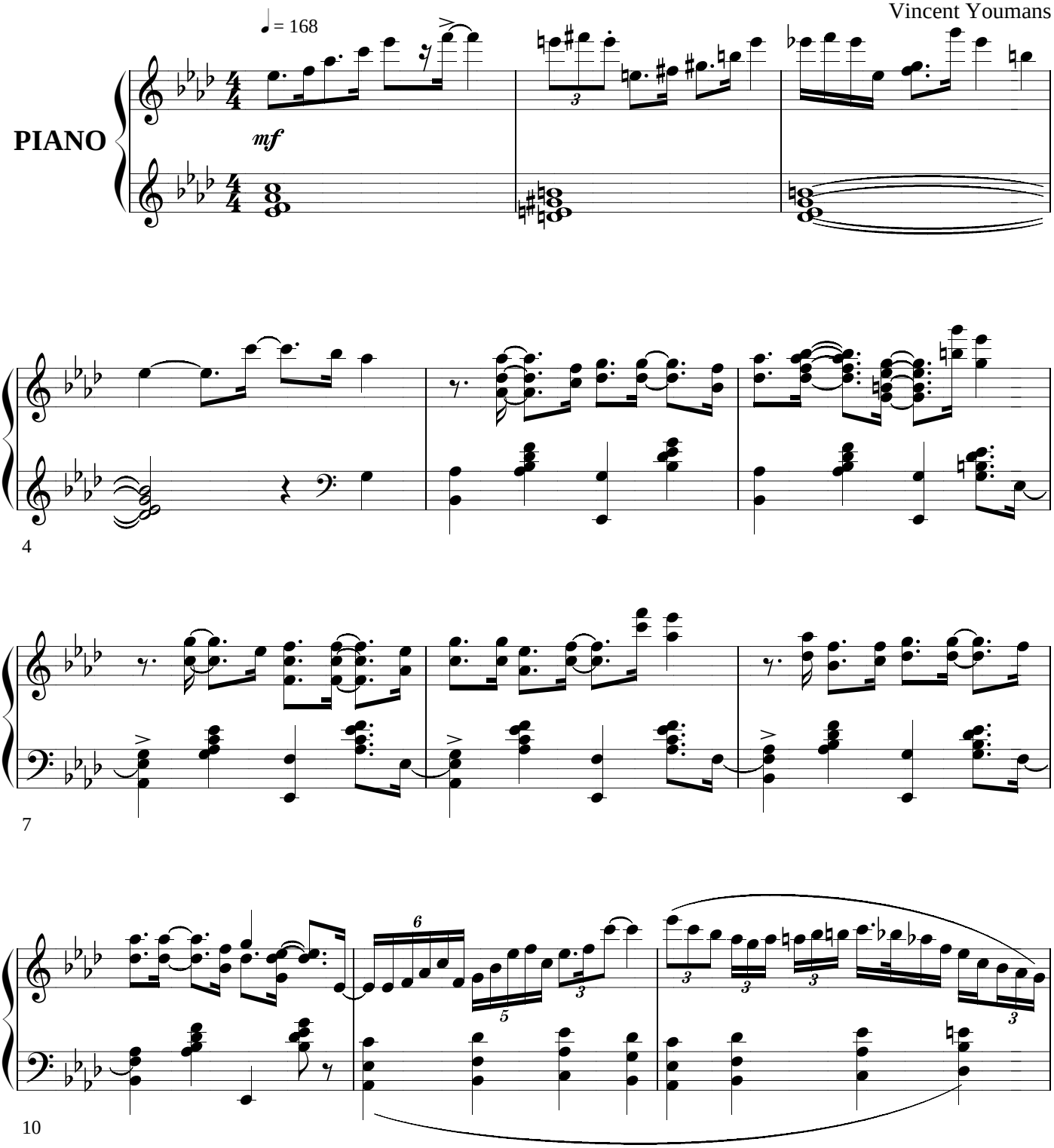
Ped.

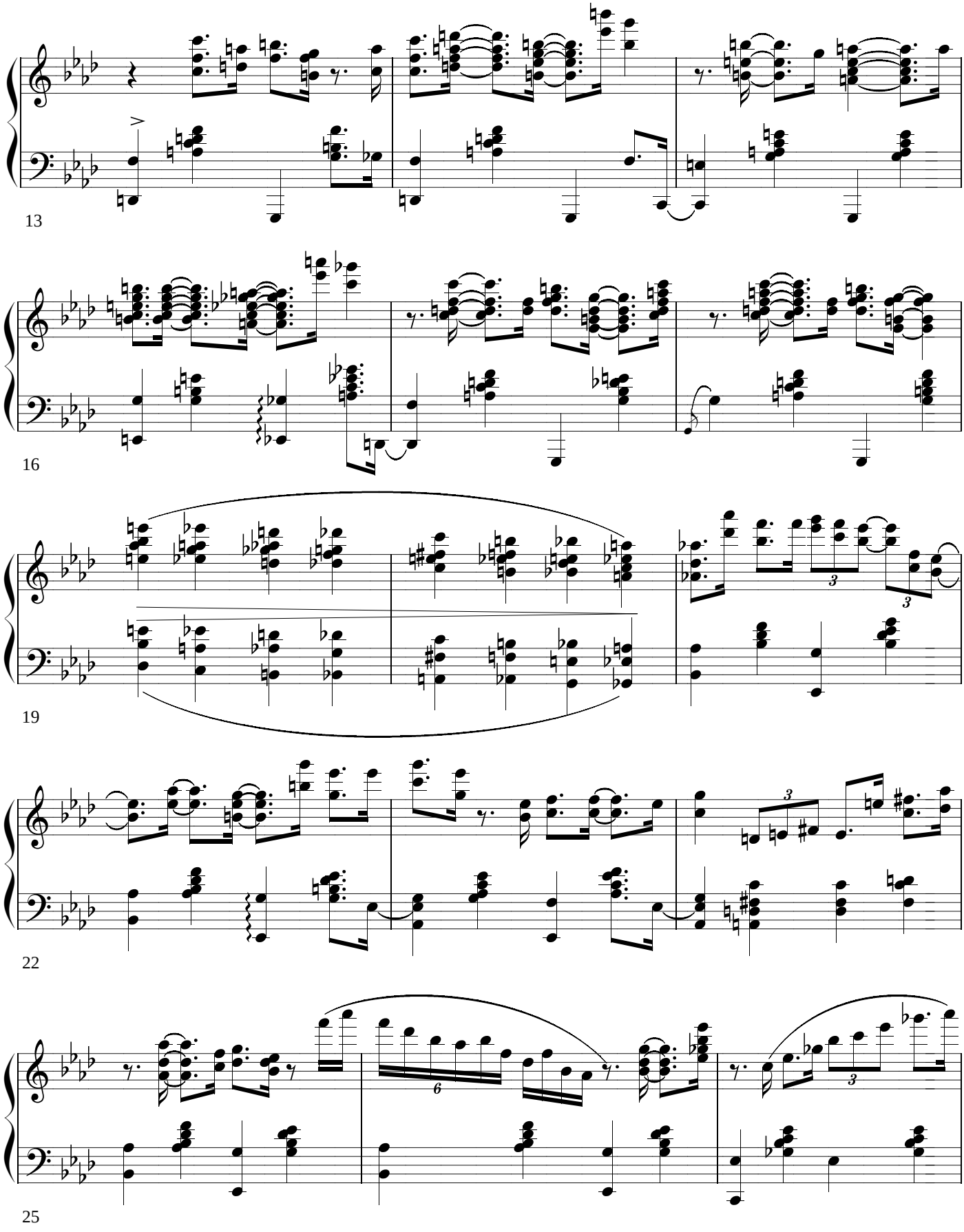
*

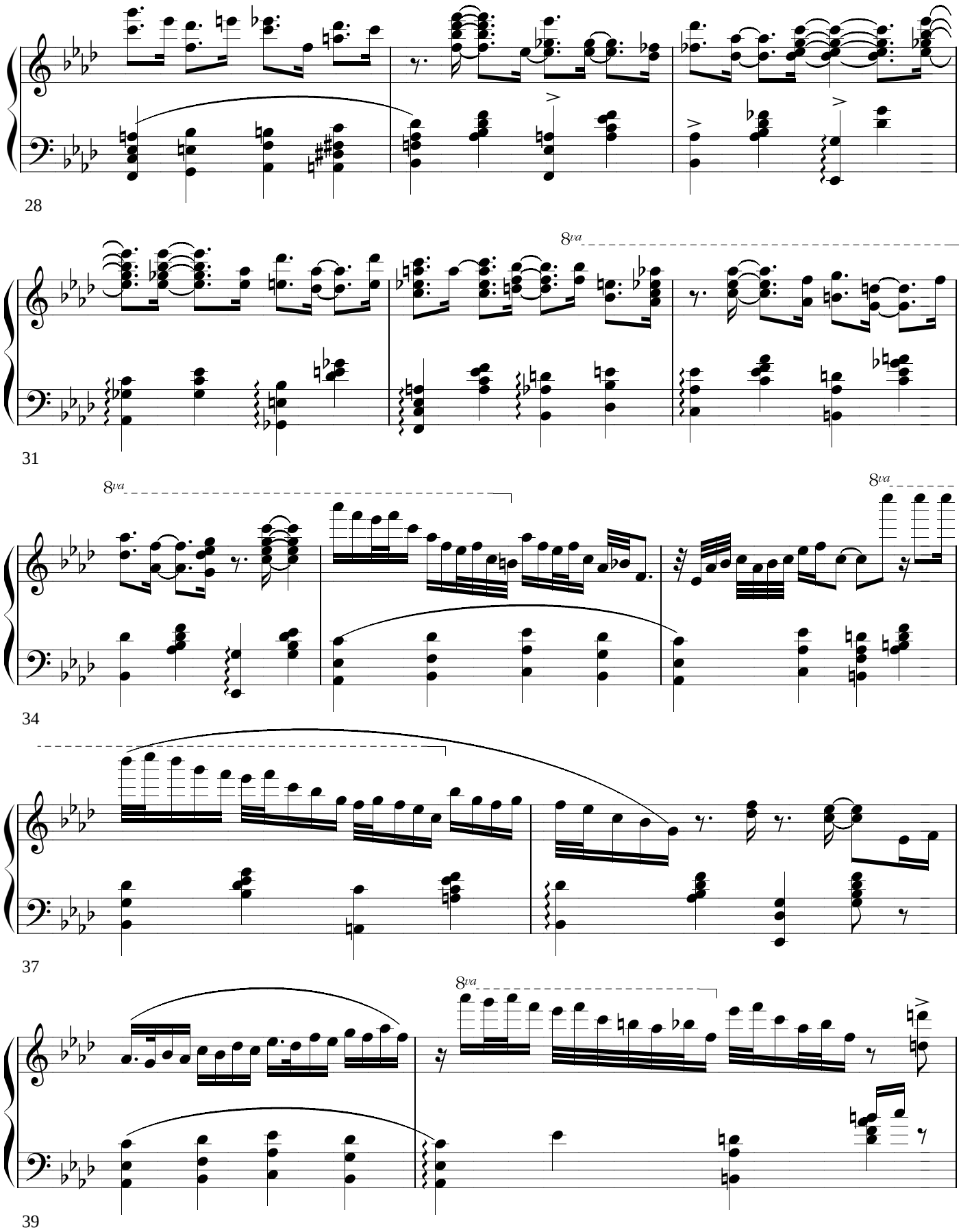
TEA FOR TWO

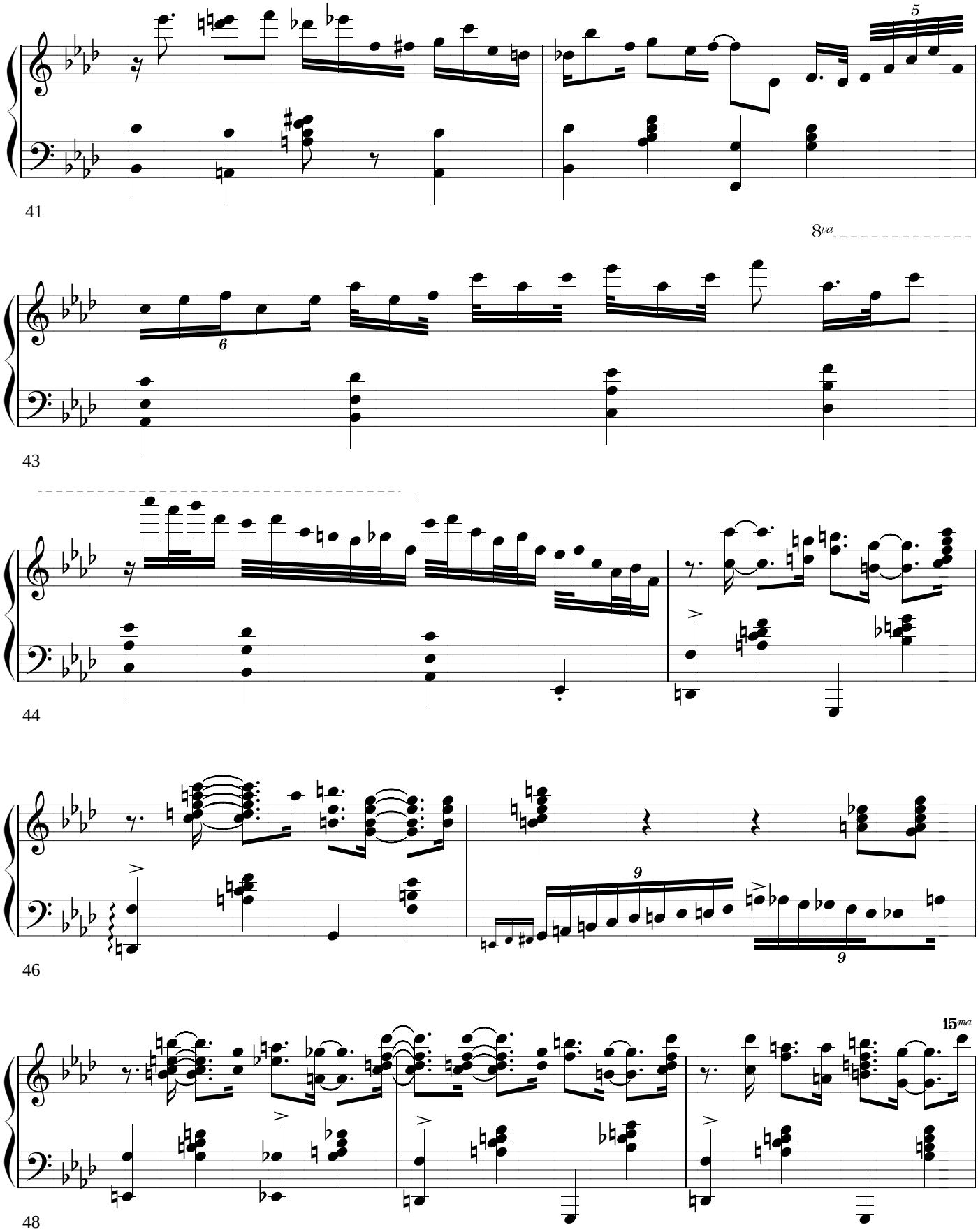
(From Art Tatum's 1933 recording)

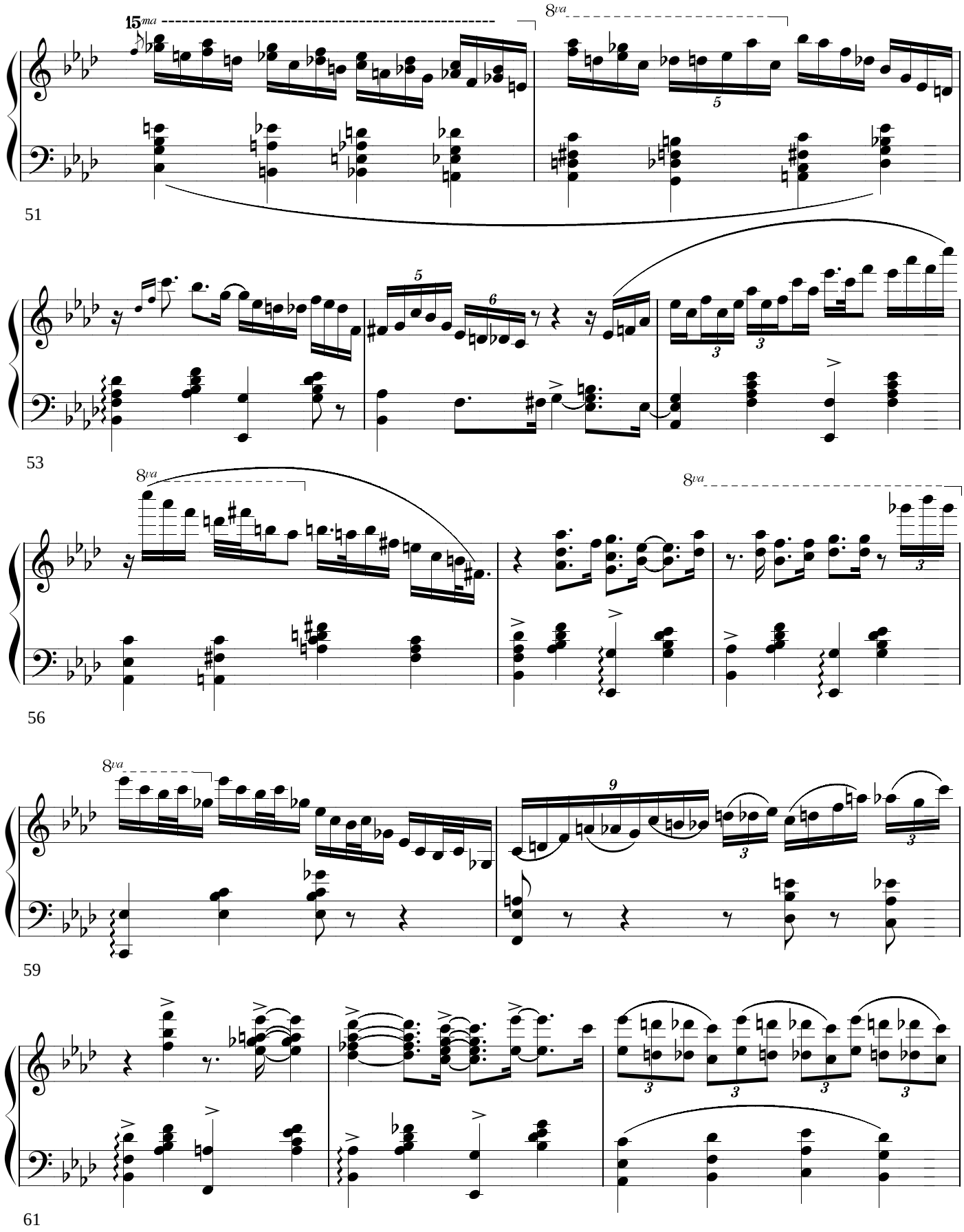
Vincent Youmans

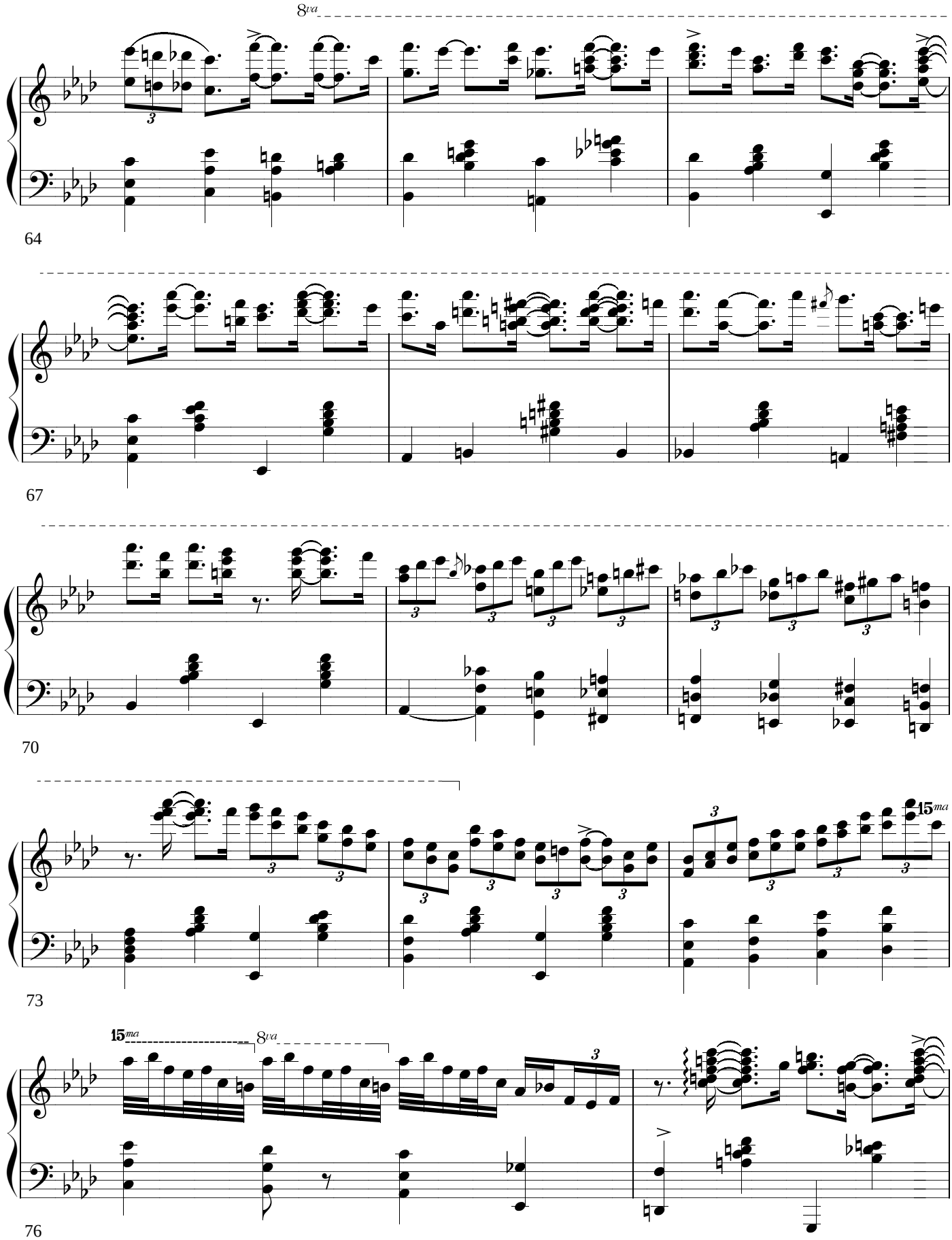


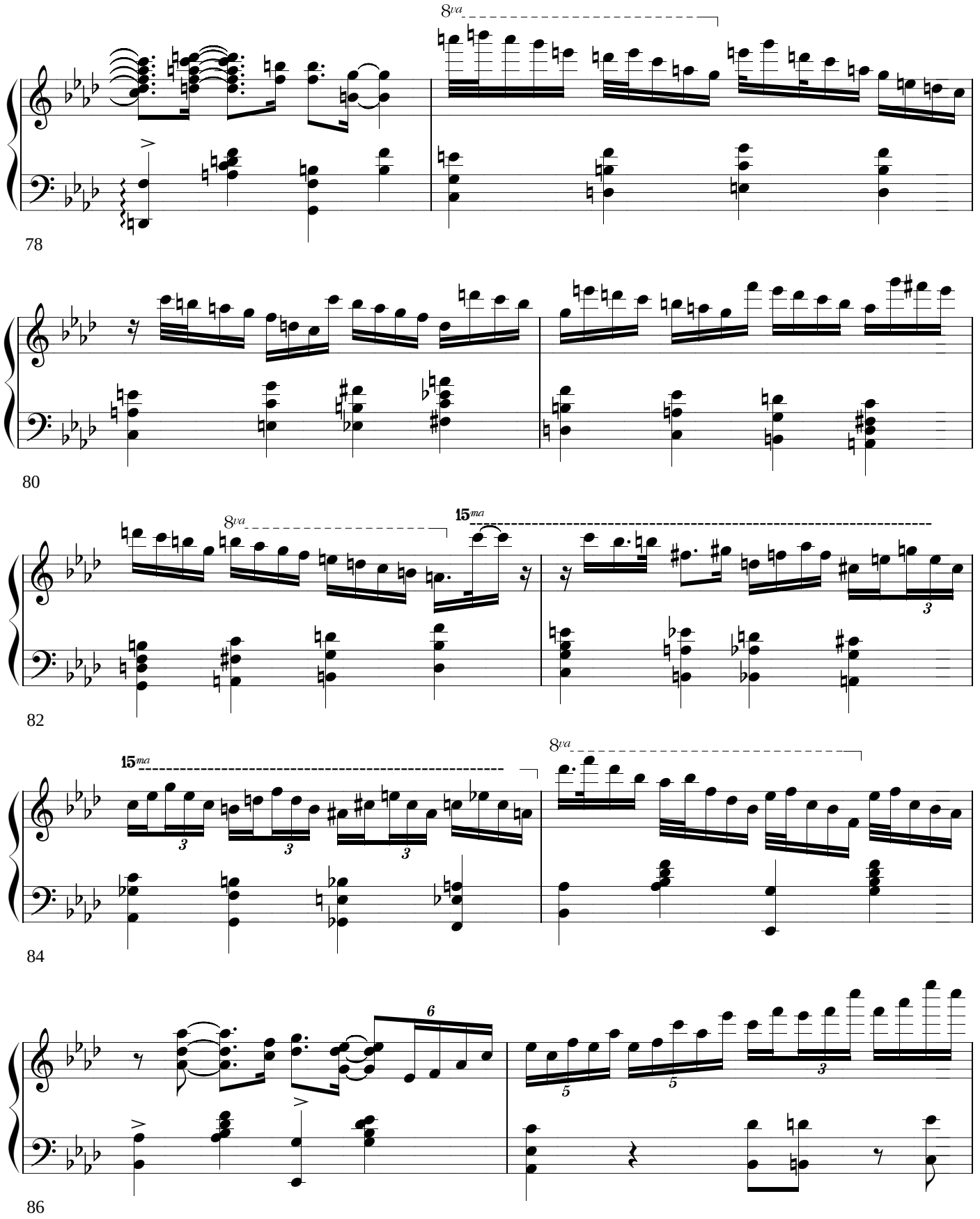

13
16
19
22
25

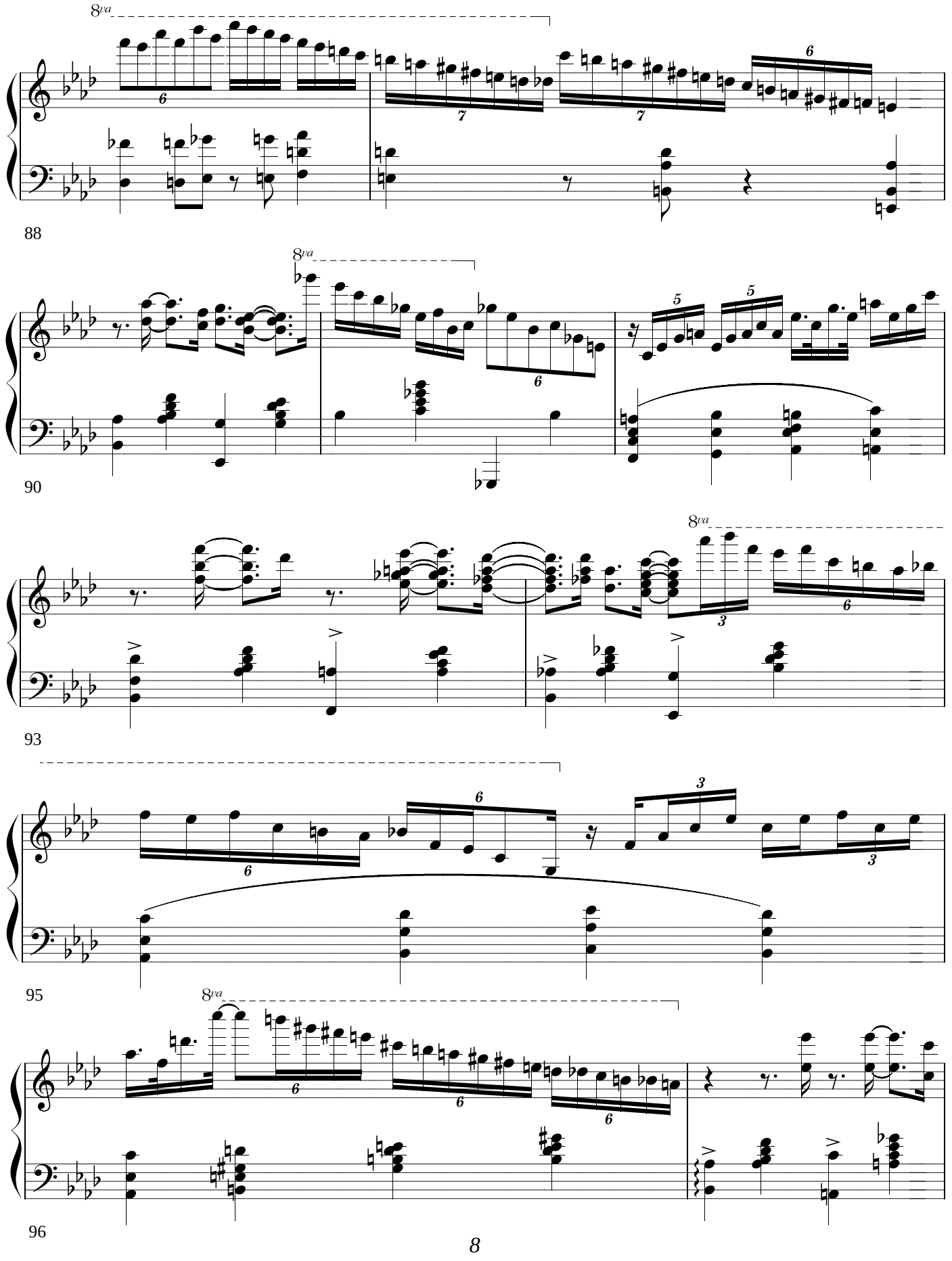

28
8va
31
8va
8va
34
37
8va
39

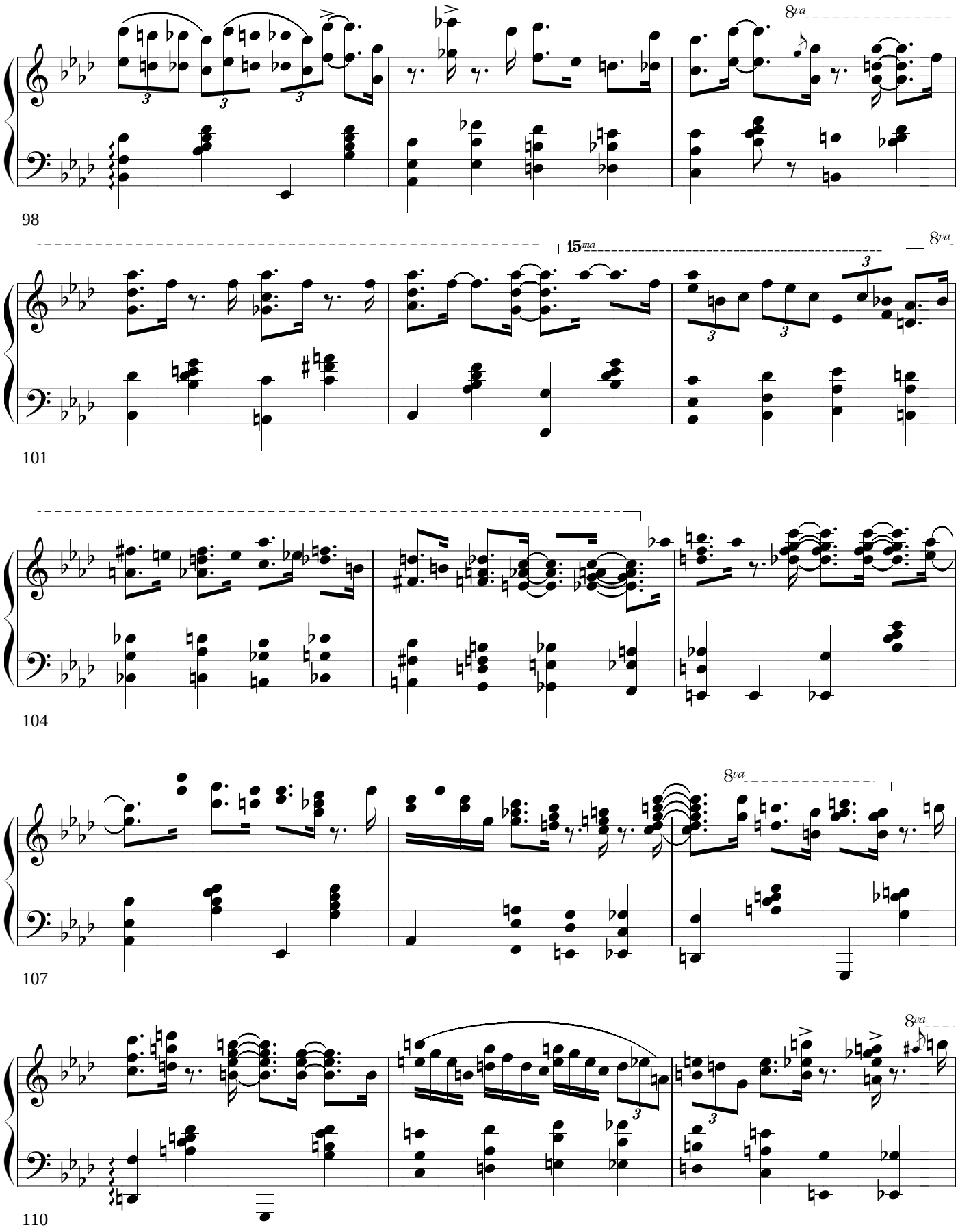

41
8va
43
44
46
48
15ma

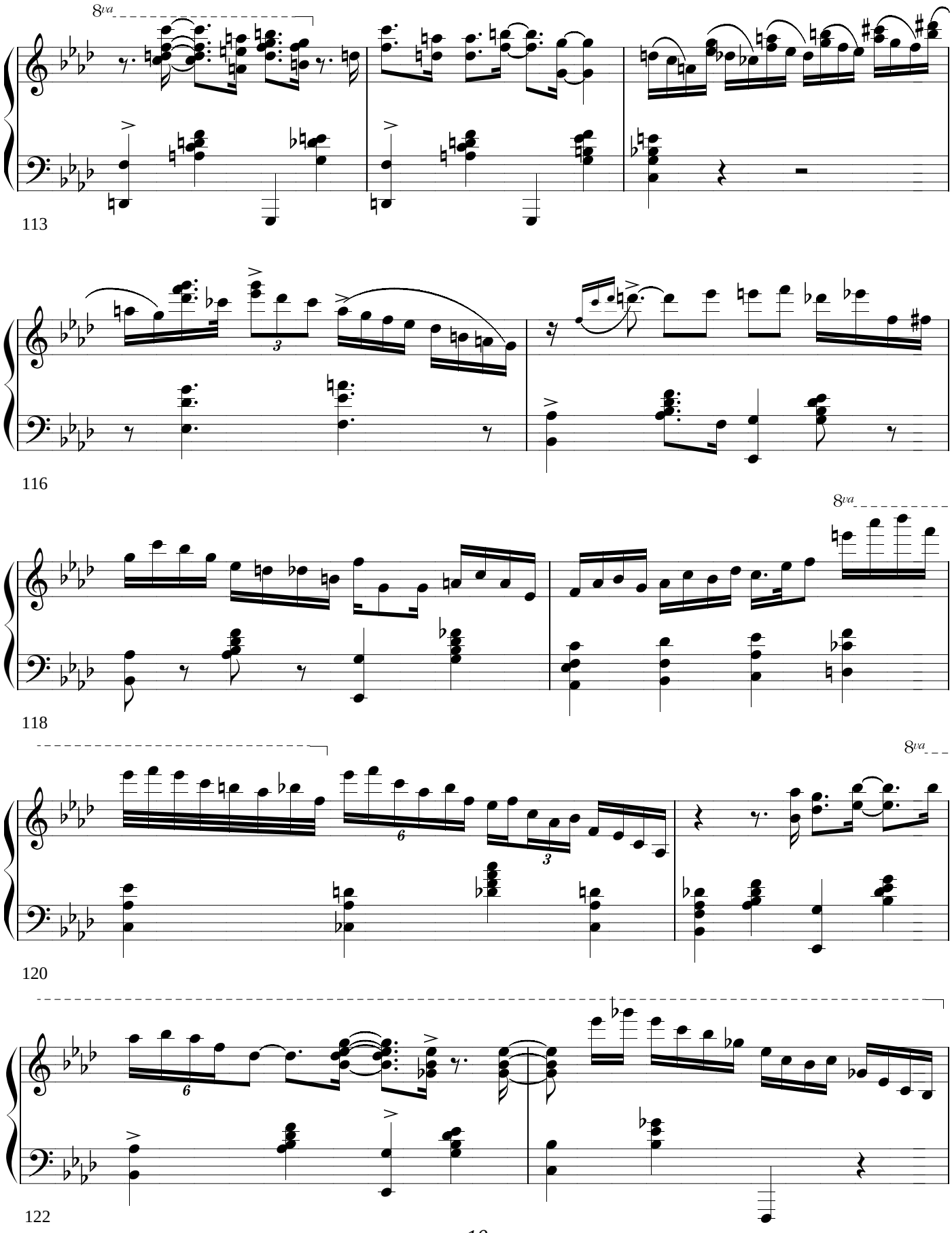

15ma
8va
51
53
8va
8va
56
8va
59
61

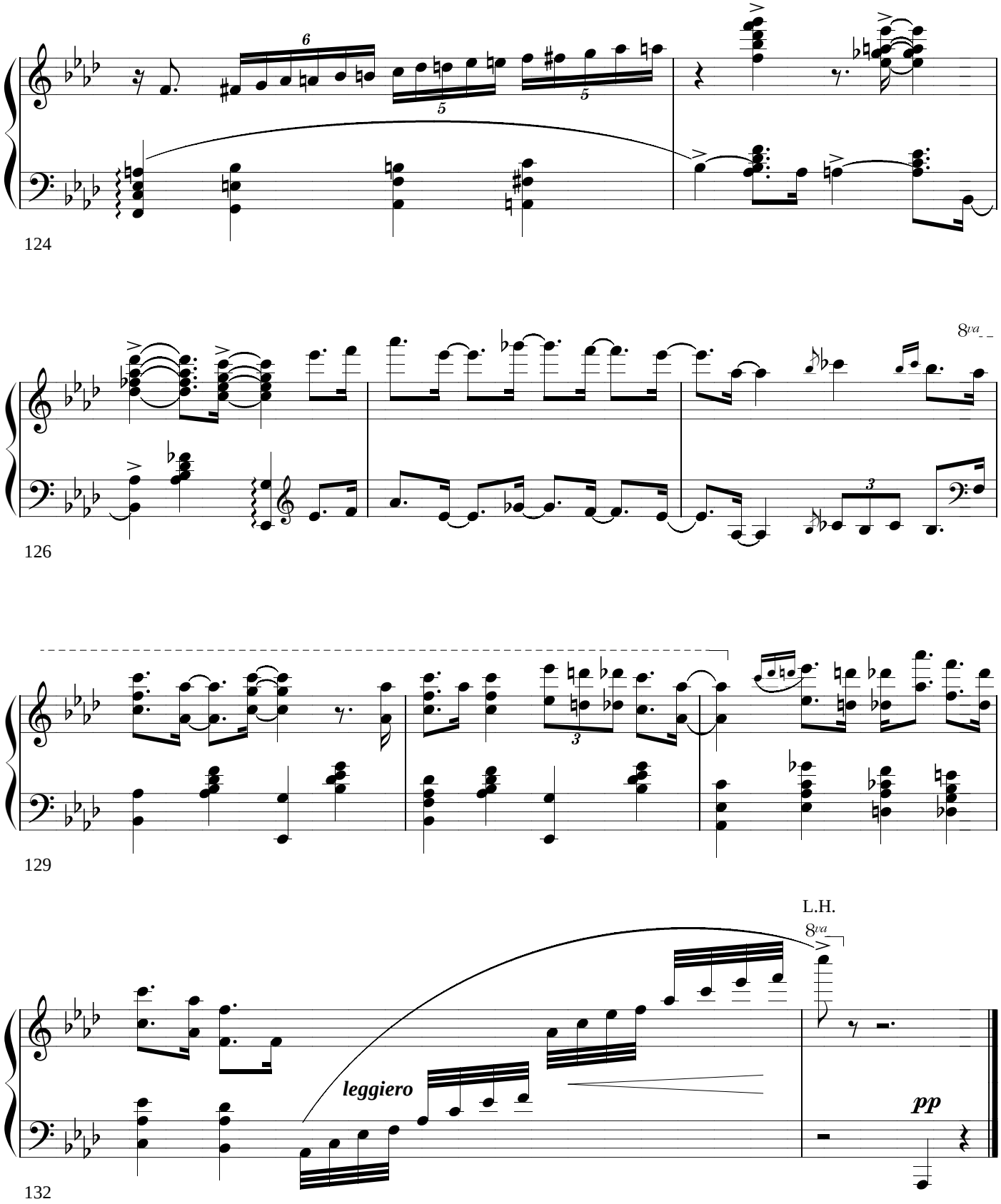

8va
64
67
70
15ma
73
15ma
8va
76


8va
78
80
8va
15ma
82
15ma
8va
84
6
5
5
3
86


8va
88
8va
90
8va
93
95
8va
96

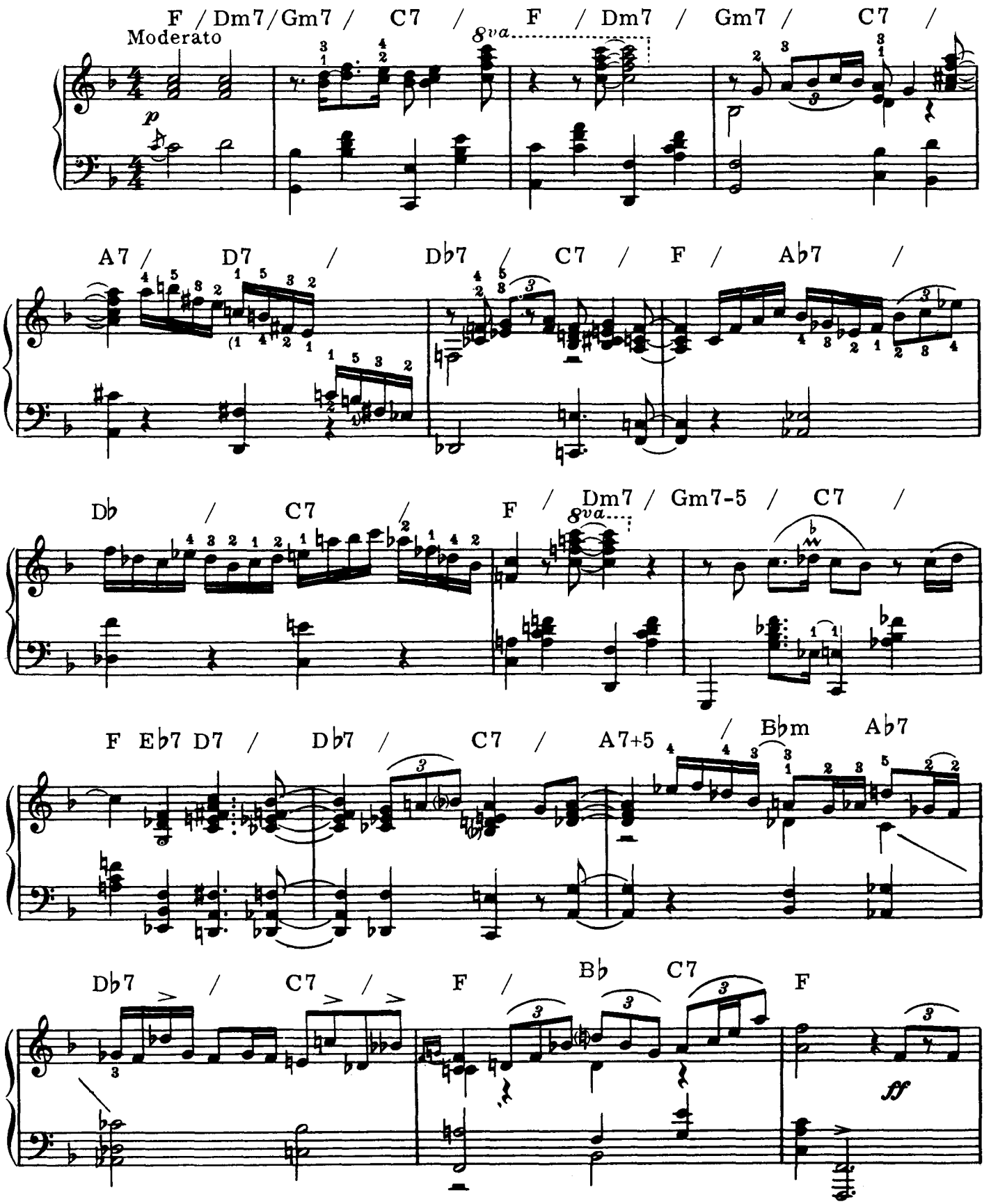

8va
98
15ma
8va
101
104
8va
107
8va
110


8va
113
116
8va
118
8va
120
122


124
126
8va
129
L.H.
8va
leggiero
pp
132

Blue Moon

RICHARD RODGERS LORENZ HART



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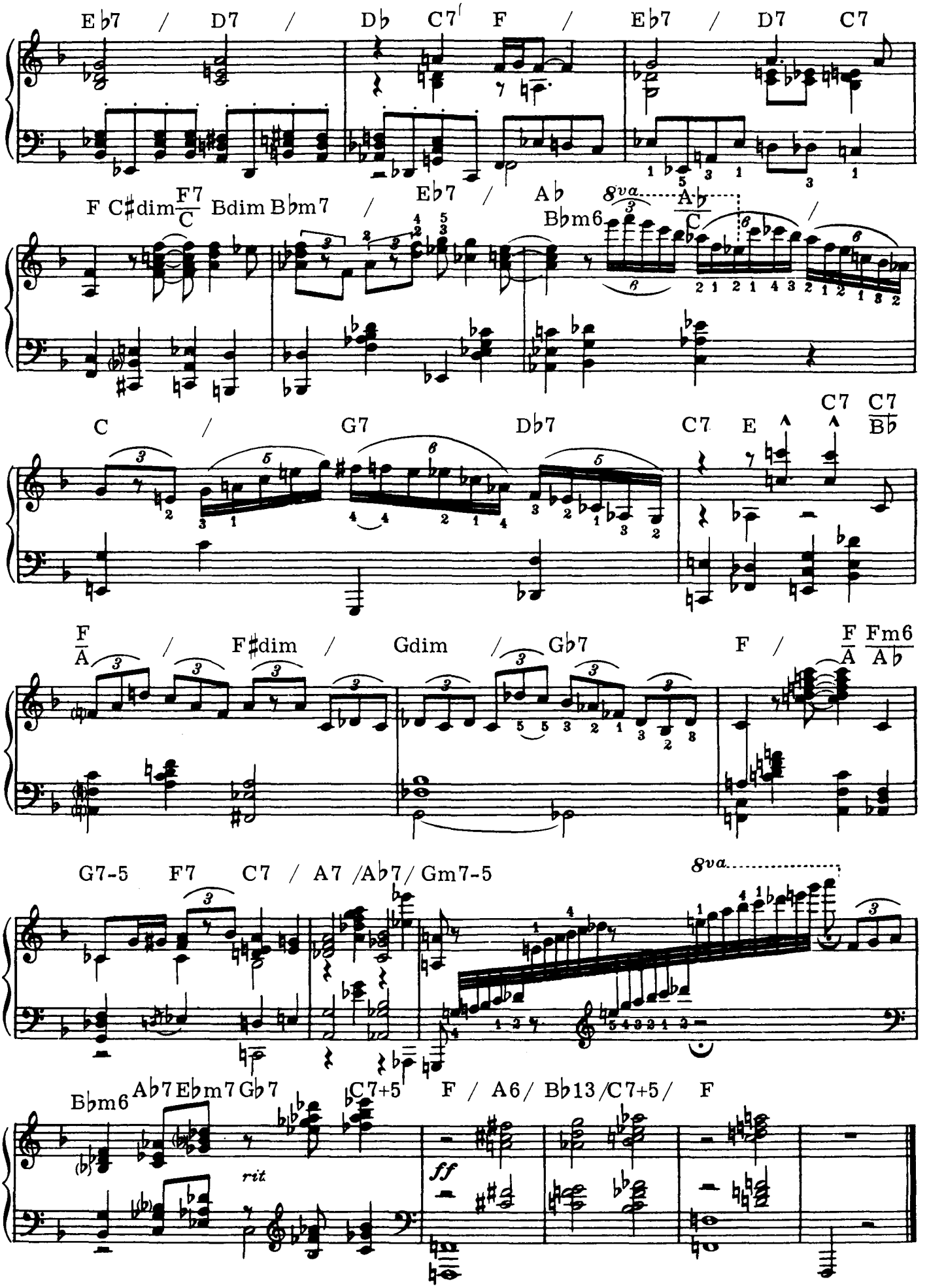

E♭7 / D7 / D♭ C7 F / E♭7 / D7 C7
F C♯dim F7/C Bdim B♭m7 / E♭7 / A♭ 8va A♭/C B♭m6
C / G7 D♭7 C7 E C7 C7/B♭
F/A / F♯dim / Gdim / G♭7 F / F Fm6/A♭
G7-5 F7 C7 / A7 /A♭7/ Gm7-5 8va
B♭m6 A♭7 E♭m7 G♭7 C7+5 F / A6/ B♭13 /C7+5/ F
rit
ff

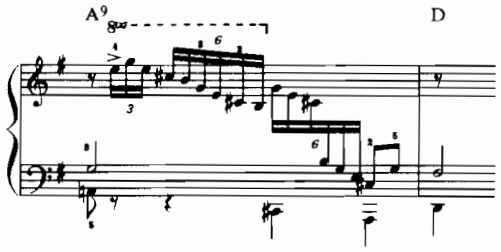
"Indiana"

The great Art Tatum was famous for his amazing technical command. His unique, legendary skill in playing is reflected in performances of the most lightning-fast tempos (♩ = 320 and even greater speeds were easy for him). Yet many of his masterwork recordings were taken at a more relaxed pace, which allows us to have a closer look at his style.

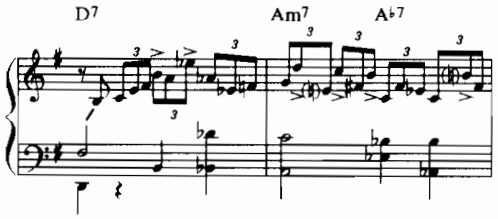
An example is his piano solo interpretation of "Indiana," recorded on July 26, 1940, and played in a very relaxed mood at medium tempo. This piano solo consists of an eight-bar intro and two choruses. We have transcribed the first chorus.

Dressed up with a lush reharmonization, including plenty of altered, passing and substitute chords, the first chorus of Tatum's "Indiana" is a beautiful paraphrase of the original theme. Luckily, it also features quite a number of Tatum's characteristic devices and right-hand runs. What follows is a catalog of some of them:

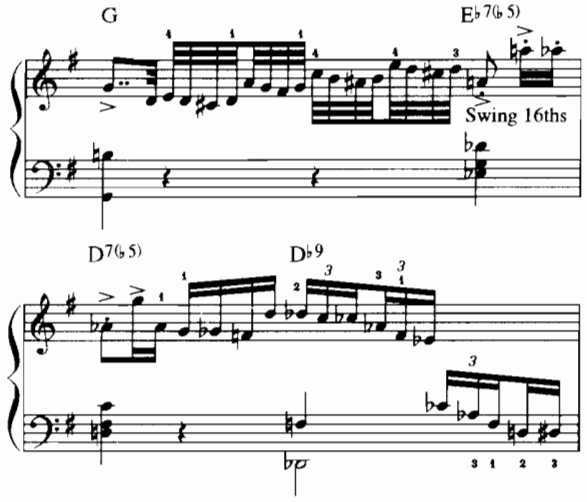
In bar 4, Tatum plays one of his descending four-note runs, built on the tones of an A9 chord (the tonic is played in the bass only). This is one of the most recurrent Tatum devices. A similar run is used to close the phrase in bar 8 (also, notice how Tatum resolves both these runs to reach the third of the next chord).



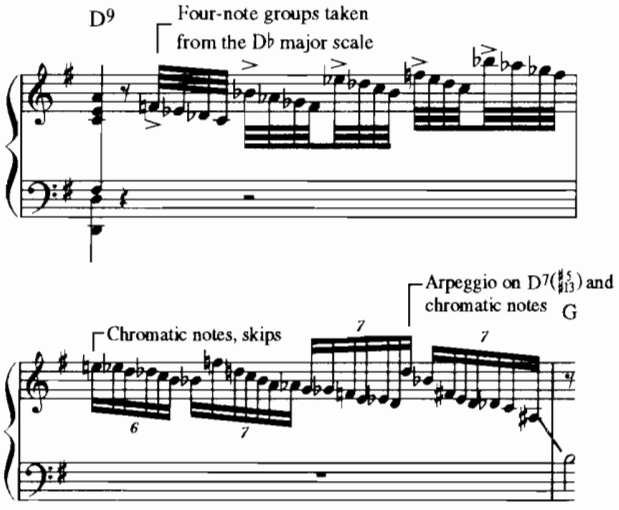
In Bars 5-6 feature an enterprisingly "modern" yet melodically delicious paraphrase in triplets, based on some passing chords from D7 to G. This articulated kind of phrasing, with unusual skips and displaced accents, is also a typical Tatum device.



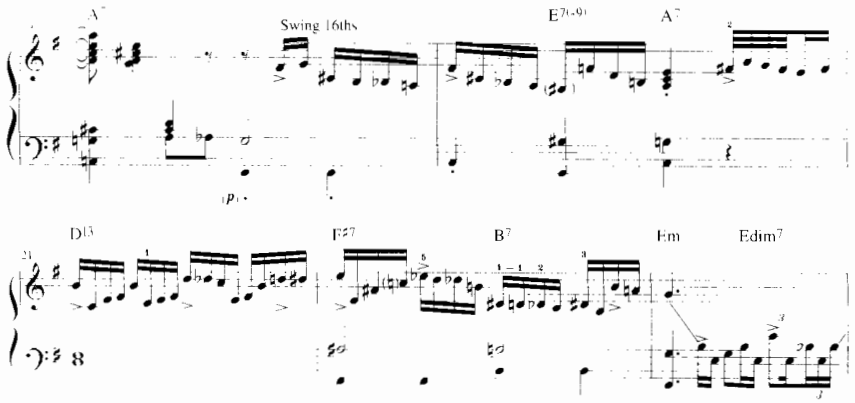
In bar 7, Tatum plays a very fast "climbing" run built around the tones of a G Major chord. Often used by him, this is a well-known device from the classical piano literature, which Tatum studied and knew well. (Also, notice that bars 7-8 as a whole can be considered a "break" phrase to fill the "rest" space of the original melody.)



In bars 15-16, we find another "climbing" figure made of four-note groups taken from the Db Major scale and played upon a D9 chord. So, this phrase goes temporarily "outside"—i.e. a half-step lower—the harmony, finally reaching the G Major tonic chord by means of plenty of chromaticism:

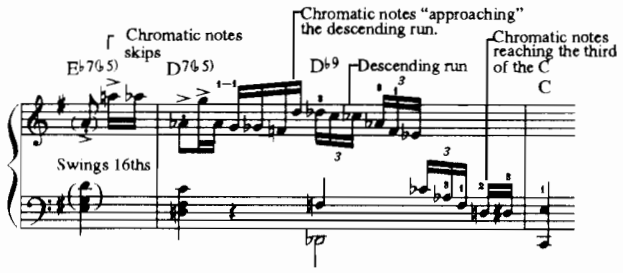


Bars 19-23 feature an adventurous double-time phrase played in "Swing 16ths," with an interesting use of altered and chromatic tones:

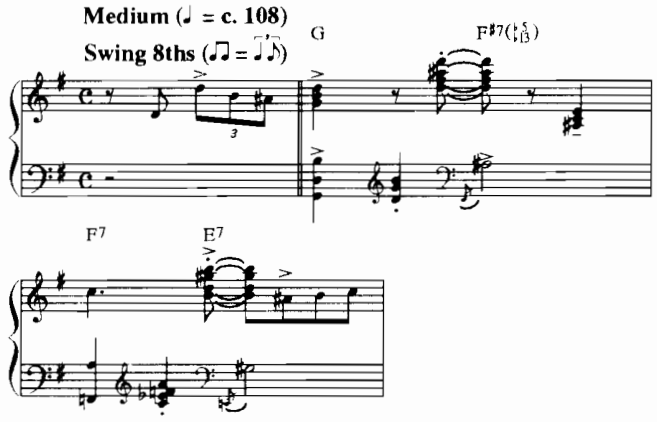


Note the fourth beat of bar 23-bar 24: a lightning-like and "climbing" broken arpeggio made of the tones of a diminished seventh chord. Tatum was very fond of this device, often found in the classical literature, too.

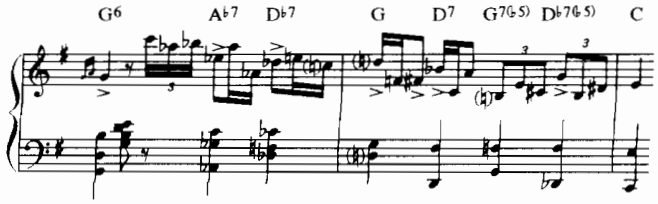
In bar 25 Tatum plays one of his distinctive pentatonic runs using the pentatonic major scale of G. Notice the "approaching" chromatic tones—most of the Tatum pentatonic runs are approached in a similar way, and they are often resolved with some chromatic notes leading to the next chord or phrase. By means of alternating skips, chromatic passages, and descending runs, Tatum was able to create very agile and interesting phrases. Bar 8 is a brief yet clear example of that (a more extended application of this concept eventually led to the innovative long phrases often found in Tatum's later recordings).



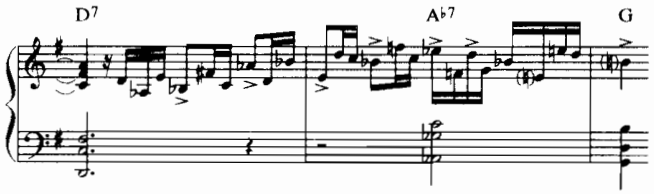
Beyond their self-evident technical mastery, the astounding thing about the Tatum runs illustrated above is that they are played with a very precise rhythmic subdivision—they are not mere ornamentation, but the substance of part of his musical language—which also holds the key to how to start practicing them. One important aspect of the accompaniment: in bars 1 and 12 we find the so-called "clipped-bass note" technique; that is, left-hand tenths whose lower notes are played like grace notes.



In the second chorus of "Indiana"—not transcribed here—Tatum plays two adventurous break-like phrases. The first one, found in bars 39-40, is based on a I/IV situation with many passing chords:



The second break-like phrase comes from bars 47-48, in a V7 / bII7 / I cadence starting on a whole-tone scale:

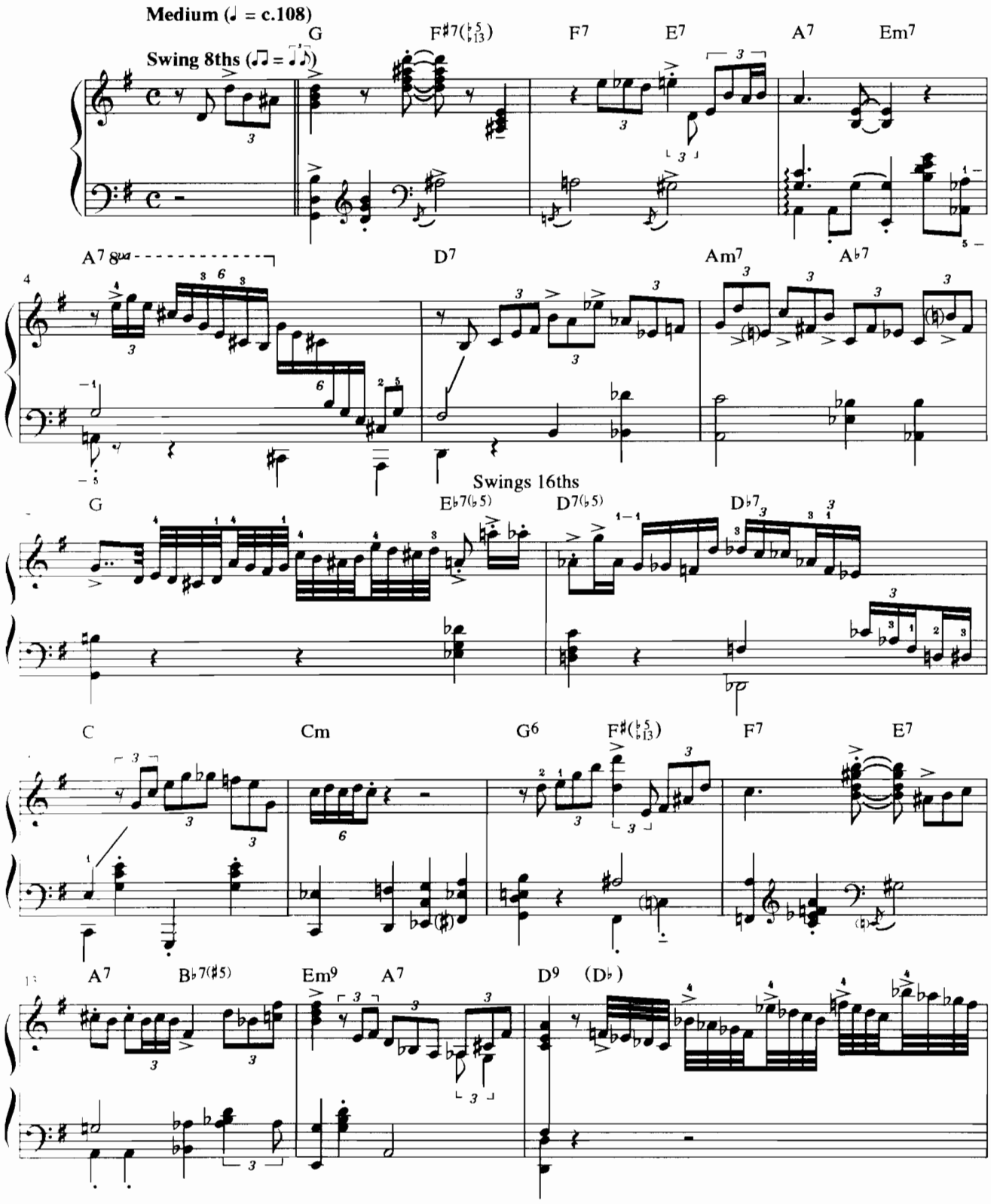


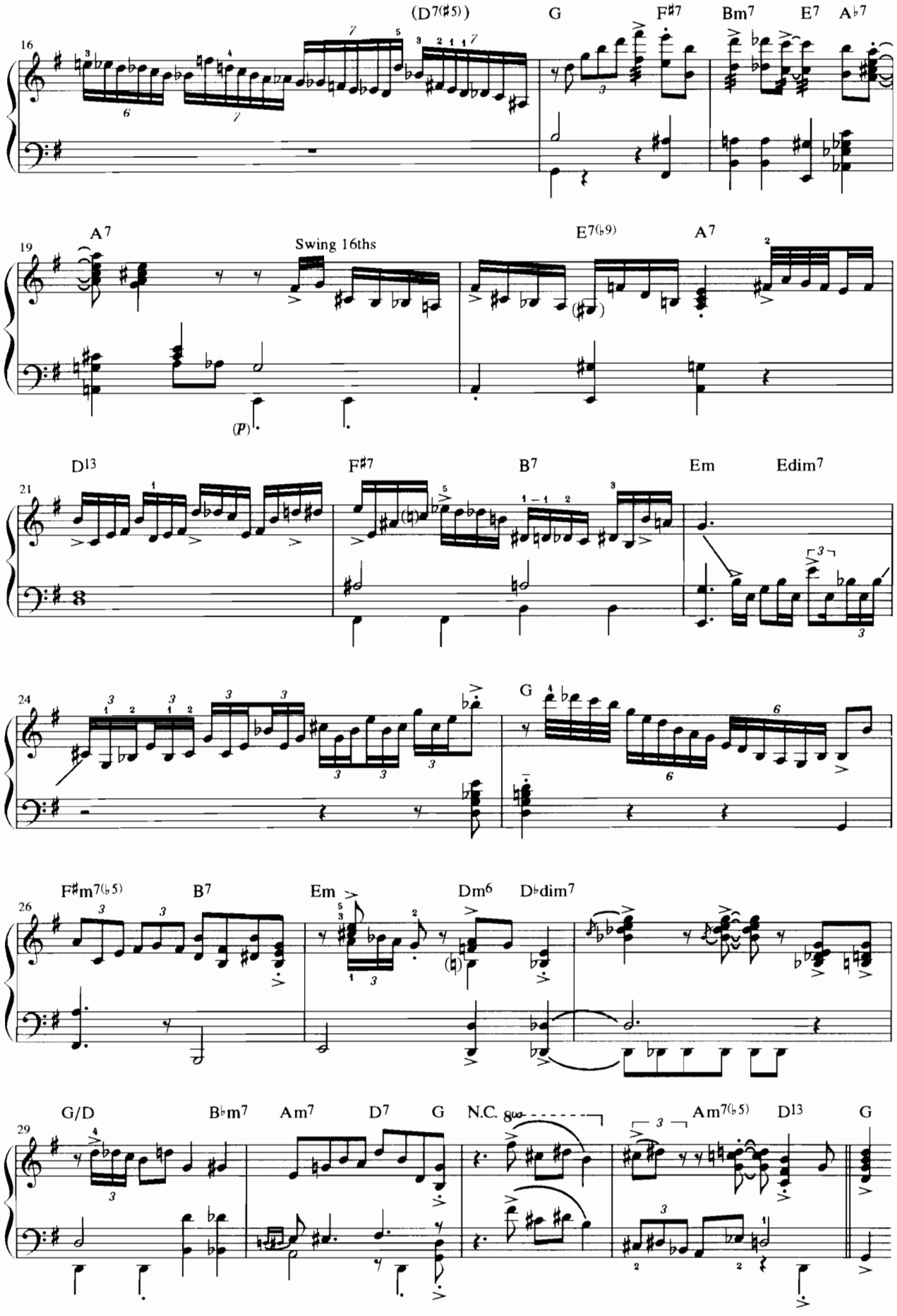
Despite the deep admiration of most musicians, Tatum's achievements and influence on the evolution of jazz were overlooked by some critics and historians, who disliked his virtuosity and accused him of lacking real inventiveness. Judging by this 1940 recording of "Indiana," it is indeed evident that at that time, Tatum was already in complete command of a remarkably advanced musical language, rich in innovative devices commonly associated with later jazz styles.

Indiana

as recorded by Art Tatum on July 26, 1940

Ballard MacDonard and James F. Hanley
Transcribed by Riccardo Scivales

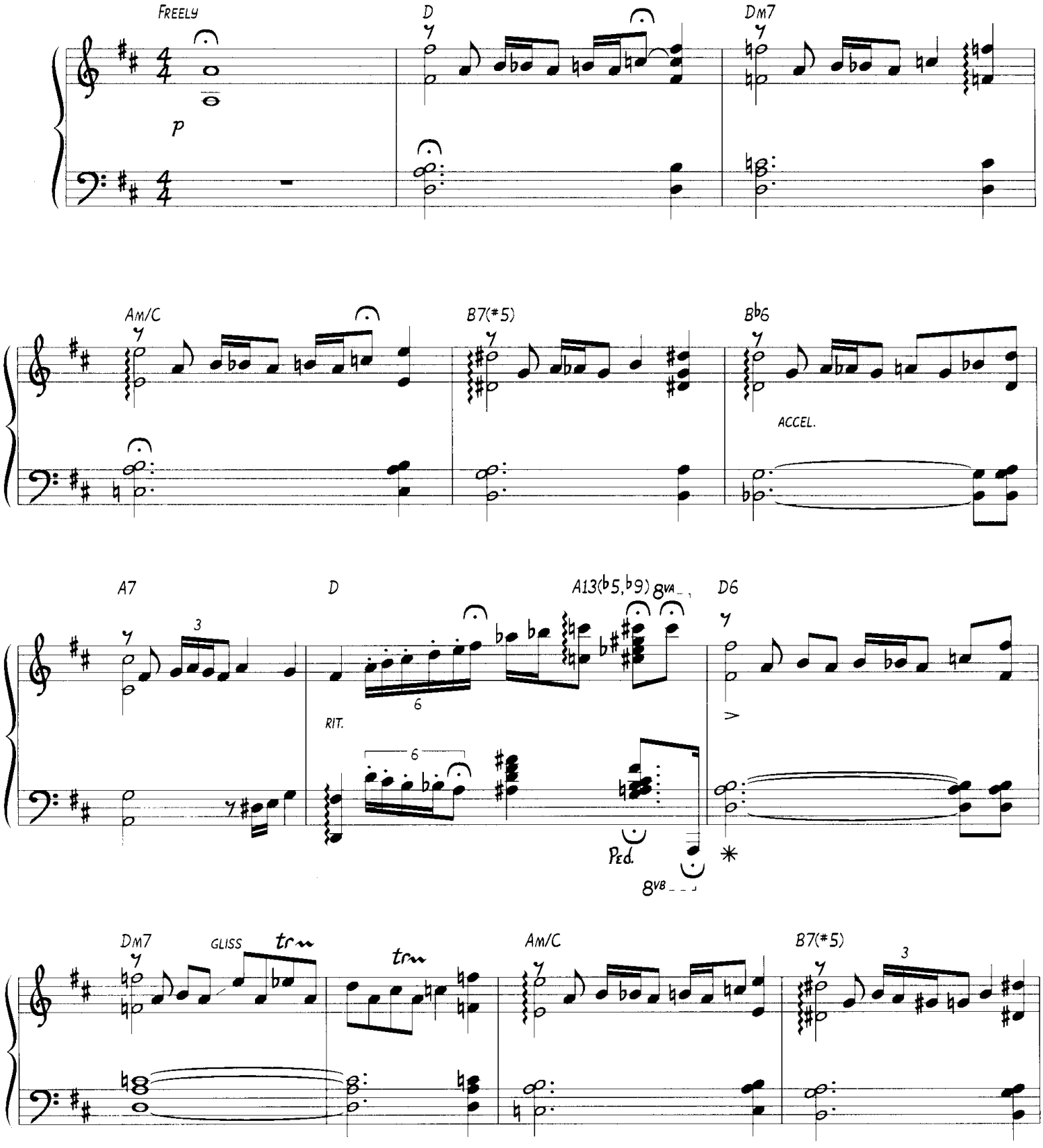



16
(D7(♯5))
G
F♯7
Bm7
E7
A♭7
19
A7
Swing 16ths
E7(♭9)
A7
(P)
21
D13
F♯7
B7
Em
Edim7
24
G
F♯m7(♭5)
B7
Em
Dm6
D♭dim7
26
G/D
B♭m7
Am7
D7
G
N.C.
Am7(♭5)
D13
G
29

The Man I Love

As played by Art Tatum

Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN



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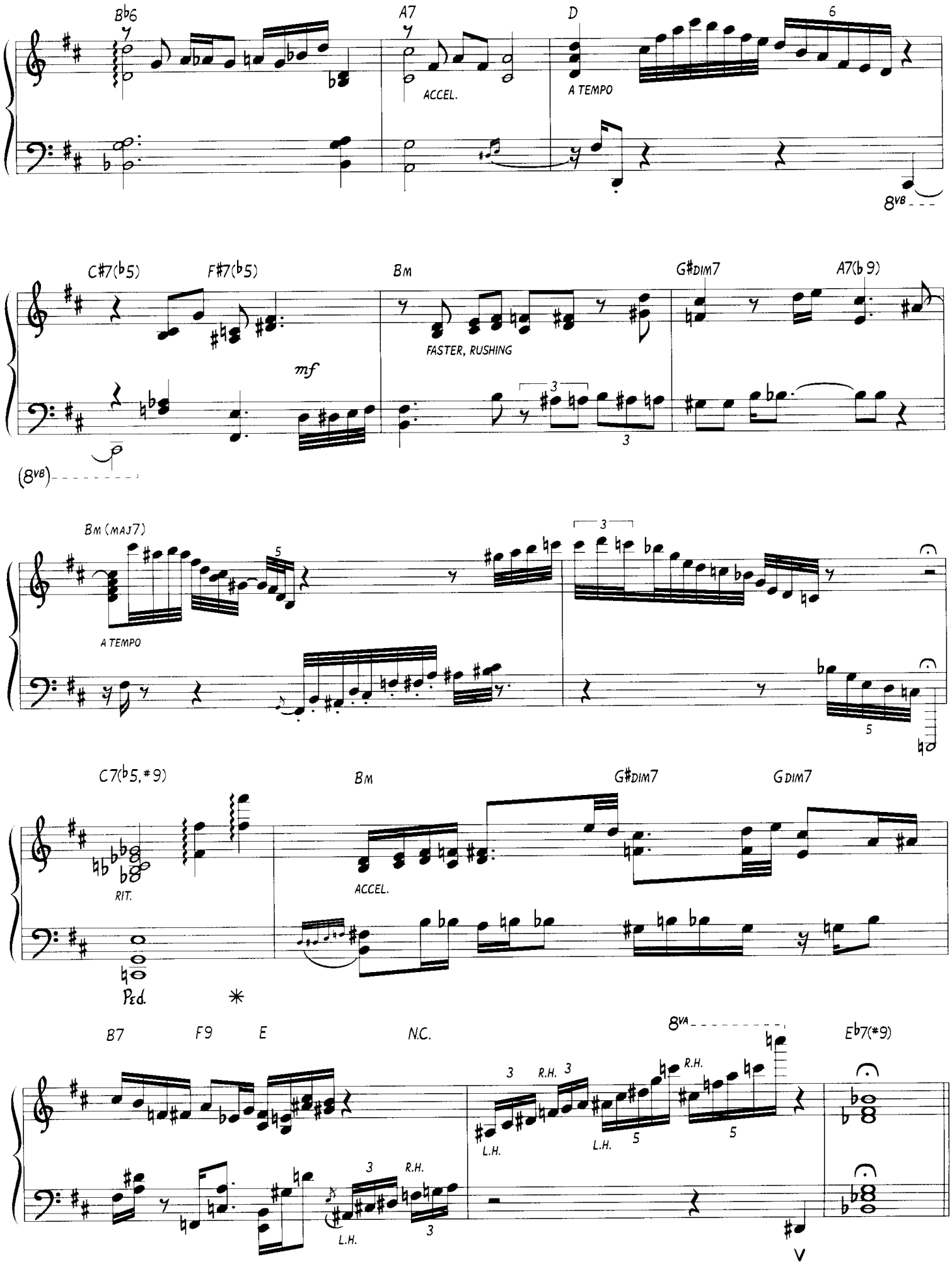
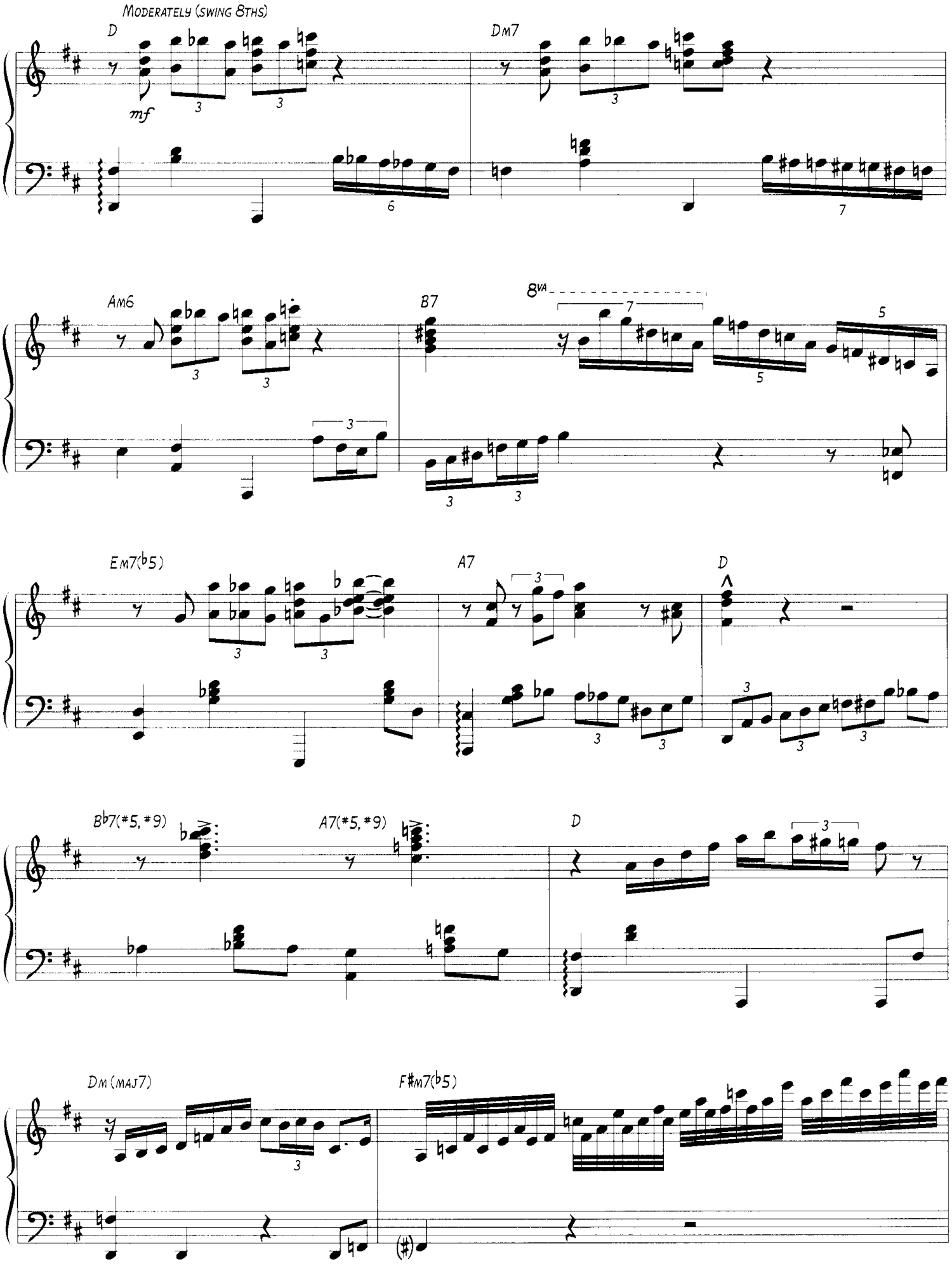
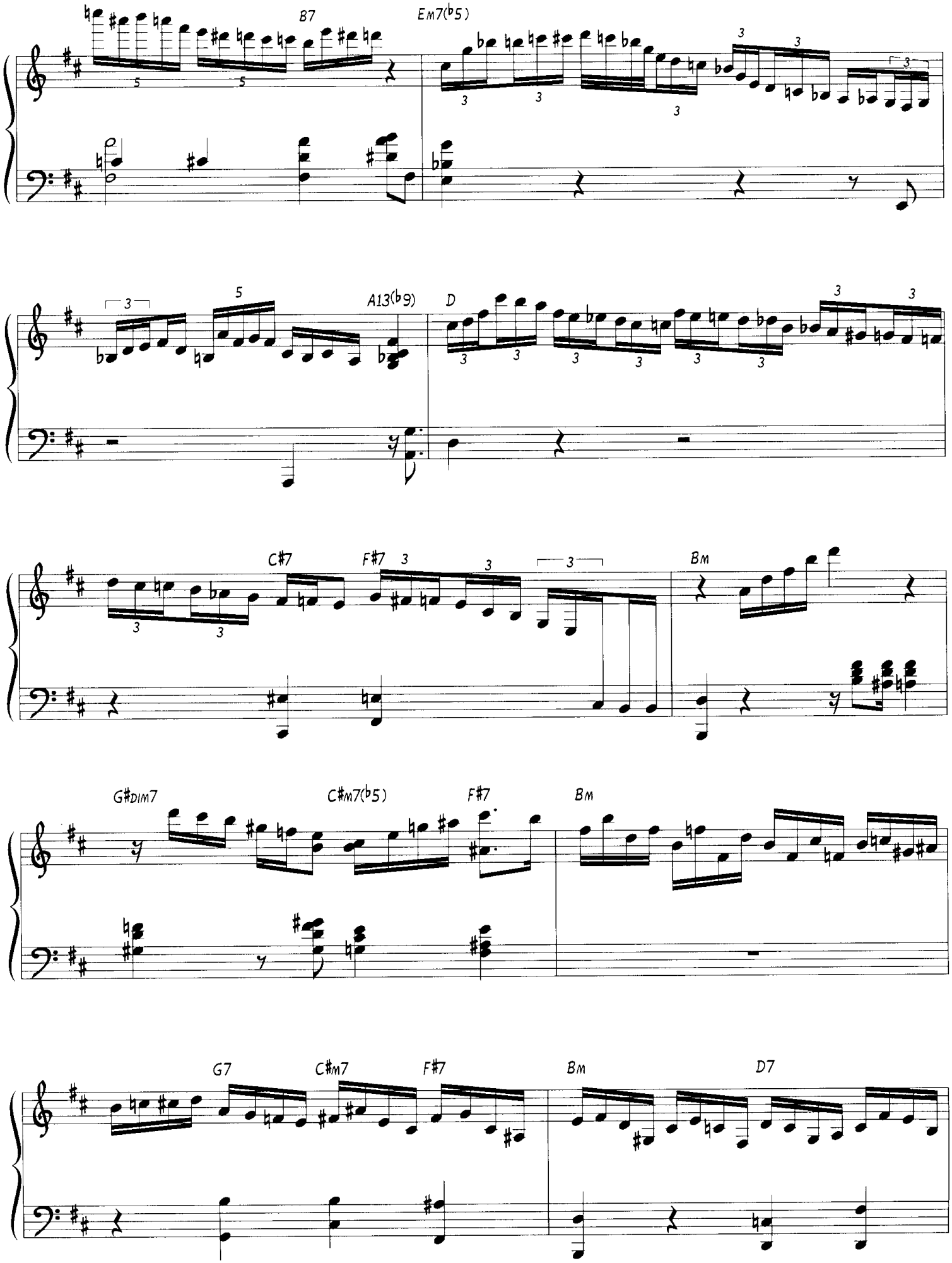
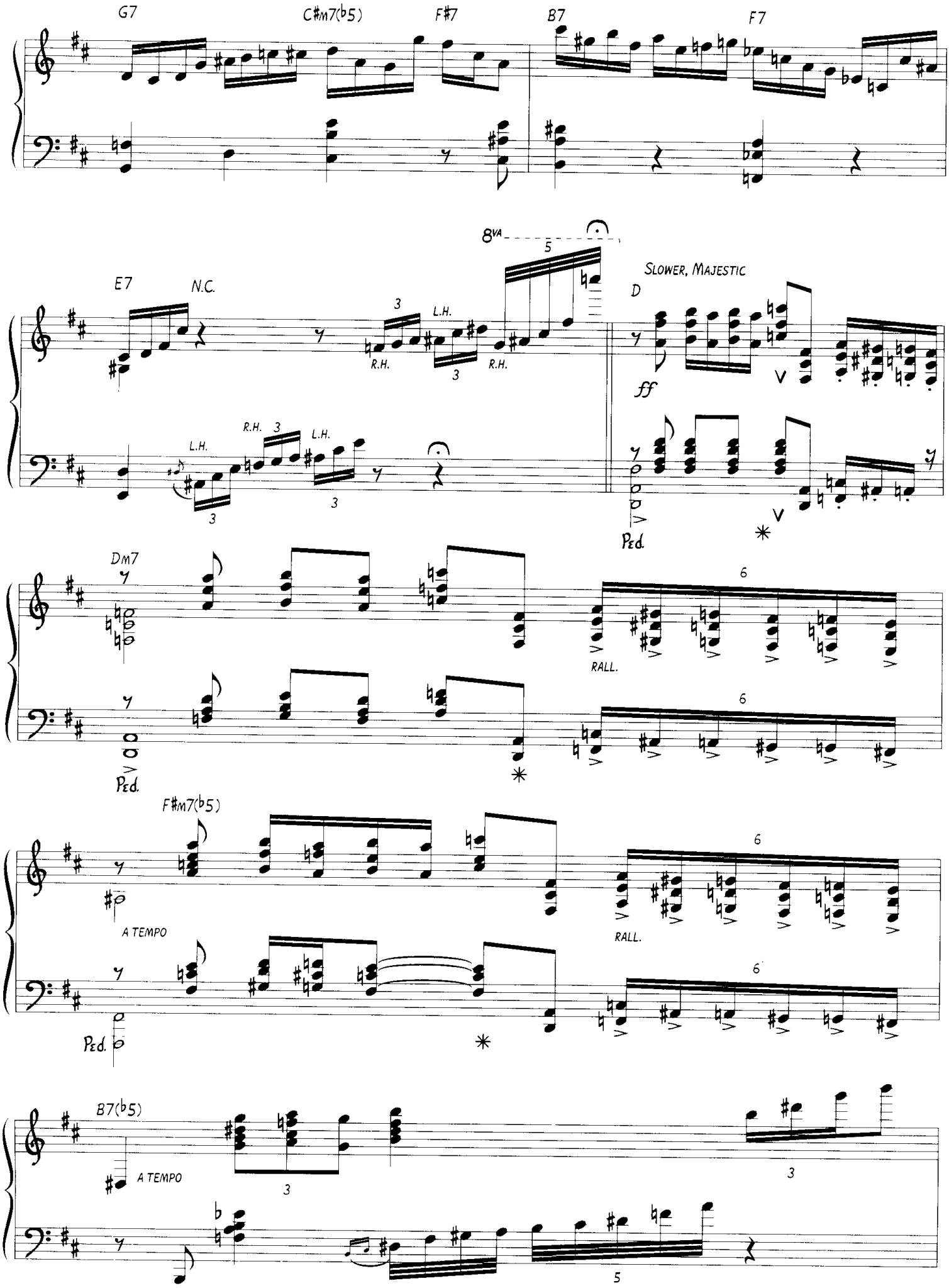
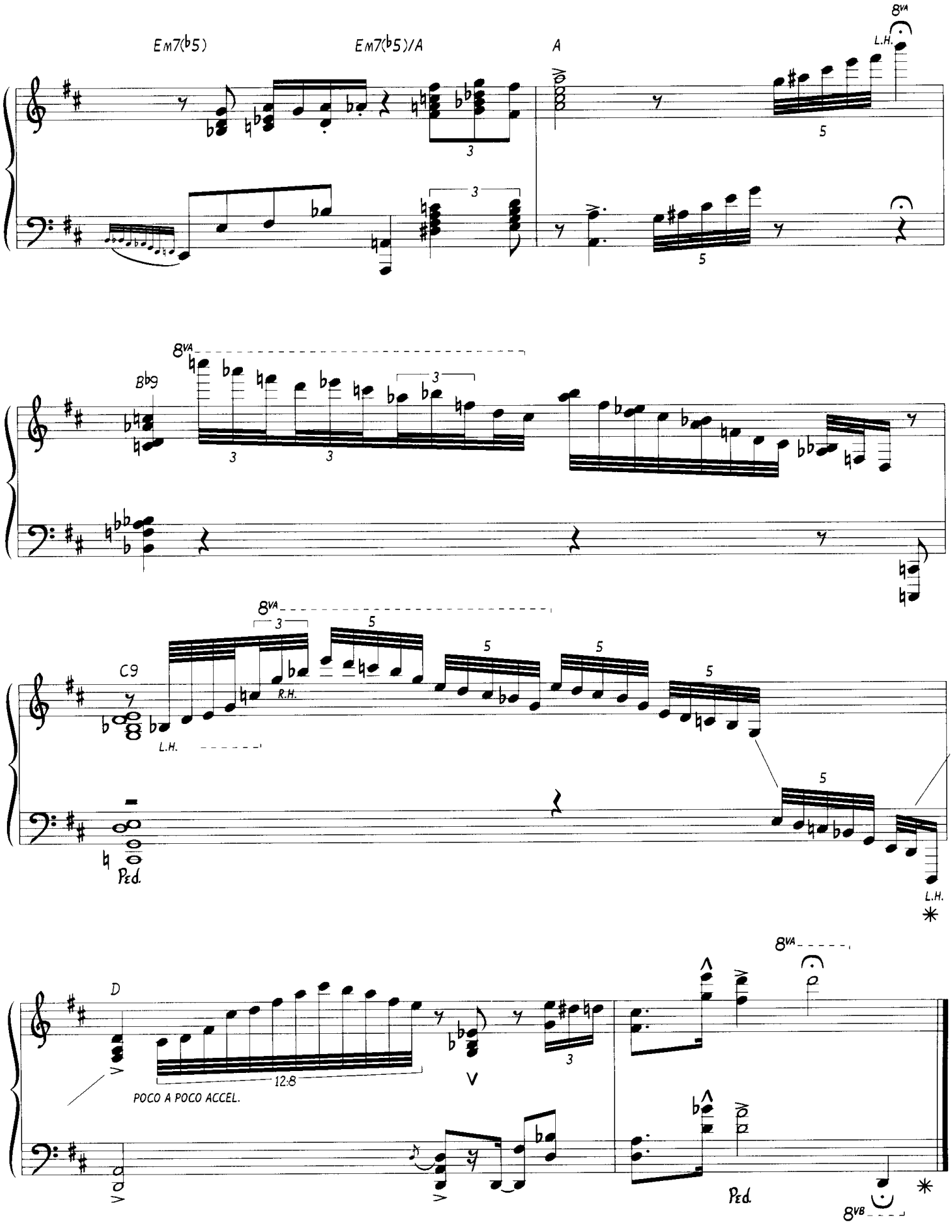

B♭6
A7
D
6
ACCEL.
A TEMPO
8VB
C♯7(♭5)
F♯7(♭5)
Bm
G♯DIM7
A7(♭9)
mf
FASTER, RUSHING
3
(8VB)
Bm (MAJ7)
5
A TEMPO
C7(♭5,♯9)
Bm
G♯DIM7
GDIM7
RIT.
ACCEL.
Ped.
B7
F9
E
N.C.
8VA
E♭7(♯9)
R.H.
L.H.
V


Moderately (swing 8ths)
D
mf
Dm7
Am6
B7
8va
Em7(♭5)
A7
D
B♭7(♯5, ♯9)
A7(♯5, ♯9)
D
Dm (maj7)
F♯m7(♭5)

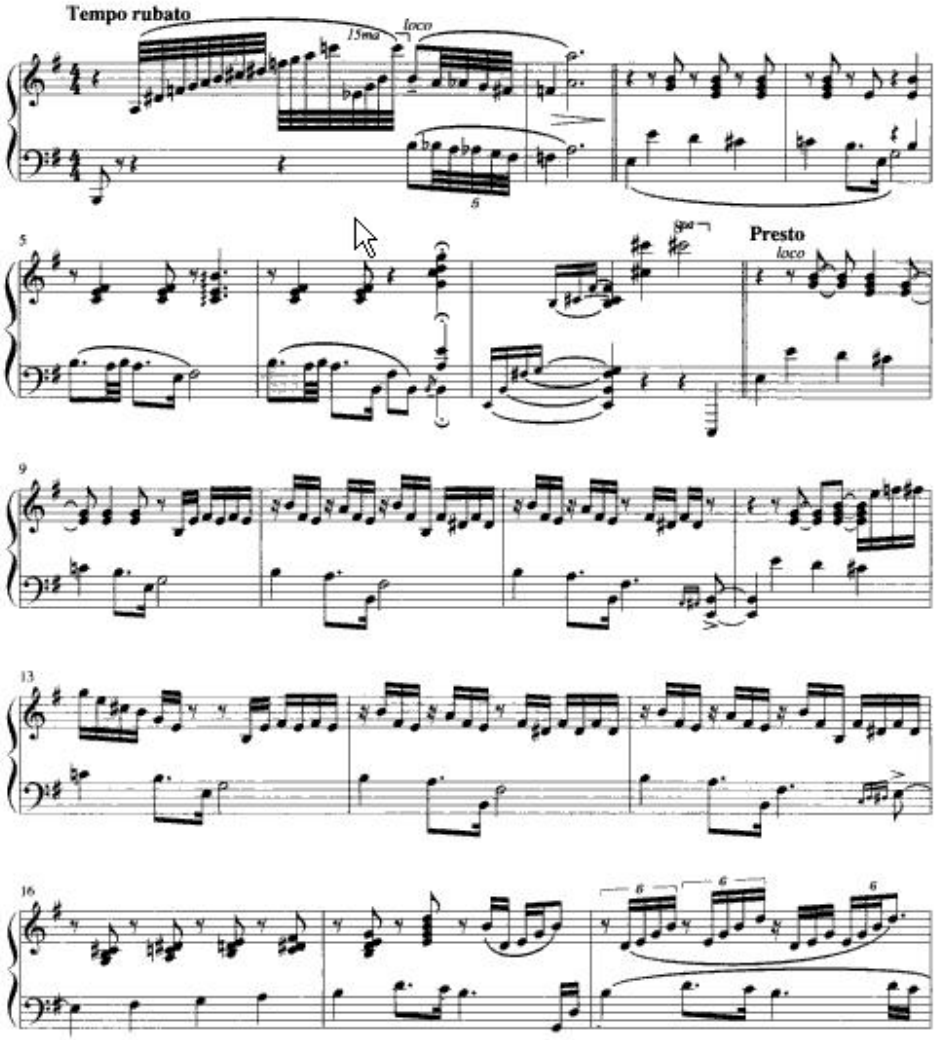

B7
Em7(b5)
A13(b9)
D
C#7
F#7
Bm
G#dim7
C#m7(b5)
F#7
Bm
G7
C#m7
F#7
Bm
D7


G7
C♯m7(♭5)
F♯7
B7
F7
8va
E7
N.C.
L.H.
R.H.
SLOWER, MAJESTIC
D
ff
Ped.
Dm7
RALL.
A TEMPO
F♯m7(♭5)
B7(♭5)


Em7(b5)
Em7(b5)/A
A
8va
L.H.
Bb9
C9
R.H.
L.H.
Ped.
D
12:8
POCO A POCO ACCEL.
8vb

Elegy

Jules Massenet/Art Tatum
Transcribed by Jed Distler



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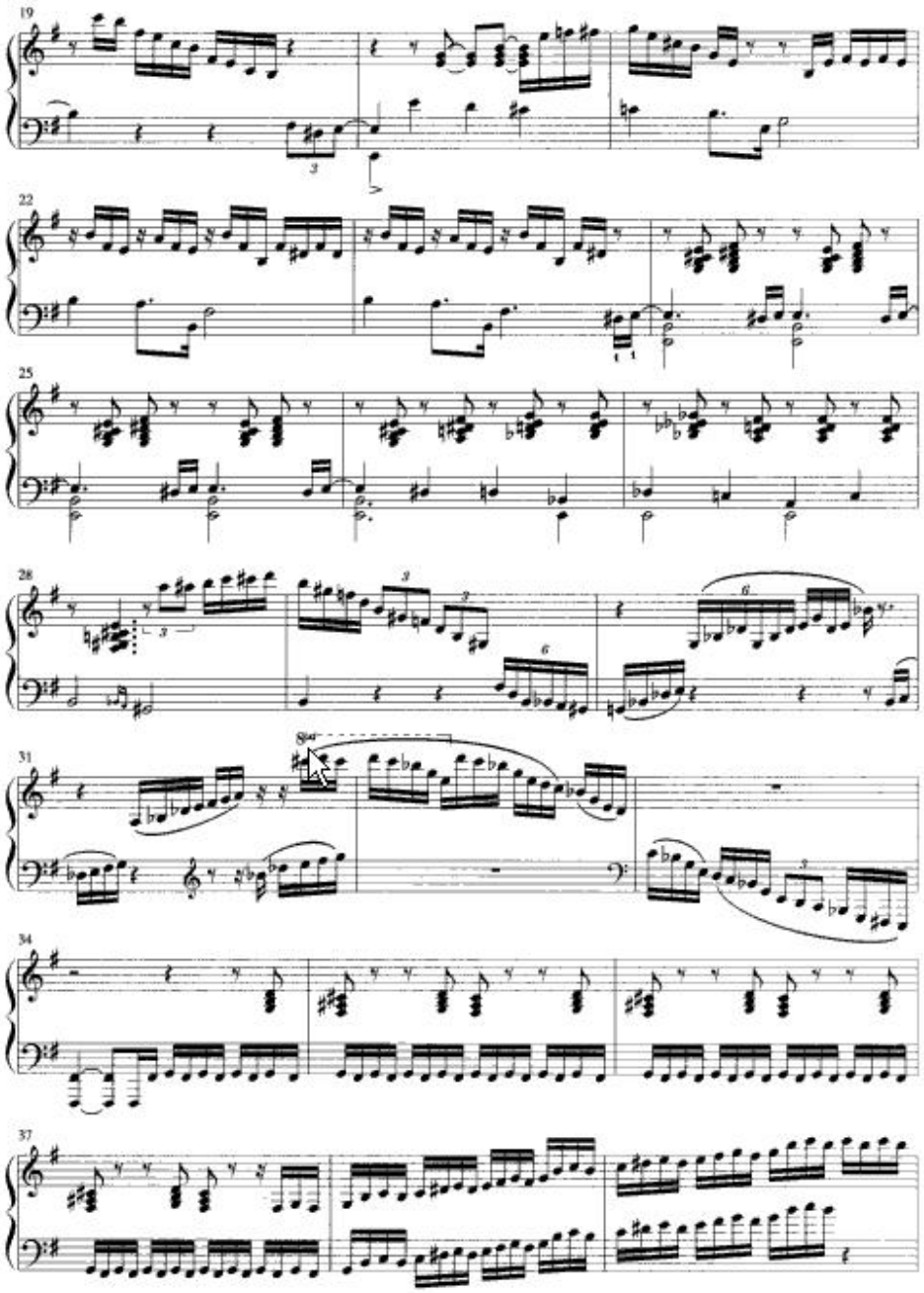
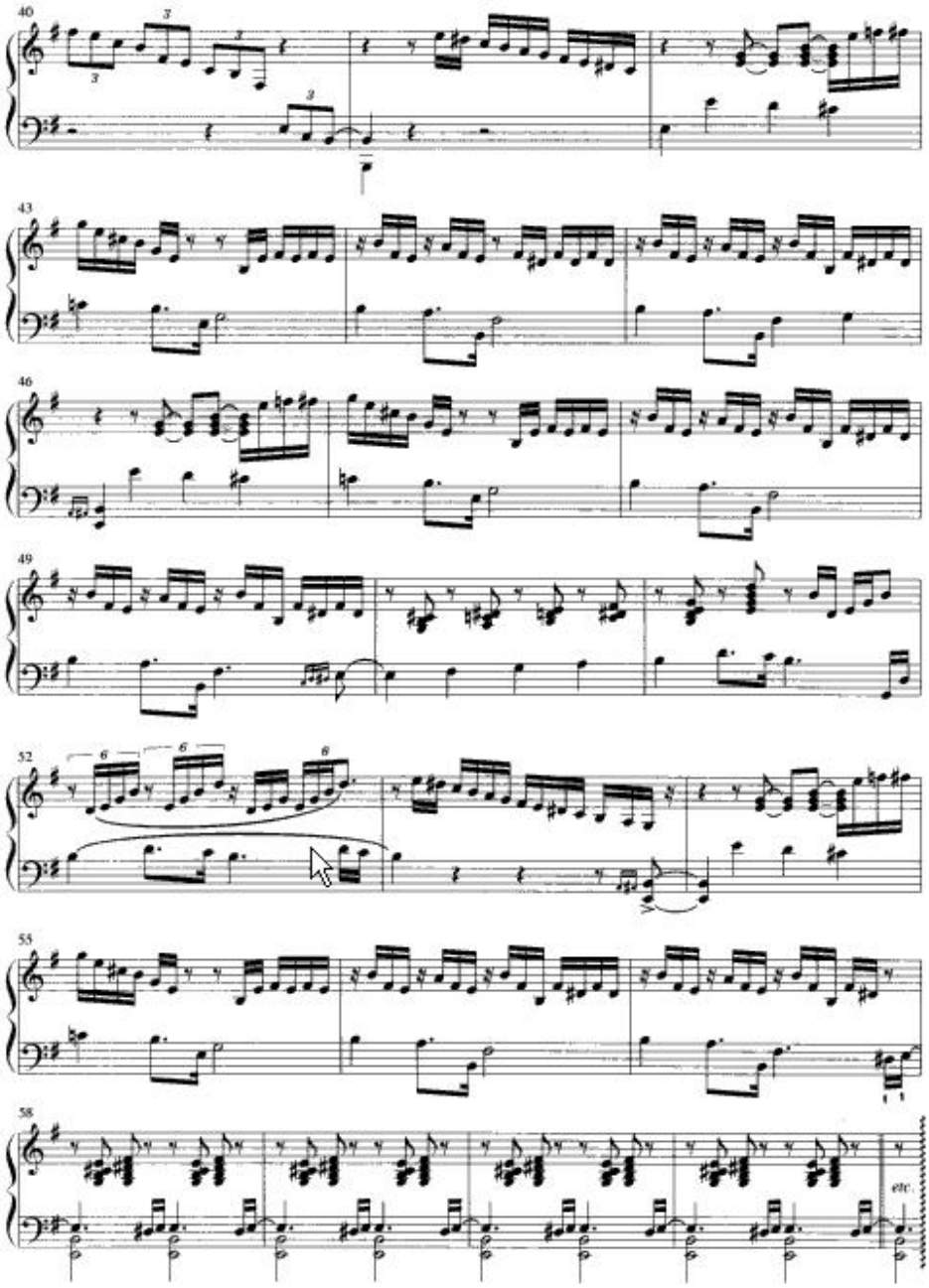

19
22
25
28
31
34
37


40
43
46
49
52
55
58
etc.

"After You've Gone"

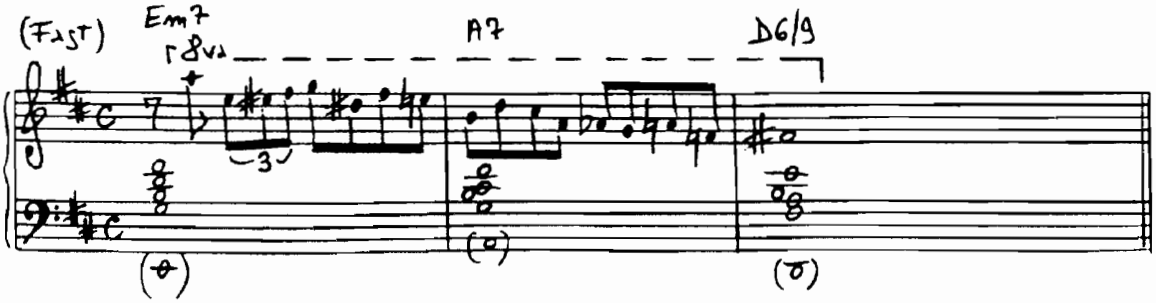
This beautiful interpretation with plenty of swing was recorded on January 5, 1944 by the Art Tatum trio with Tiny Grimes (guitar) and slam Stewart (double bass and vocal effects). (This was Tatum's first trio, formed in 1943 and active during the Forties. In the early Fifties Tatum had another trio, with Everett Barksdale on guitar and still Slam Stewart (or Bill Pemberton) on string bass. This trio has left us some quite rare and truly outstanding recordings now reissued on the indispensable Capitol CDP 7 (92867 2, Vol. 1 & 2).

Tatum plays in a linear way, limiting his left hand role to the statement of the original chord changes, mostly following this simple and bebop-like rhythmic pattern:

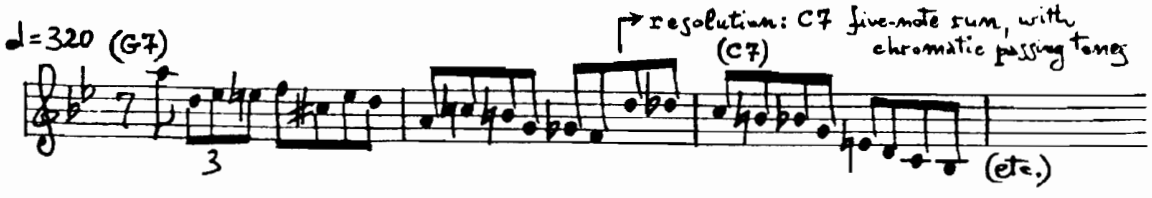
Also notice that many of the left hand chords he played in this piece are modern "rootless" chords (see for instance bars 23-27 and 50-51).

Transcribed here are the Intro and Tatum's two solo choruses, i.e., the first and the fourth one of this recording (the other two solo choruses, as usual, were taken by Grimes and by Stewart). Many interesting Tatum devices are found throughout this interpretation of "After You've Gone":

• the beautiful phrase played in bars 23-24 on a G7 chord leading to a C Major chord (a V7 / I cadence). The pattern of this phrase can be transposed and used in ii7 / V7 / I cadences. Here is an example in D Major (practice transposing in other keys as well):

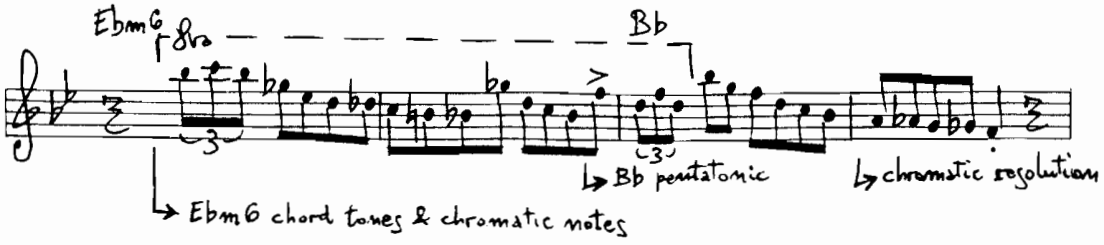


In his January 5, 1944 trio recording of "I Got Rhythm," Tatum played this very same figure, changing just the first note and the resolution:



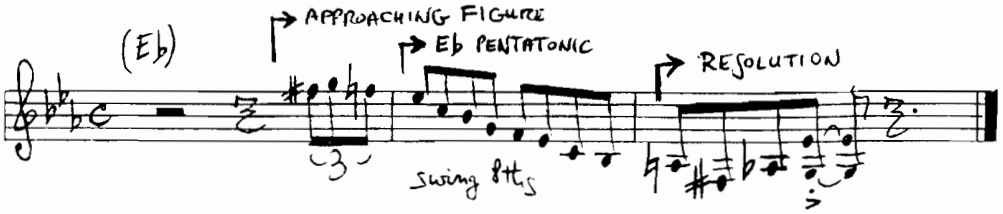
• the very effective "outside" (i.e. shifting a half-tone above) breaks played in bars 29-32 and 53-56.

• the four-bar long phrase found in bars 35-38. We can see it as follows: 1) Ebm6 chord tones, connected by chromatic notes; 2) Bb pentatonic run; 3) chromatic resolution:



• even longer (and much more adventurous) is the astounding phrase played in bars 45-52. Notice that it starts with the "climbing" run previously discussed.

At the end of the string bass/vocal effects solo chorus by Slam Stewart, Tatum plays one of his distinctive descending four-note runs on a dominant seventh chord, thus flowing into the fourth and last chorus (bar 57 onwards). The main feature of the first half of this chorus is the long series of tenths in the bass (another of his favorite devices). Also notice that in bars 70-75 these tenths are split between the two hands. This episode was probably conceived in order to create contrast with the final part of this chorus (bar 76 onwards), which is again based on a "linear" right hand phrasing and a "horizontal" conception. In bars 80-81 we find the distinctive "broken" arpeggio figure. The overwhelming finale is taken in the spirited "shout" vein which was peculiar to stride pianists like James P. Johnson and Thomas "Fats" Waller (both of whom, we know, were crucial in the development of Tatum's style). Last but not least, notice that the concluding phrase played in bars 98-99 has become a cliché used by many other jazzmen after Tatum. It is based on the descending pentatonic major scale, and its pattern is easy to see. You can transpose it in various other keys. Here is an example in Eb:

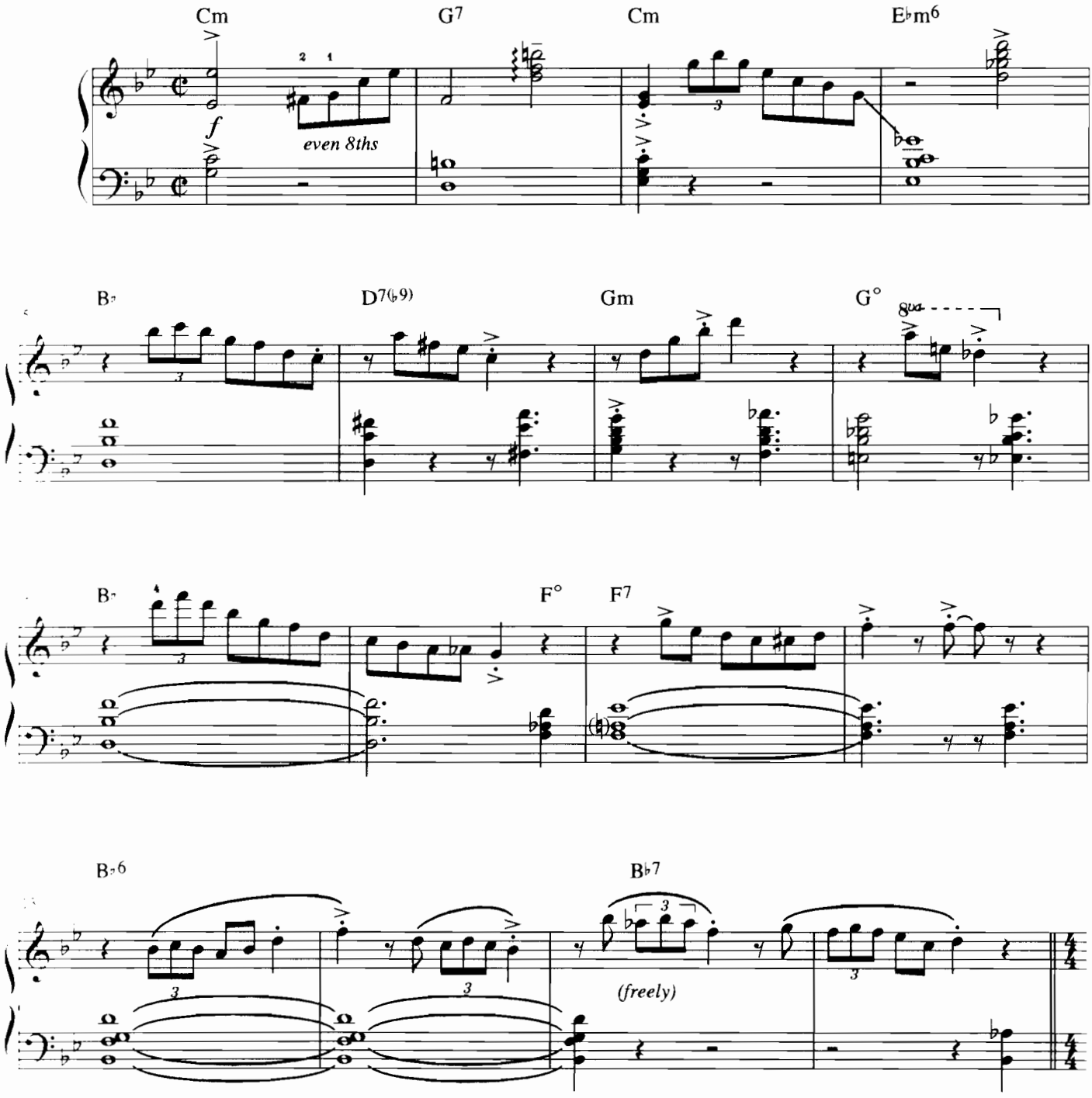


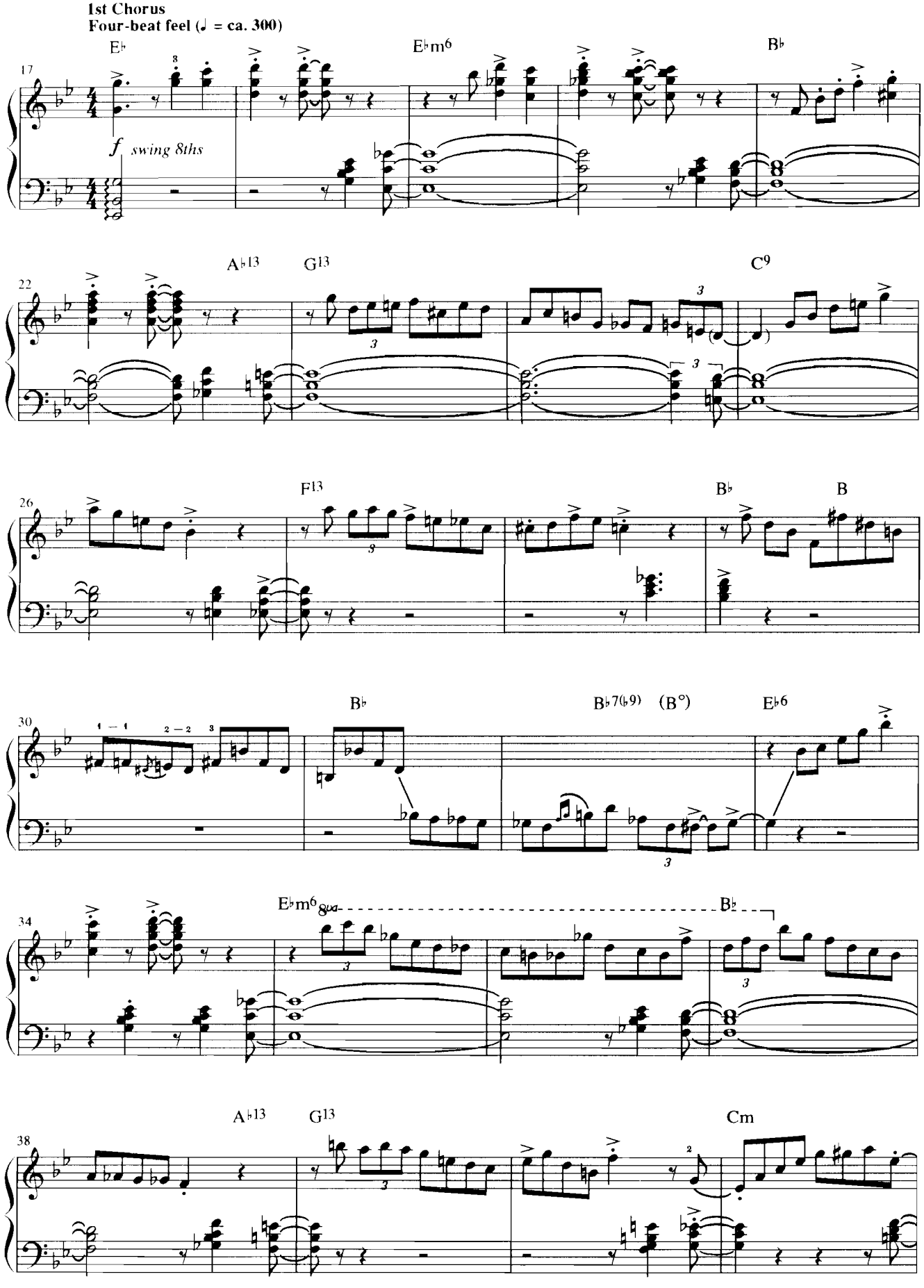
After You've Gone

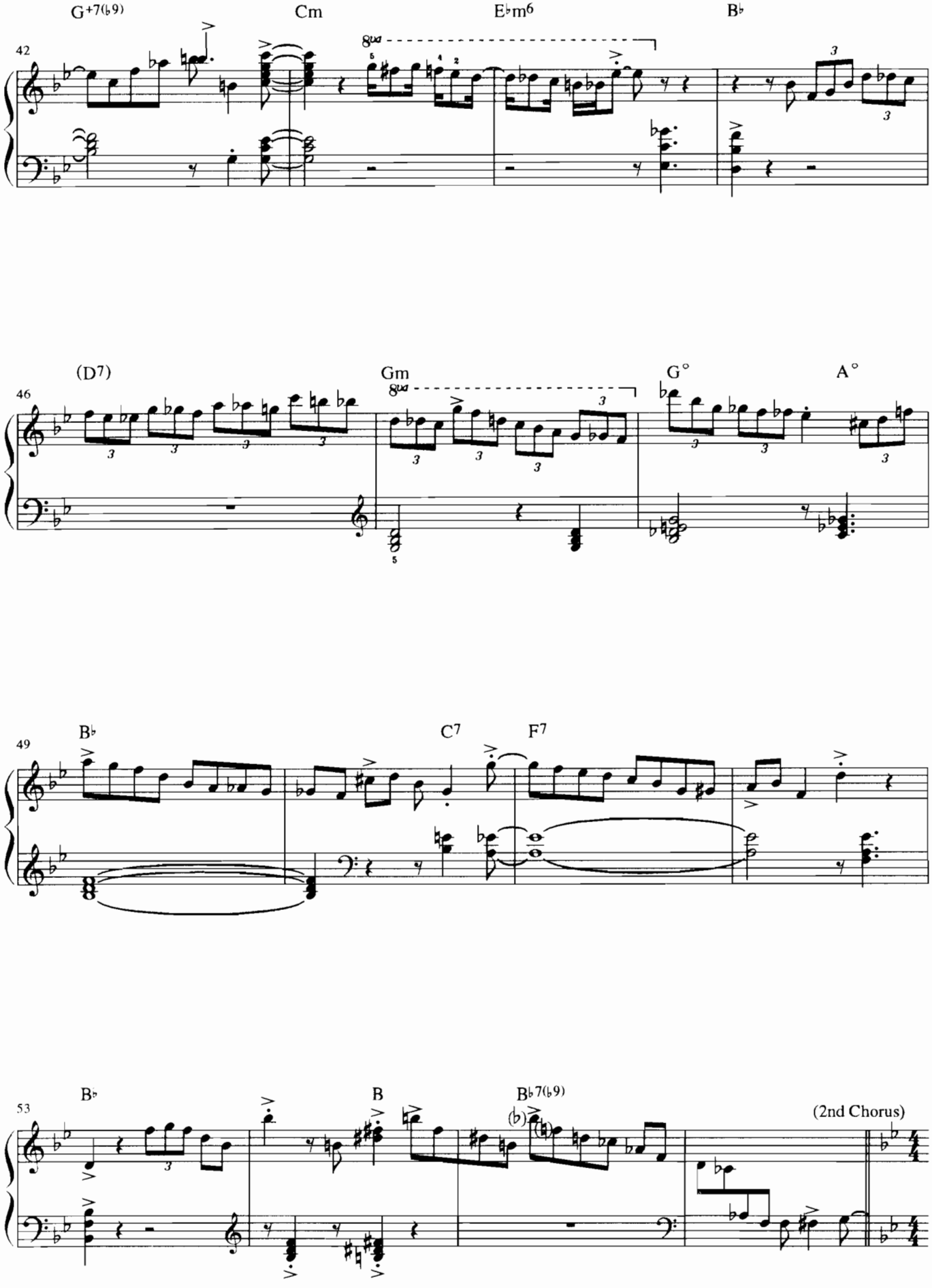
as recorded by Art Tatum on January 5, 1944

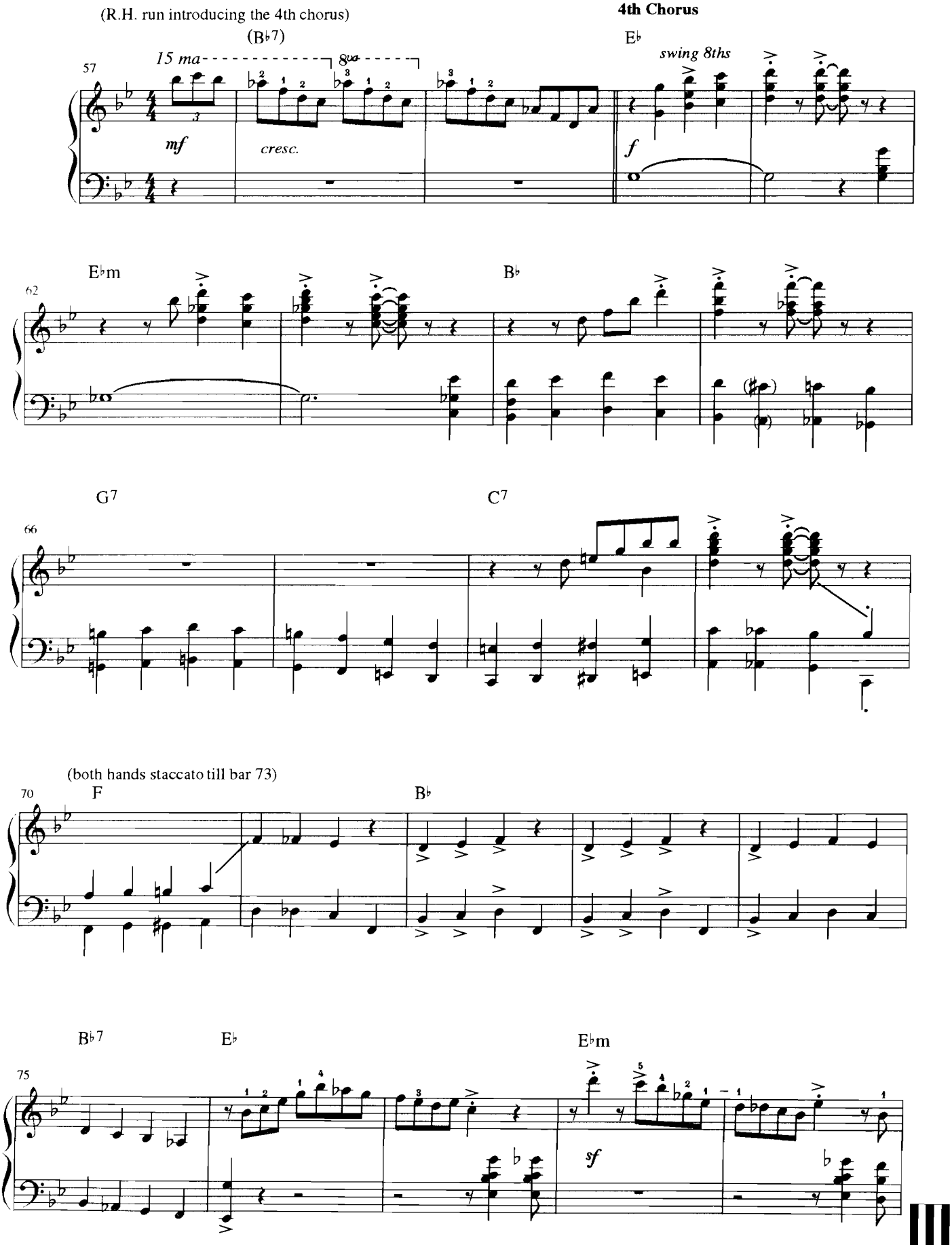
Henry Creamer and Turner Layton
Transcribed by Riccardo Scivales

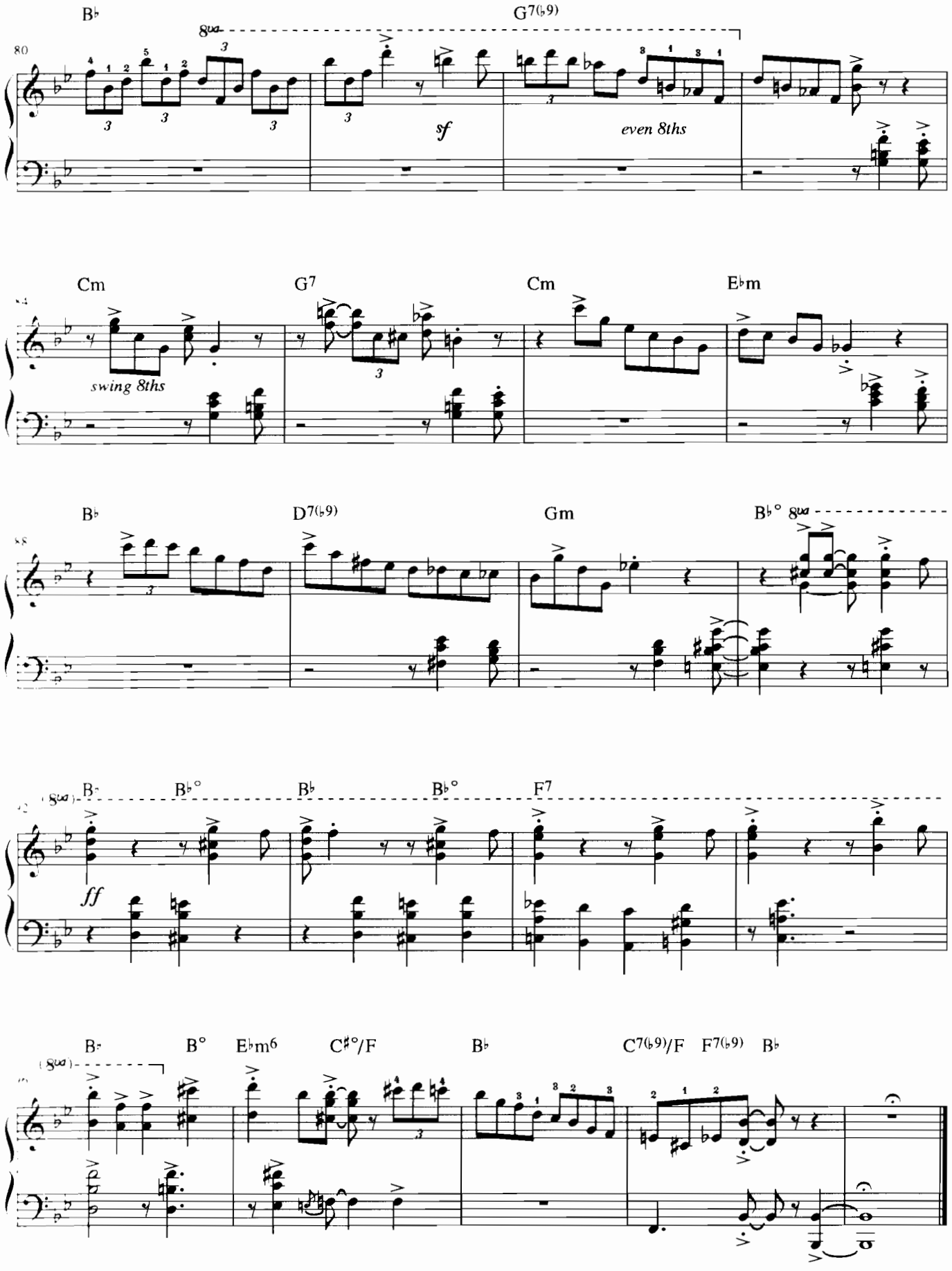
Up-Tempo (♩ = c. 150)
Intro




1st Chorus
Four-beat feel (♩ = ca. 300)
E♭
E♭m6
B♭
17
f swing 8ths
A♭13
G13
C9
22
F13
B♭
B
26
B♭
B♭7(♭9)
(B°)
E♭6
30
E♭m6
8va
B♭
34
A♭13
G13
Cm
38


G+7(♭9)
Cm
E♭m6
B♭
42
8va
(D7)
Gm
G°
A°
46
8va
B♭
C7
F7
49
B♭
B
B♭7(♭9)
53
(2nd Chorus)


(R.H. run introducing the 4th chorus)
(B♭7)
4th Chorus
E♭
15 ma
8va
swing 8ths
57
mf
cresc.
f
E♭m
B♭
62
G7
C7
66
(both hands staccato till bar 73)
70
F
B♭
B♭7
E♭
E♭m
75
sf


B♭
G7(♭9)
8va
80
sf
even 8ths
Cm
G7
Cm
E♭m
swing 8ths
B♭
D7(♭9)
Gm
B♭° 8va
(8va)
B♭
B♭°
B♭
B♭°
F7
ff
B♭
B°
E♭m6
C♯°/F
B♭
C7(♭9)/F
F7(♭9)
B♭

I KNOW THAT YOU KNOW

BY

VINCENT YOUMANS

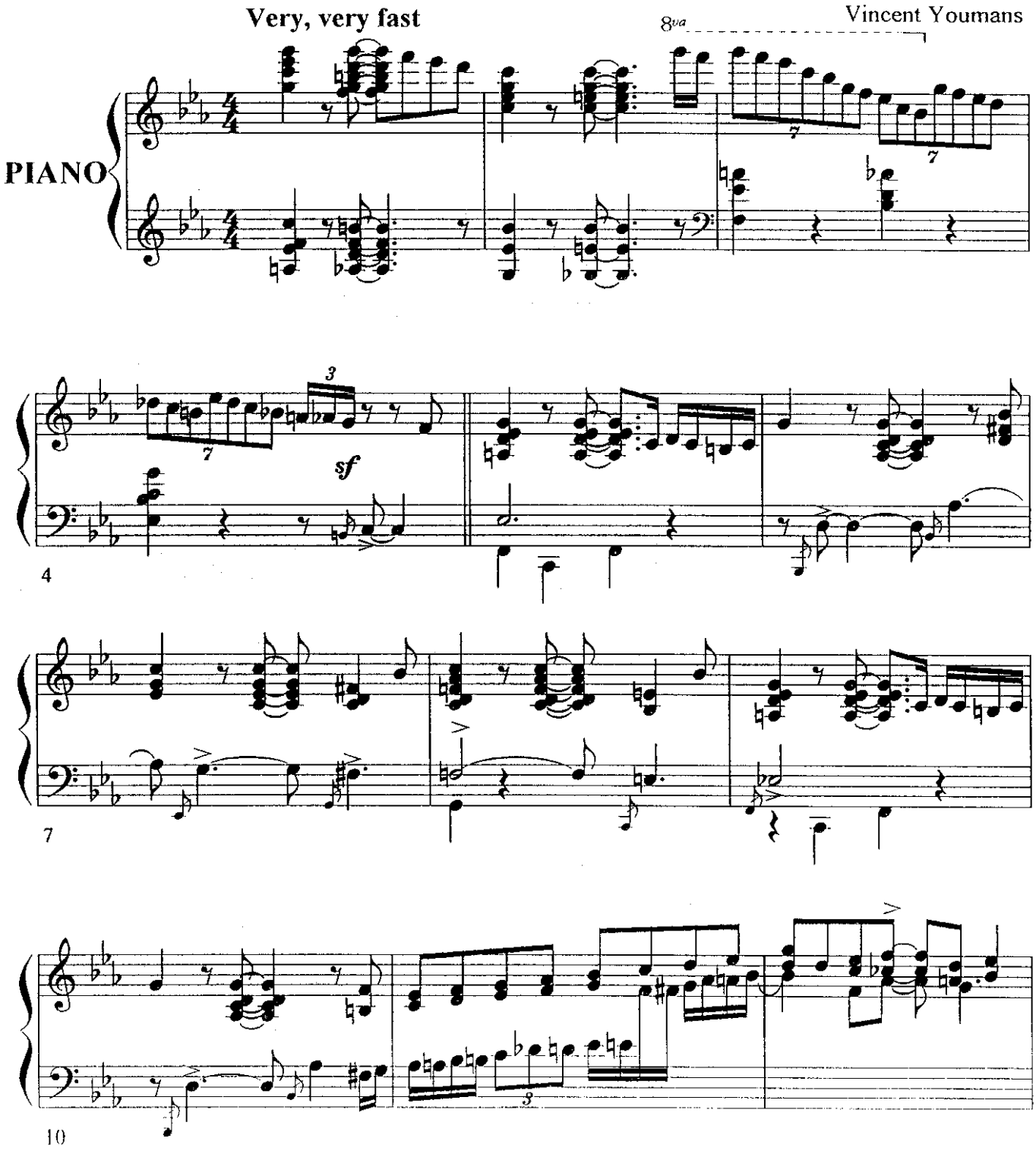
As played on his 1949 recording by

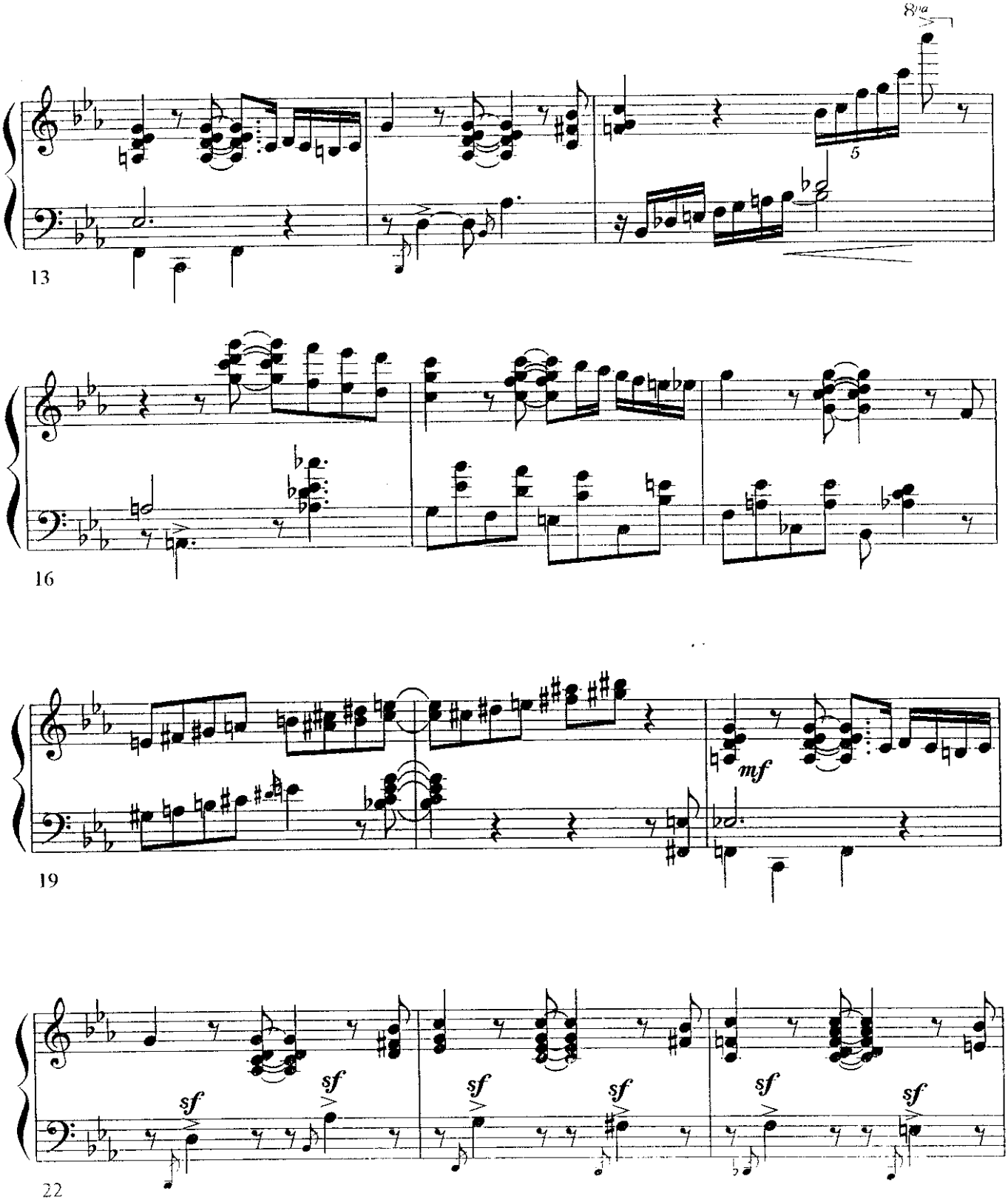
ART TATUM

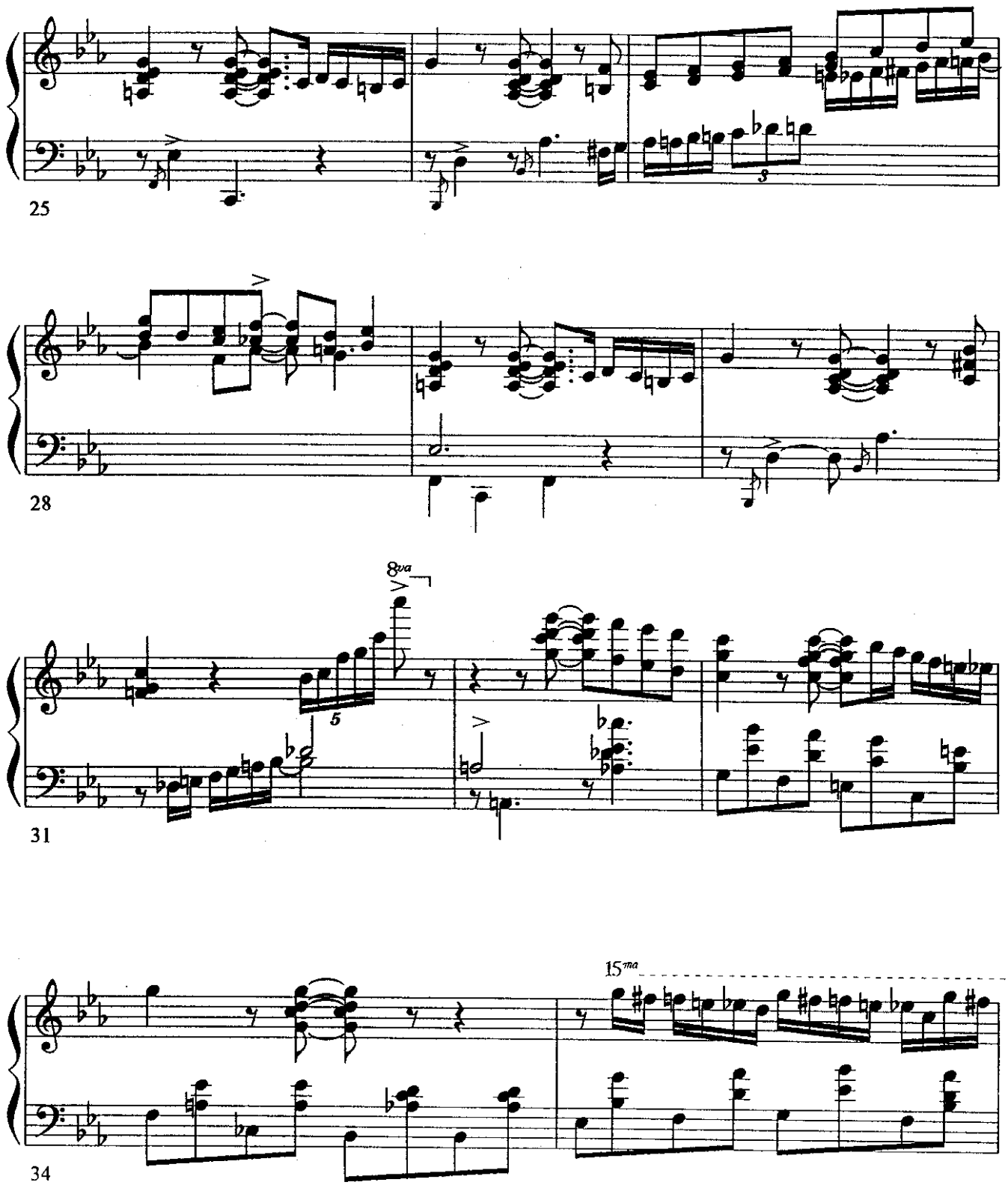
PELLISORIUS EDITIONS
Portland, Oregon

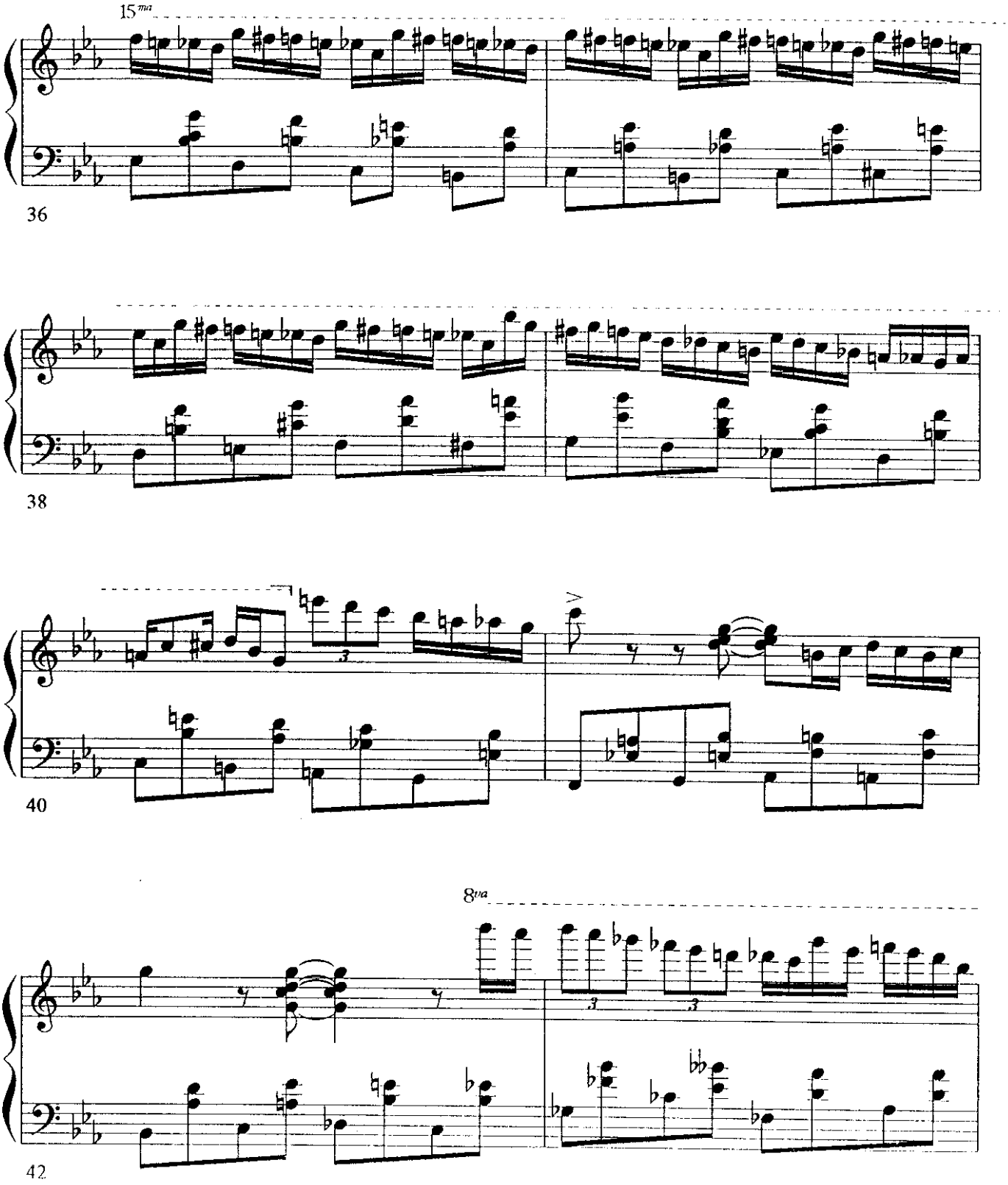
I KNOW THAT YOU KNOW

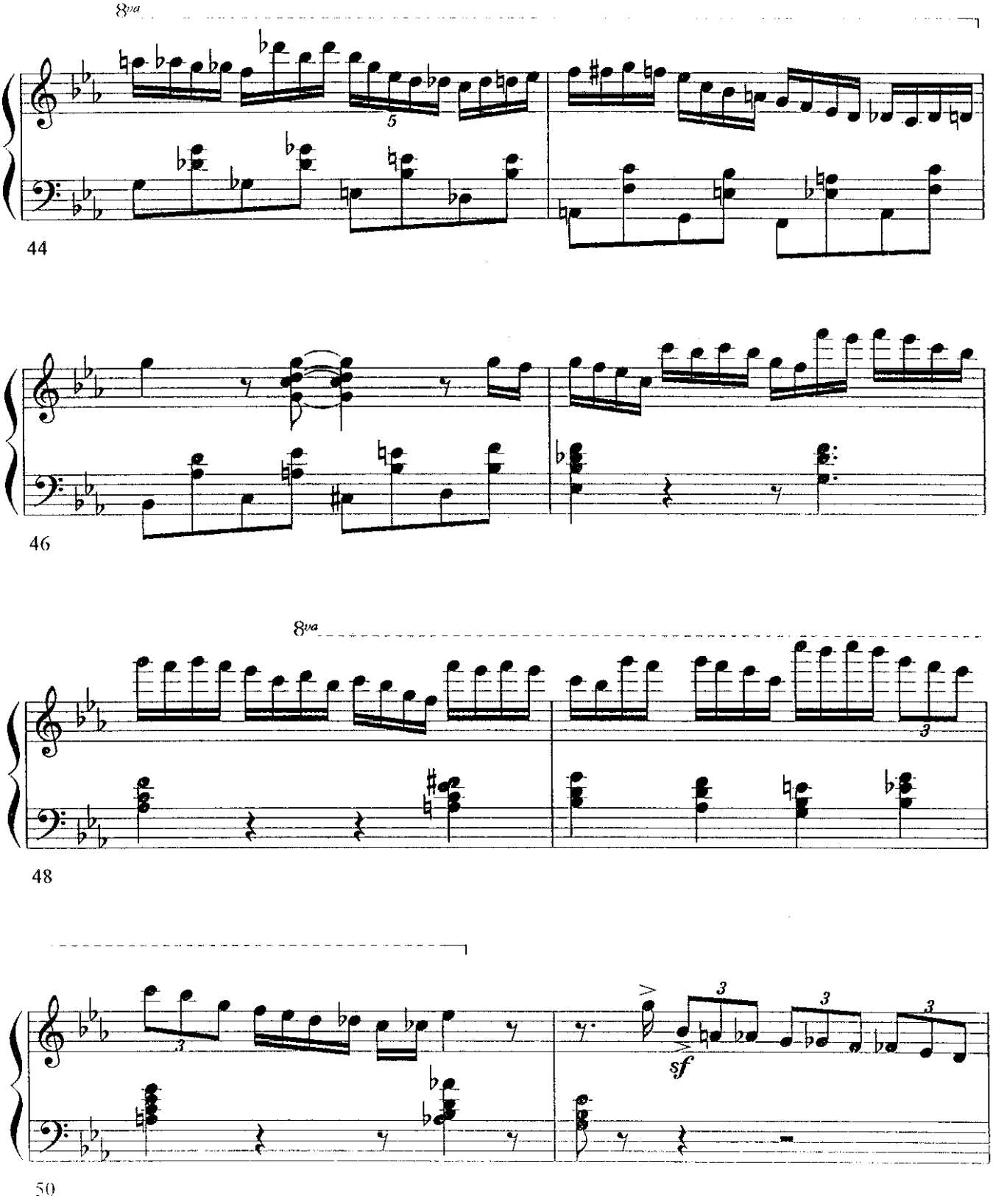
As played by Art Tatum in his 1949 recording

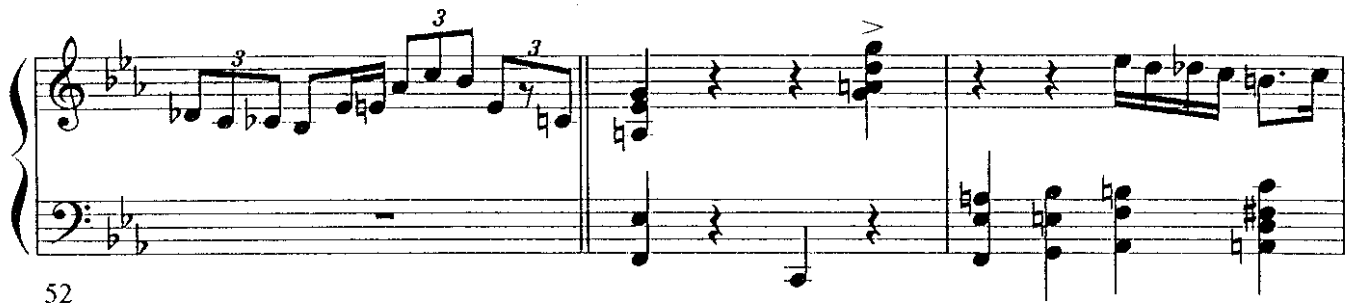


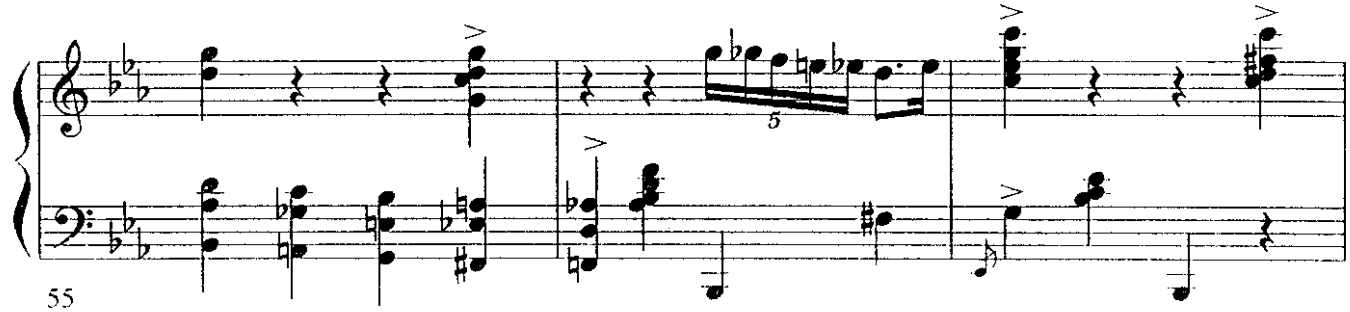

8va
5
13
16
mf
19
sf
sf
sf
sf
sf
sf
22

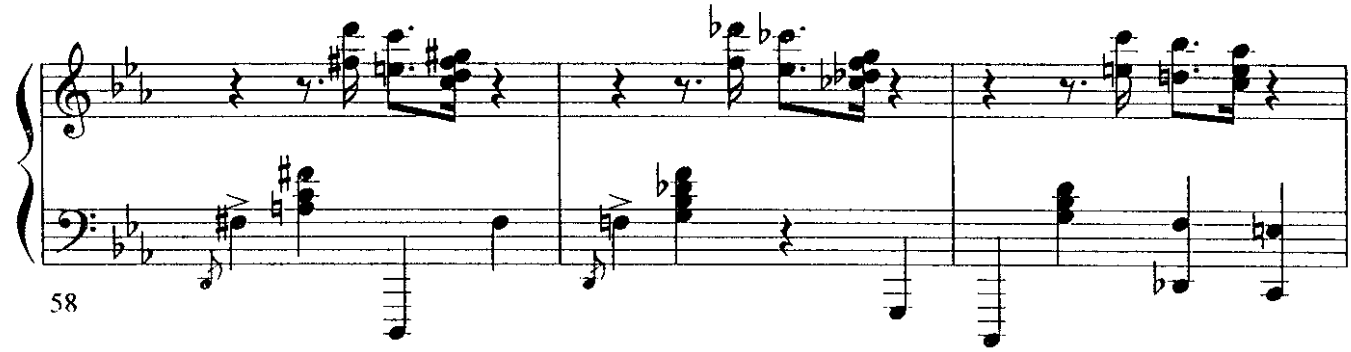

25
28
8va
31
15ma
34


15ma
36
38
40
8va
42


8va
44
46
8va
48
sf
50


52


55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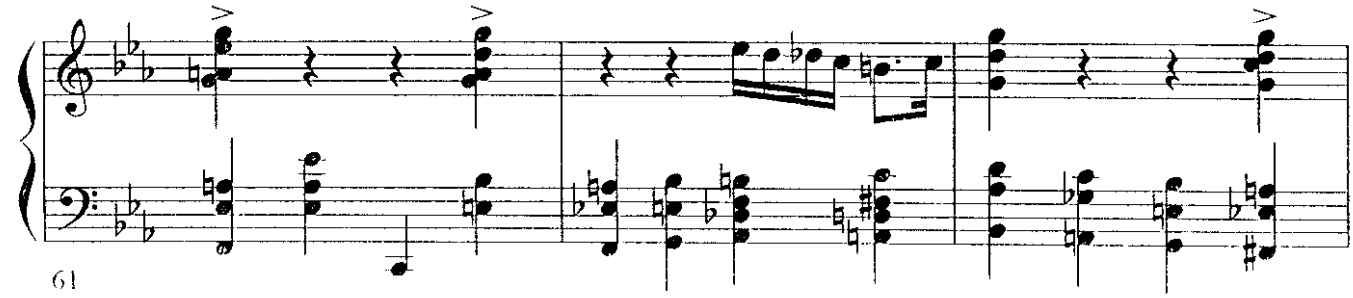
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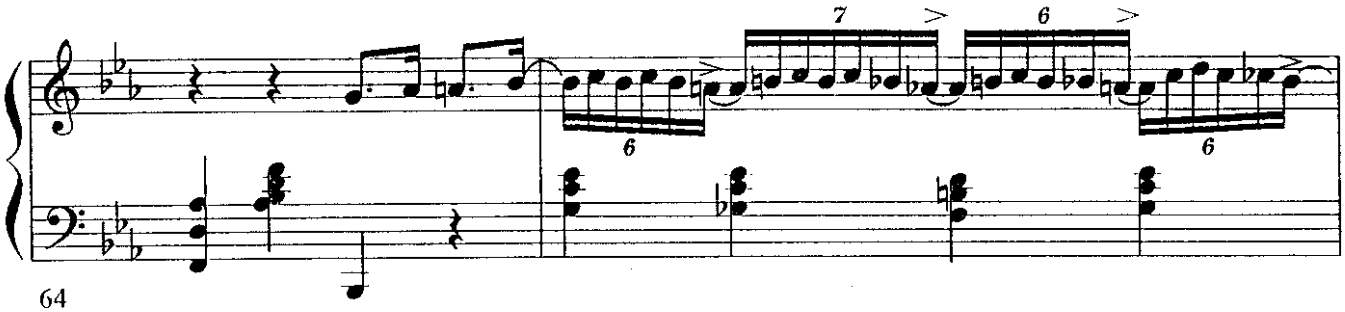
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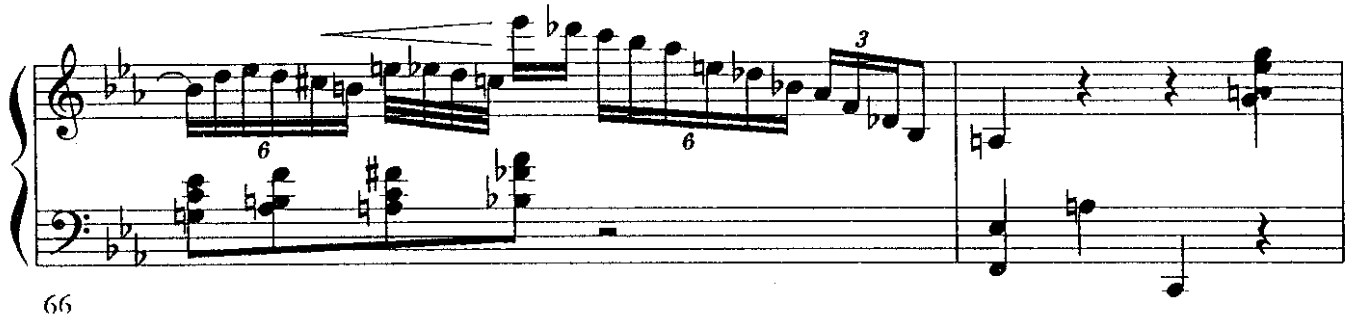
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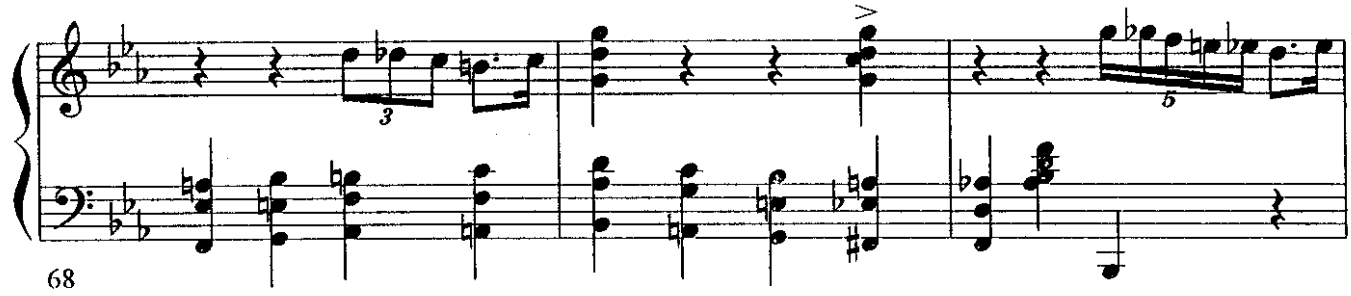
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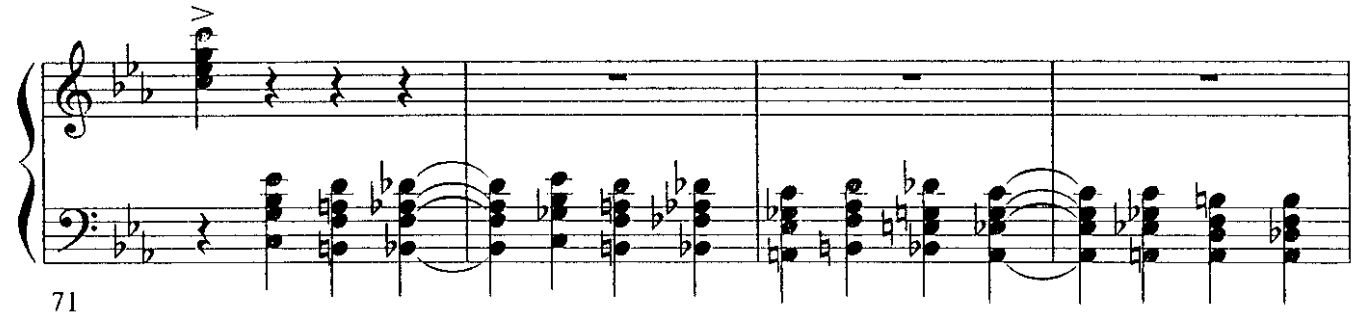
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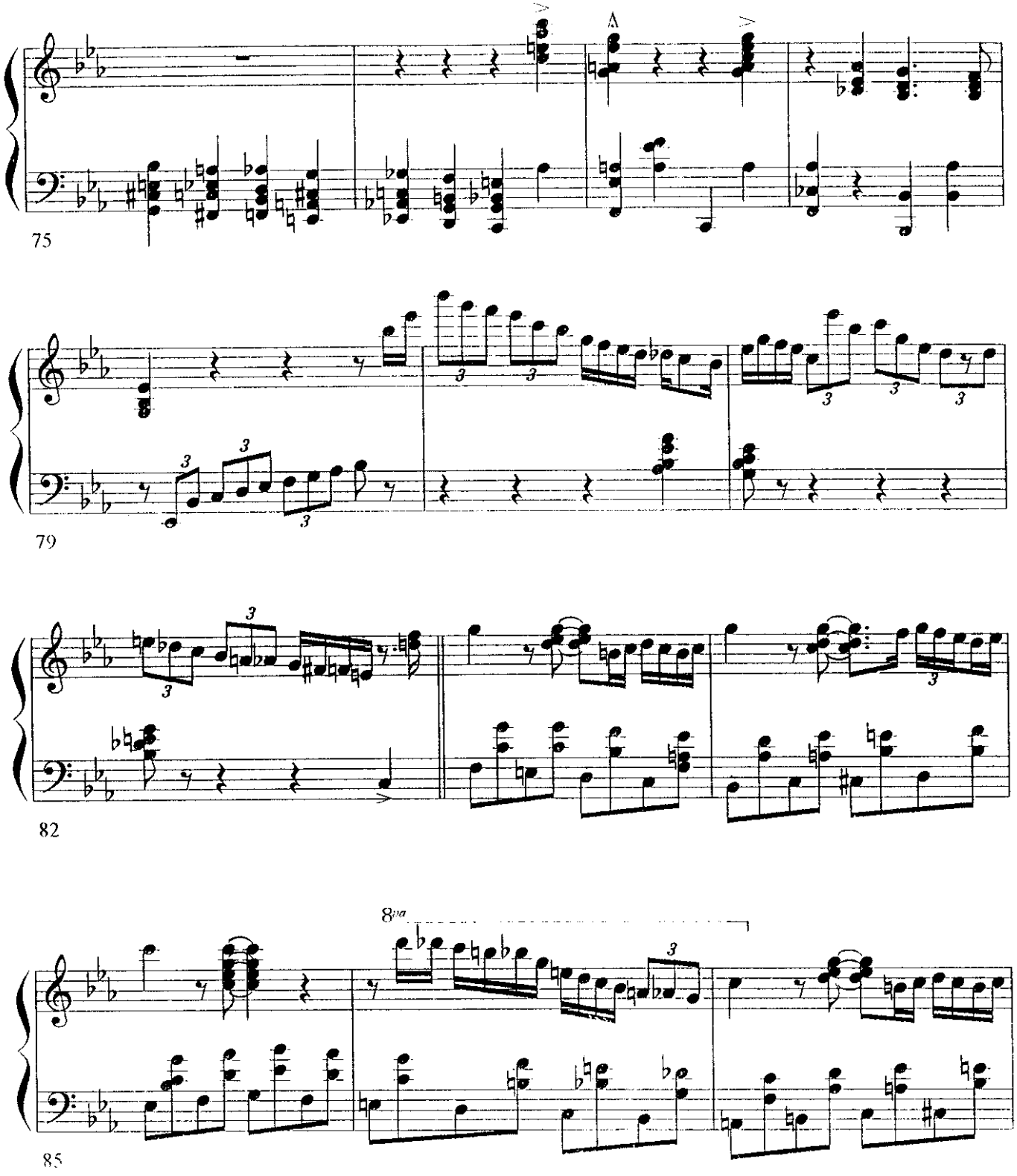
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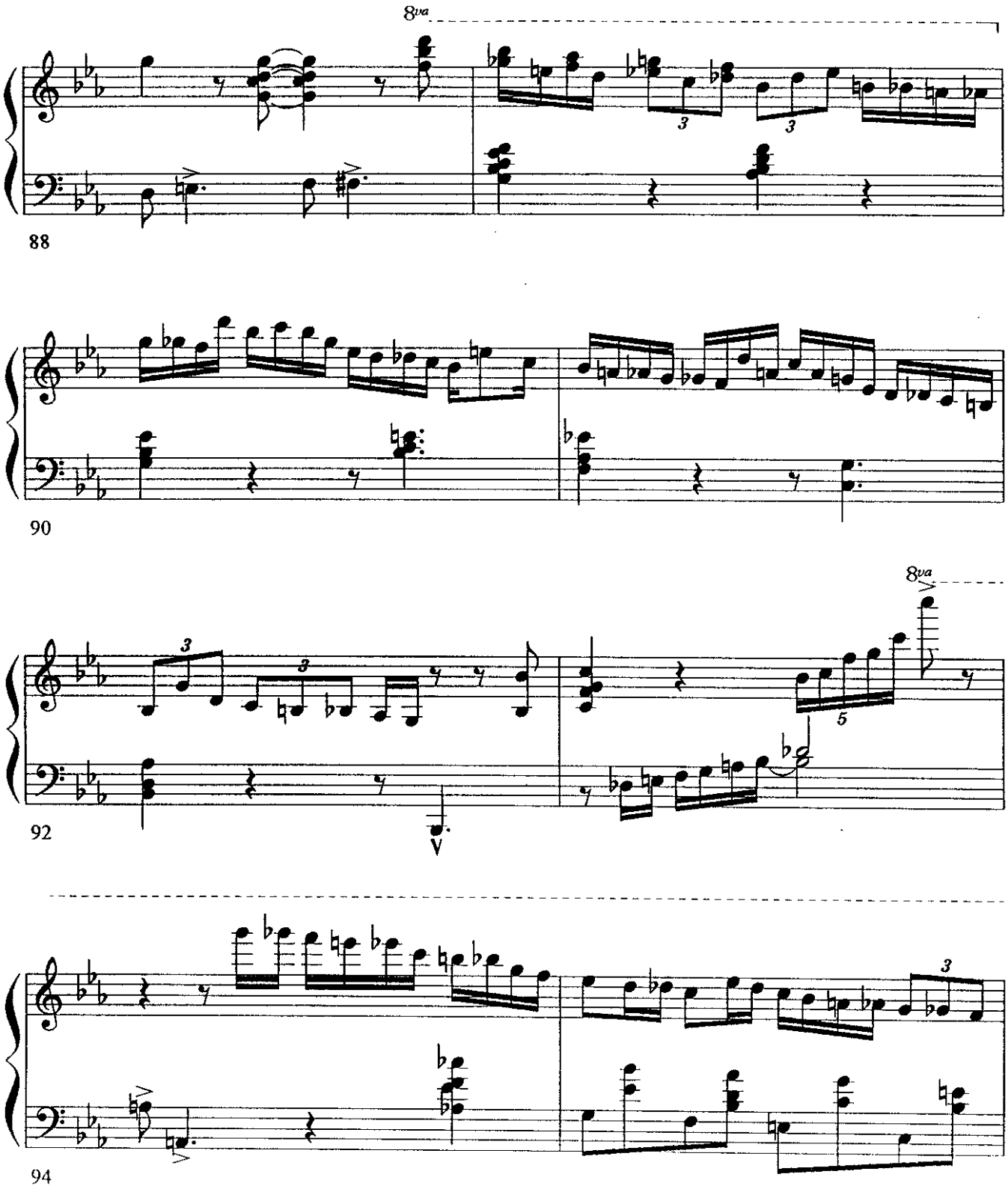
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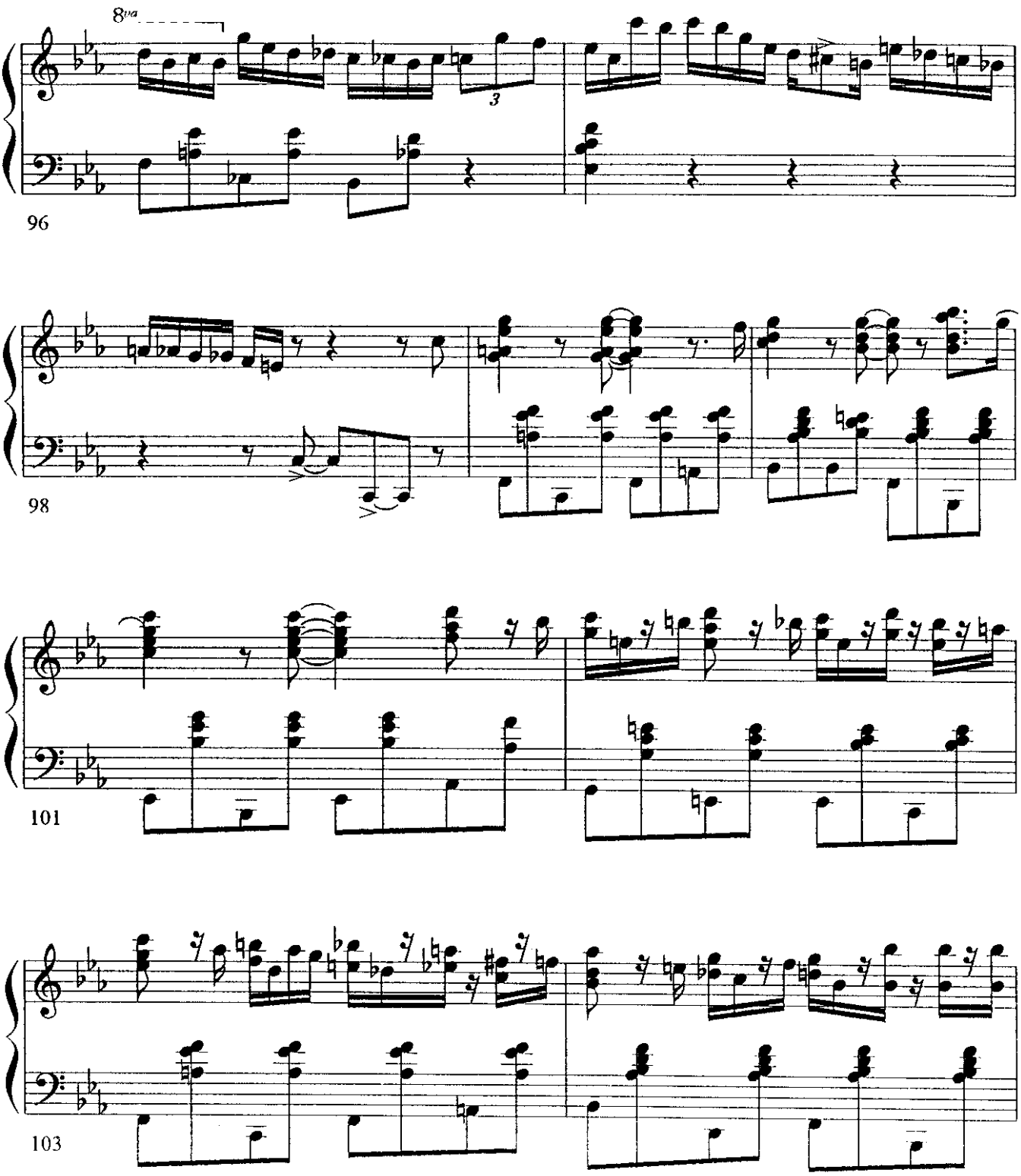
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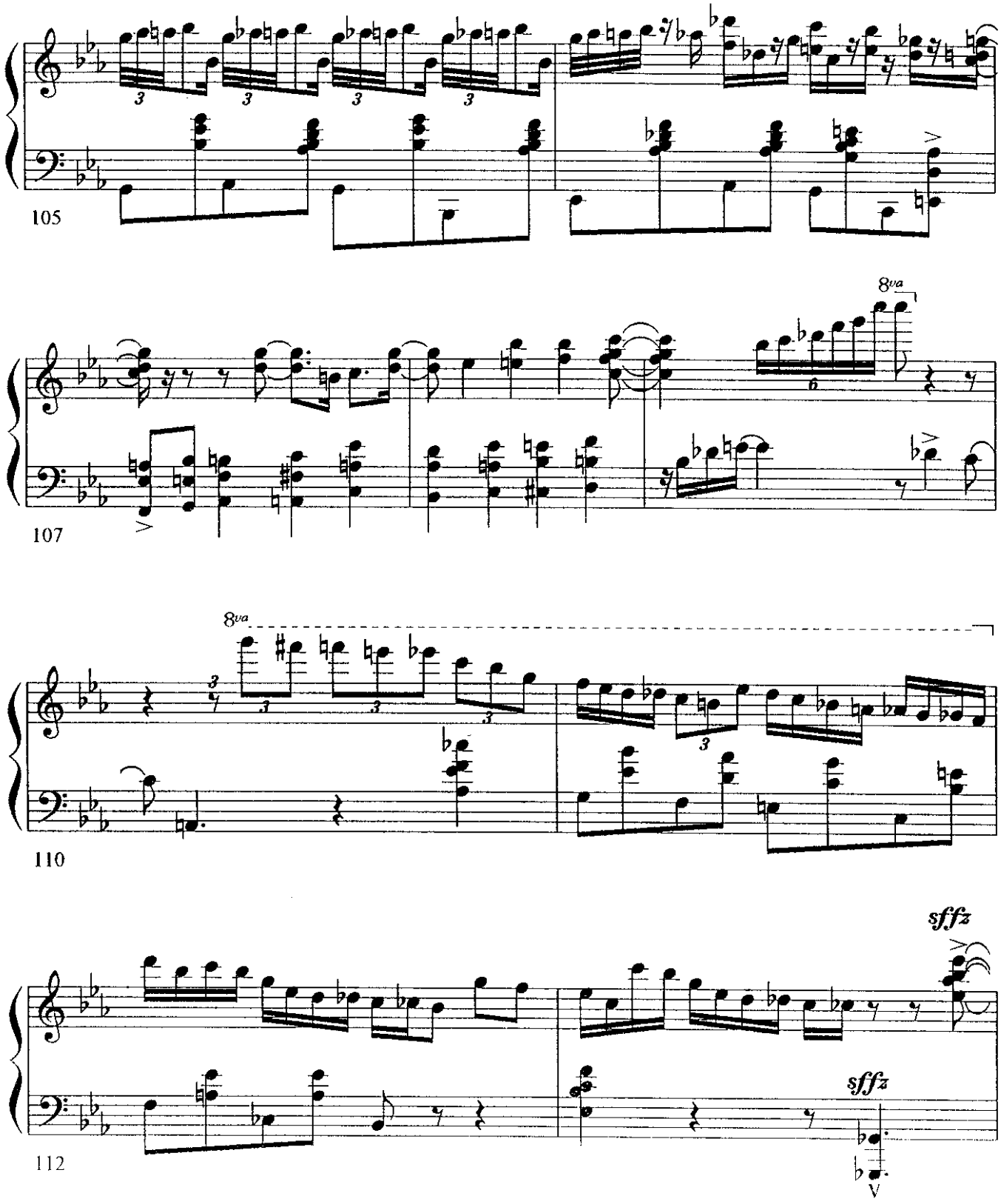
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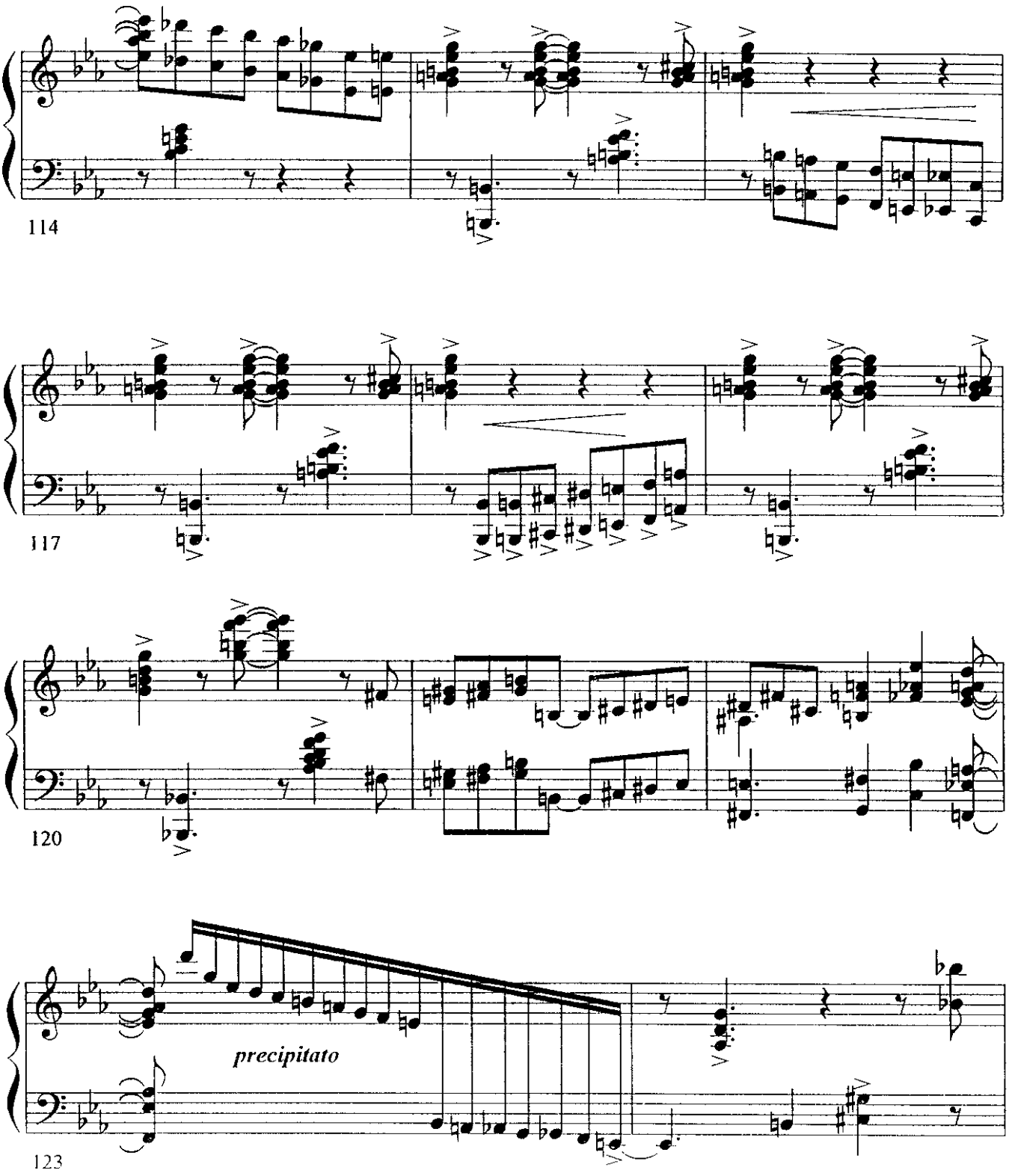
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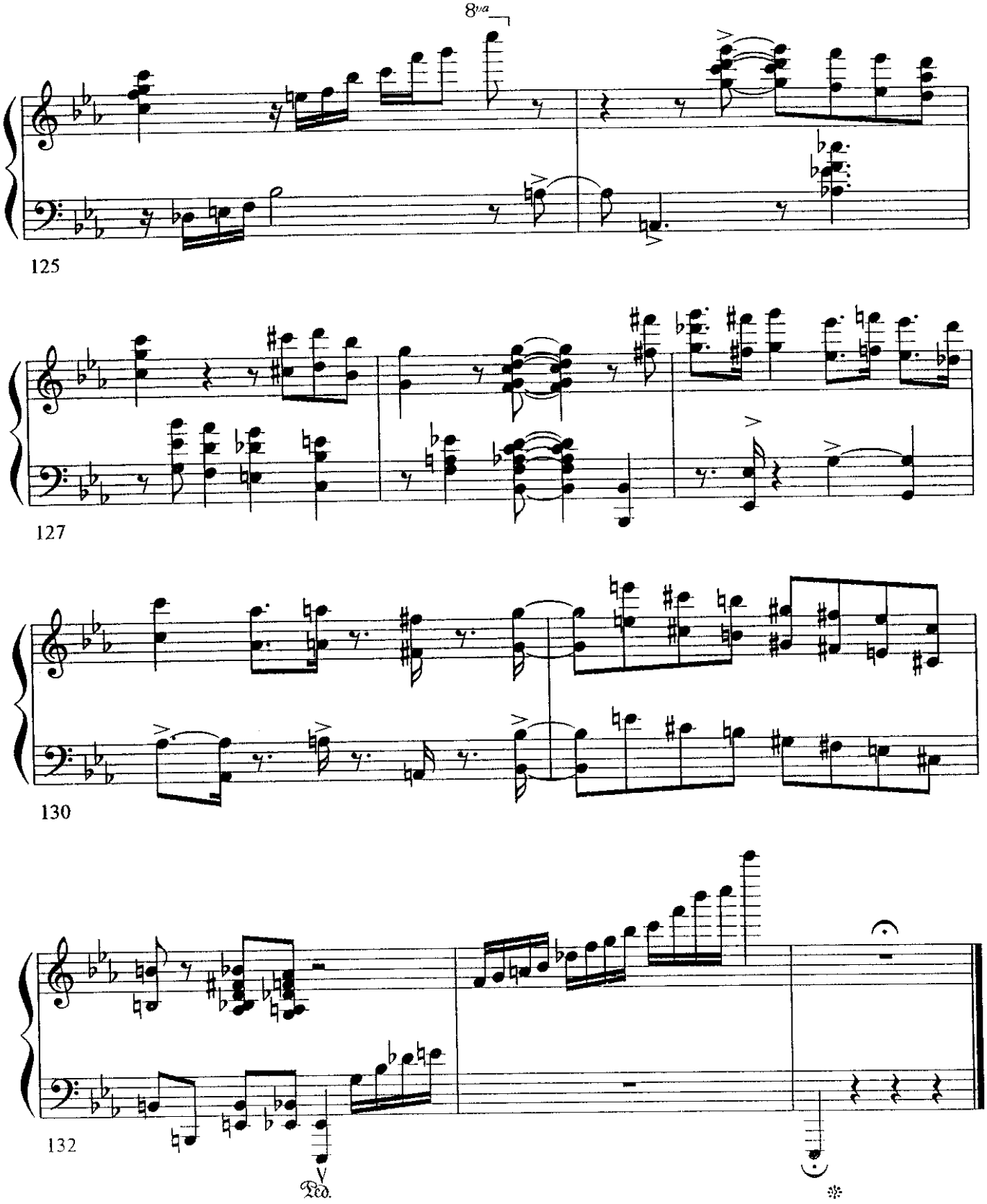
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BUD POWELL

Powell's grandfather was a flamenco guitarist, and his father was a stride pianist. The family lived in New York City. His older brother William played the trumpet, and by the age of fifteen Powell was playing in his brother's band. Powell had learned classical piano from an early age, but by the age of eight was interested in jazz, playing his own transcriptions of Art Tatum and stride pianists Fats Waller and James P. Johnson. Younger brother Richie was also an accomplished pianist, as was schoolfriend Elmo Hope. Thelonious Monk was an important early teacher and mentor, and a close friend throughout Powell's life, dedicating the composition "In Walked Bud" to Powell. In the early forties Powell played in a number of bands, including that of Cootie Williams, and in 1944 his first recording date was with Williams's band. This session included the first ever recording of a tune by Monk, "'Round Midnight". Monk also introduced Powell to the circle of bebop musicians starting to form at Minton's Playhouse, and other early recordings included sessions with Frank Socolow, Dexter Gordon, J. J. Johnson, Sonny Stitt, Fats Navarro and Kenny Clarke. In the early years of bebop, Powell and Monk, as the first great modern jazz pianists, towered over their contemporaries, Al Haig, Ralph Burns, Dodo Marmarosa, and Walter Bishop, Jr. Powell soon became renowned for his ability to play accurately at fast tempos, inspired bebop soloing, and his comprehension of the ideas that Charlie Parker had suddenly unearthed from Cherokee and other song-forms. His solos, conceived in emulation of and rivalry with Parker, are instantly recognizable and descript, with frequent arpeggios punctuated by chromaticism. They are nonetheless progressive-sounding, exploring the harmonic series in unexpected ways. He often formed series of brief, carefully phrased statements, moving confidently even where a phrase broke off, through moments of eloquence and near awkwardness. Powell adhered to a simplified left-hand "comping" recalling stride and pianist Teddy Wilson. The comping often consisted of single bass notes outlining the root and fifth. He also used a tenth, which he was able to reach easily due to his very large hands, with the minor seventh included. He freed the right hand for continuous linear exploration, and facilitated in the left a statement of the harmonies typical of bebop. When Art Tatum questioned his neglect of the left hand, the younger player responded audaciously in a subsequent tune by soloing with his left hand. His favoring the treble was not to avoid integrating the hands, which is essential to both a solo and accompanying technique. With his polar division of the keyboard, however, Powell was most responsible for permanently establishing the piano on an equal improvisatory footing with the horns and bass. These formed the basic small ensembles that have dominated jazz since the swing era. Before Powell, Art Tatum and Earl Hines had also somewhat explored independent homophony closely resembling later piano playing. Powell's first session as a leader was in a trio with Curly Russell and Max Roach, recorded in 1947 but not released until two years later, by Roost. He also recorded a session with Charlie Parker, Miles Davis, Tommy Potter and Roach during this year. In November 1947, he was admitted to Creedmoor Psychiatric Center, where he stayed for over a year, receiving electroconvulsive therapy which caused severe memory loss. The young Jackie McLean and Sonny Rollins became friendly with Powell on his release from the hospital, and Powell recommended McLean to Miles Davis. Powell suffered from mental illness throughout his life, possibly triggered by a beating by the police in 1945 after disorderly behavior (although he had a reputation for strange behaviour prior to this beating, it certainly exacerbated his problems). He was also an alcoholic, and even small

quantities of alcohol had a profound effect on his character, making him aggressive. Powell's continued rivalry with Charlie Parker, essential to the production of brilliant music, was also the subject of disruptive feuding and bitterness on the band-stand, as a result of Powell's troubled mental and physical condition. It is generally agreed that his best recordings are those made prior to 1954, both for Blue Note Records and for Norman Granz (at Mercury Records, Norgran Records, Clef Records and later on Verve Records). The first Blue Note session, in August 1949, features Fats Navarro, Sonny Rollins, Powell, Tommy Potter and Roy Haynes, and the compositions Bouncing with Bud and Dance of the Infidels. The second Blue Note session was a trio with Russell and Roach, and includes Parisian Thoroughfare and Un Poco Loco, the latter selected by literary critic Harold Bloom for inclusion on his short list of the greatest works of twentieth-century American art. Sessions for Granz (more than a dozen) were all solo or trios, with a variety of bassists and drummers including Russell, Roach, Buddy Rich, Ray Brown, Percy Heath, George Duvivier, Art Taylor, Lloyd Trotman, Osie Johnson, Art Blakey and Kenny Clarke. Powell recorded for both Blue Note and Verve throughout the fifties, interrupted by another long stay in a mental hospital from late 1951 to early 1953, following arrest for possession of marijuana. He was released into the guardianship of Oscar Goodstein, the owner of the Birdland nightclub. A 1953 trio session for Blue Note (with Duvivier and Taylor) included Powell's composition Glass Enclosure, inspired by his near-imprisonment in Goodstein's apartment. His playing after his release from hospital began to be seriously affected by Largactil, taken for the treatment of schizophrenia, and by the late fifties his talent was clearly in decline. In 1956 his brother Richie was killed in a car crash alongside Clifford Brown. Three albums for Blue Note in the late fifties showcased Powell's ability as a composer, but his playing was nowhere near the standard set by his earlier recordings for the label. After several further spells in hospital, Powell moved to Paris in 1959, in the company of Altevia "Buttercup" Edwards, a childhood friend. In Paris, Powell worked in a trio with Pierre Michelot and Kenny Clarke. Buttercup was keeping control of his finances and also over-dosing him with Largactil, but he continued to perform and record — the 1960 live recording of the Essen jazz festival performance (with Clarke, Oscar Pettiford and on some numbers Coleman Hawkins) is particularly notable. In December 1961 he recorded two albums for Columbia Records under the aegis of Cannonball Adderley - A Portrait of Thelonious (with Michelot and Clarke), and A Tribute to Cannonball (with the addition of Don Byas and Idrees Sulieman — despite the title, Adderley only plays on one alternate take). The first album was released shortly after Powell's death (with overdubbed audience noise), and the second in the late 1970s. Eventually Powell was befriended by Francis Paudras, a commercial artist and amateur pianist, and Powell moved into Paudras's home in 1962. There was a brief return to Blue Note in 1963, when Dexter Gordon recorded Our Man in Paris for the label - Powell was a last-minute substitution for Kenny Drew, and the album of standards showed him to still be capable of playing well. In 1963 Powell contracted tuberculosis, and the following year he returned to New York with Paudras. The original agreement had been for the two men to go back to Paris, but Paudras returned alone, and Powell died hospitalized in 1966 after months of increasingly erratic behavior and self-neglect. In 1986 Paudras wrote a book about his friendship with Powell, translated into English in 1997 as Dance of the Infidels: A Portrait of Bud Powell (the title is derived from one of Bud's compositions). The book was the basis for Round Midnight, a film inspired by the lives of Bud Powell and Lester Young, in which Dexter Gordon played the lead role of an expatriate jazzman in Paris.

VARIATION XIV: BUD POWELL

Earl "Bud" Powell was born on September 27, 1924 in New York City. He was a protege of Thelonious Monk, who befriended and encouraged him as a young musician in the New York of the 1940's. Powell was one of the few pianists to incorporate Monk's dense harmonies into his own style. While playing with the Cootie Williams orchestra in 1943, he convinced Williams to record Monk's composition, 'Round Midnight, which became one of the most well know jazz compositions of that decade.

While Monk's innovations were largely rhythmic and harmonic in nature, Powell was the master of the long melodic line. His ability to weave measure after measure of compelling and unpredictable melodies has yet to be surpassed. Tragically, Powell was plagued by recurring physical and mental breakdowns, which were possibly the long term results of a serious beating by police when he was working with William's orchestra. In spite of this, however, the truly amazing recordings which were made beweeen 1947 and 1953 clearly established him as one of the greatest pianists in jazz history. He also composed several pieces which have become jazz standards, including Hallucinations (also known as Budo) and A Parisian Throughfare. Powell died on July 31, 1966.

Variation XIV begins with a typical 8-bar Powell intoduction. The statement of the 32-bar theme illustrates the dense harmonies favored by Powell, which he often combined with interesting octave lines in the left hand. Notice the frequent contrary motion between the harmonized melody and the octave bass line.

The statement of the 32-bar theme should be compared to the original theme in relation to both harmonic alterations and melodic similarities or differences. The use of syncopations and latin rhythms (even though they are played with a jazz feeling) substantially alters the character of the original All of You melody, while still retaining its basic content.

The first chorus ends with a right-hand break, which leads to an improvisatory second chorus. Notice the use of chromatic passing tones and embellishments in this 2-bar break and throughout the remainder of this variation. The particular manner in which these and other nonharmonic tones are used is strongly characteristic of the bebop style.

The implication of substitute chords in the right-hand lines should also be noted. At the end of the 2-bar break, for example, the melodic line implies F^7, the tritone substitute for B^7 (V in E major). In the sixth measure of the second chorus the right-hand line implies E^7, while the left-hand is playing $C^{\#7}$. This minor third substitution is also common in the bebop style. The use of half-diminished chords should also be carefully noted. In measure 5 of the second chorus, for example, the right-hand line implies E^7 while the left-hand chord completes the $G^{\#}$ half-diminished sound. This relationship between half-diminished chords and the dominant chords whose roots are a major third below is also an important one in the bebop vocabulary. The use of these and other relationships has been expertly systematized for teaching purposes by pianist Barry Harris, who is the greatest living exponent of the music of Bud Powell and Thelonious Monk.

In addition to the use of chromaticism, as discussed above, the use of motivic development should also be analyzed. It should also be noted that triplets are used rather frequently in order to vary the rhythmic flow of the right-hand lines. Many bebop players fall victim to the temptation to play nothing but unbroken strings of eighth notes or, in implied double-time, sixteenth notes. This weakness was avoided by Parker, Powell and Gillespie, the greatest masters of this idiom.

The final chorus alternates between "block chords" and single note lines in the right hand. This right-hand use of the "block chord" style was used by Powell in such compositions as Strictly Confidential. Notice the use of diminished seventh chords in the harmonization of these right- hand block chord lines. The diminished seventh chord whose root is a half step below that of the left-hand chord is frequently used to harmonize the passing tones in the melodic line. The melodic use of the diminished seventh chord throughout this variation should be noted, as in measures 7 and 8 of the second chorus.

Following the return to the theme, the introductory material is repeated. The piece is concluded with a typical Powell coda, ending on a major seventh chord with an augmented eleventh. A thorough analysis of the rhythmic, melodic and harmonic elements of variations XIII and XIV will provide much insight into the musical dynamics of the bebop style.

SELECTED POWELL DISCOGRAPHY

The Amazing Bud Powell, Vol. 1: Blue Note 81503E

The Amazing Bud Powell, Vol. 2: Blue Note 81504E

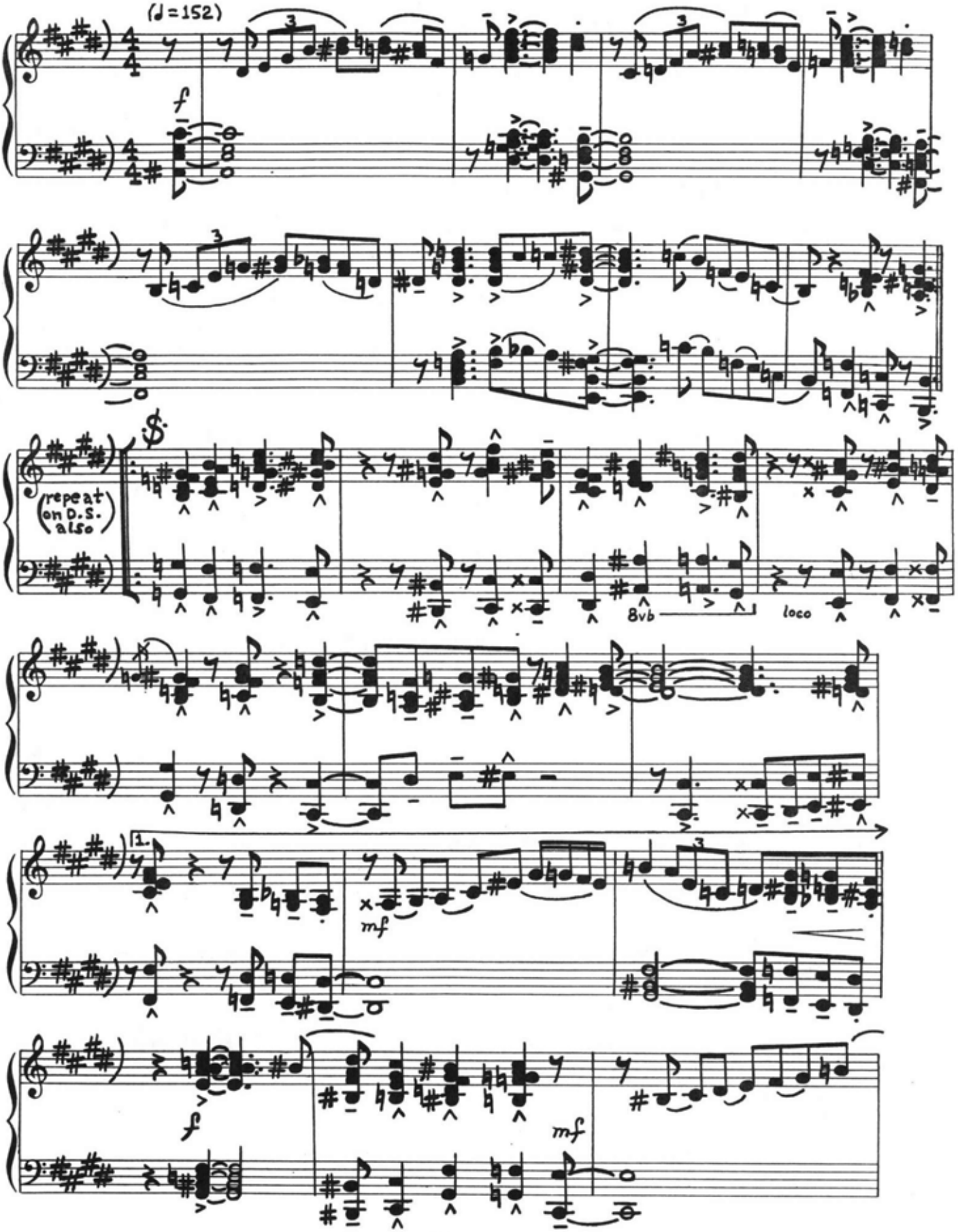
The Genius of Bud Powell: Verve VE2-2506 (2 records)

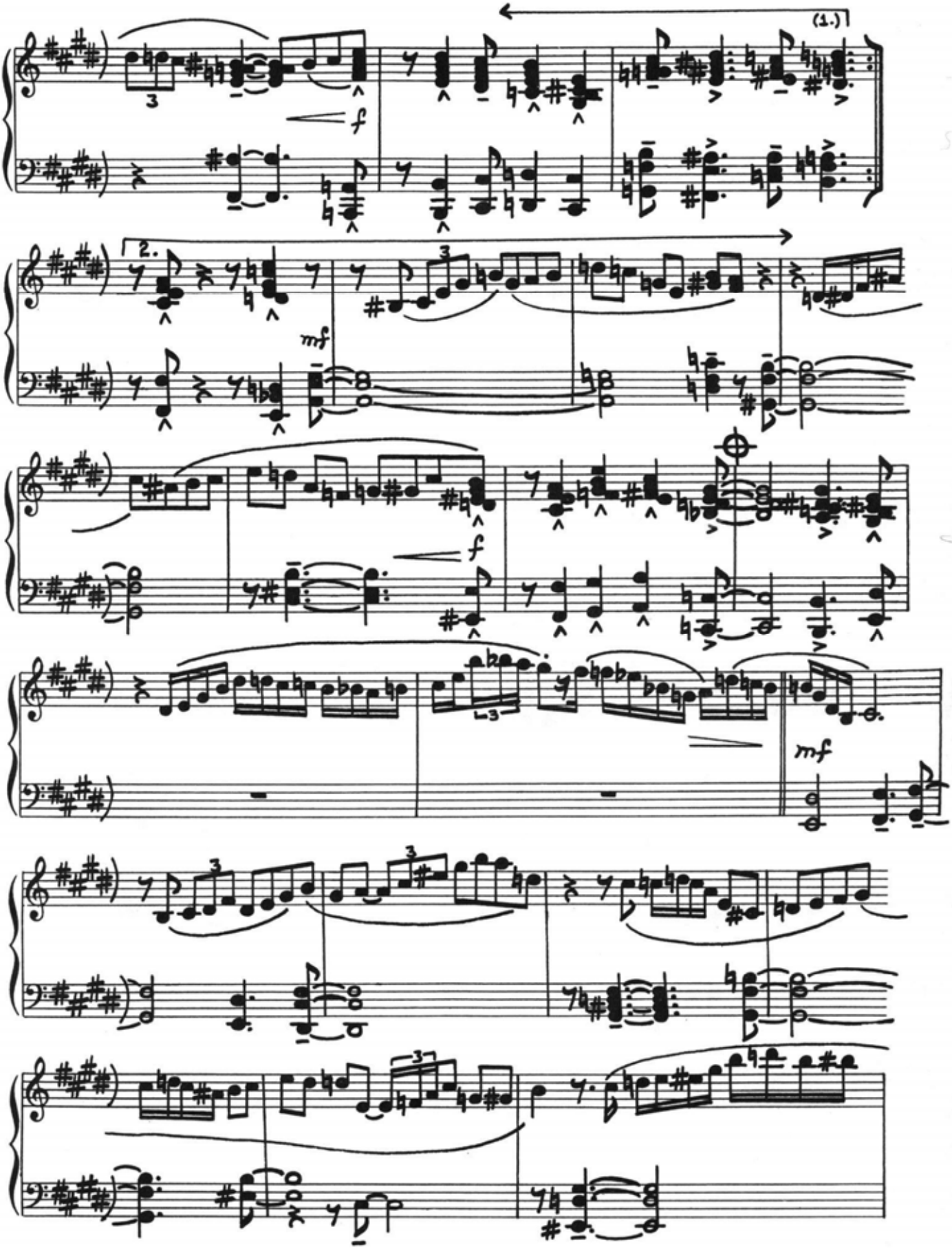
Inner Fires: Elektra/Musician E1-60030

Jazz at Massey Hall, Vol. 2: Fantasy OJC 111

Portrait of Thelonious: Odyssey PC-36805

BUD POWELL

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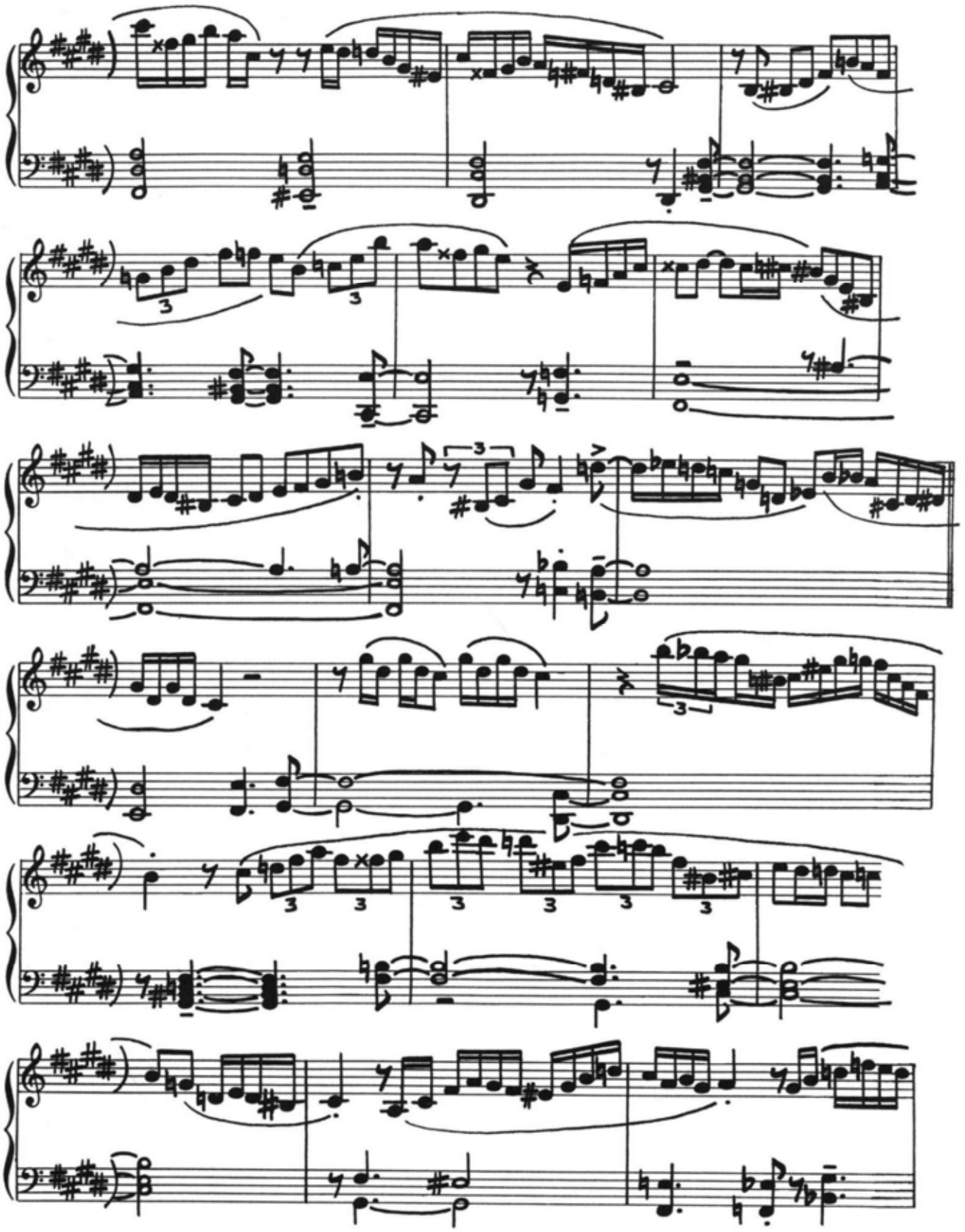

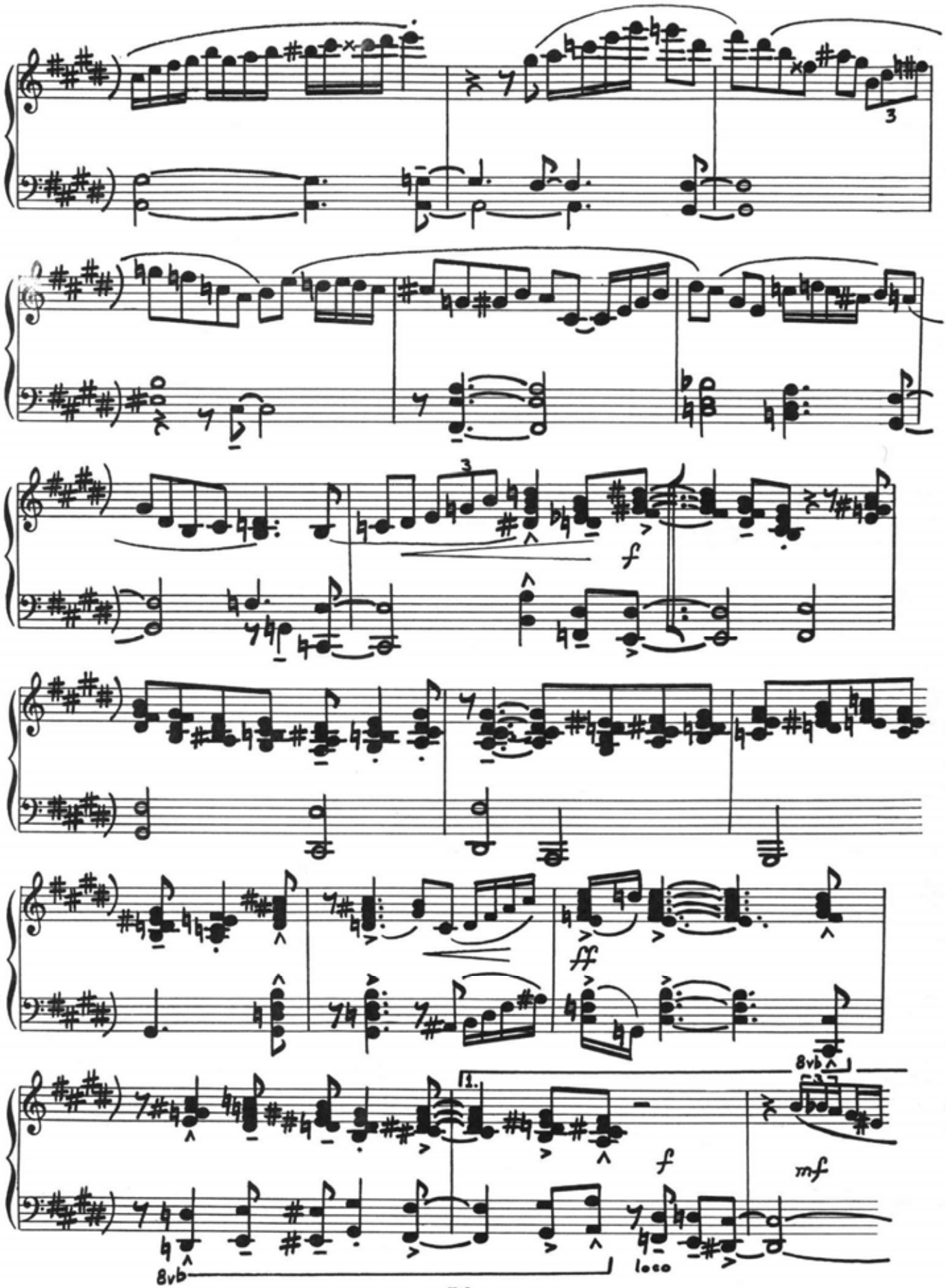
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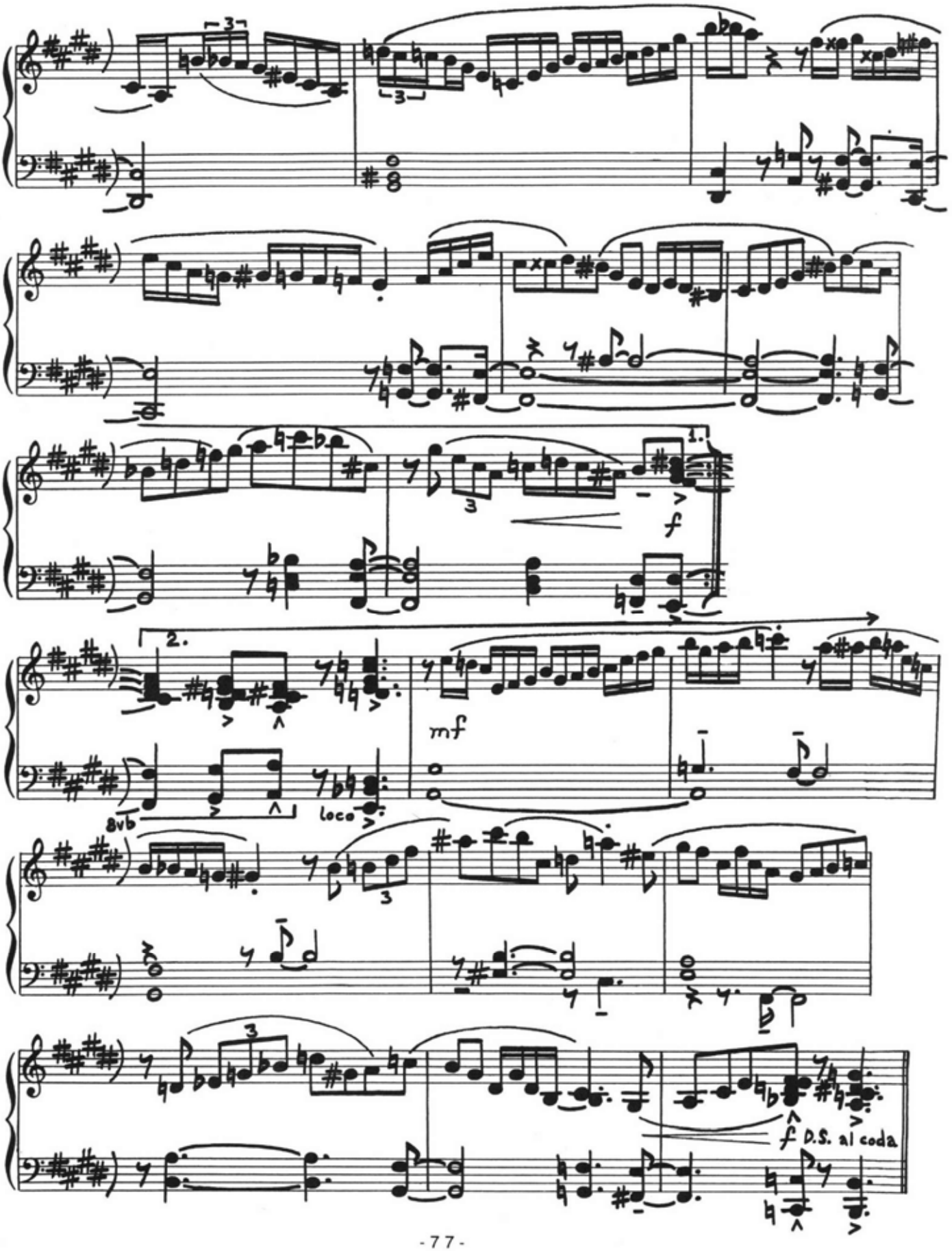
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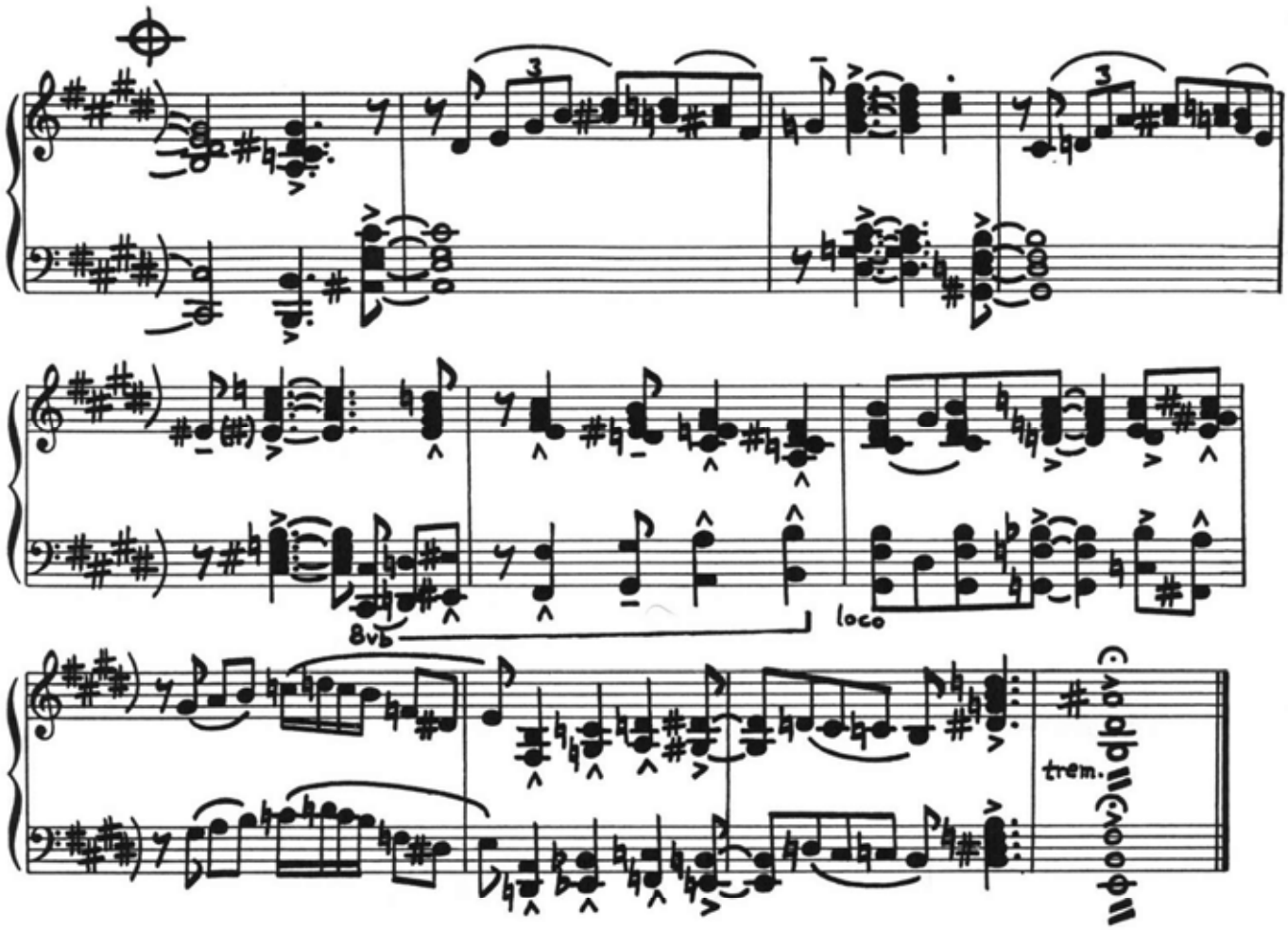
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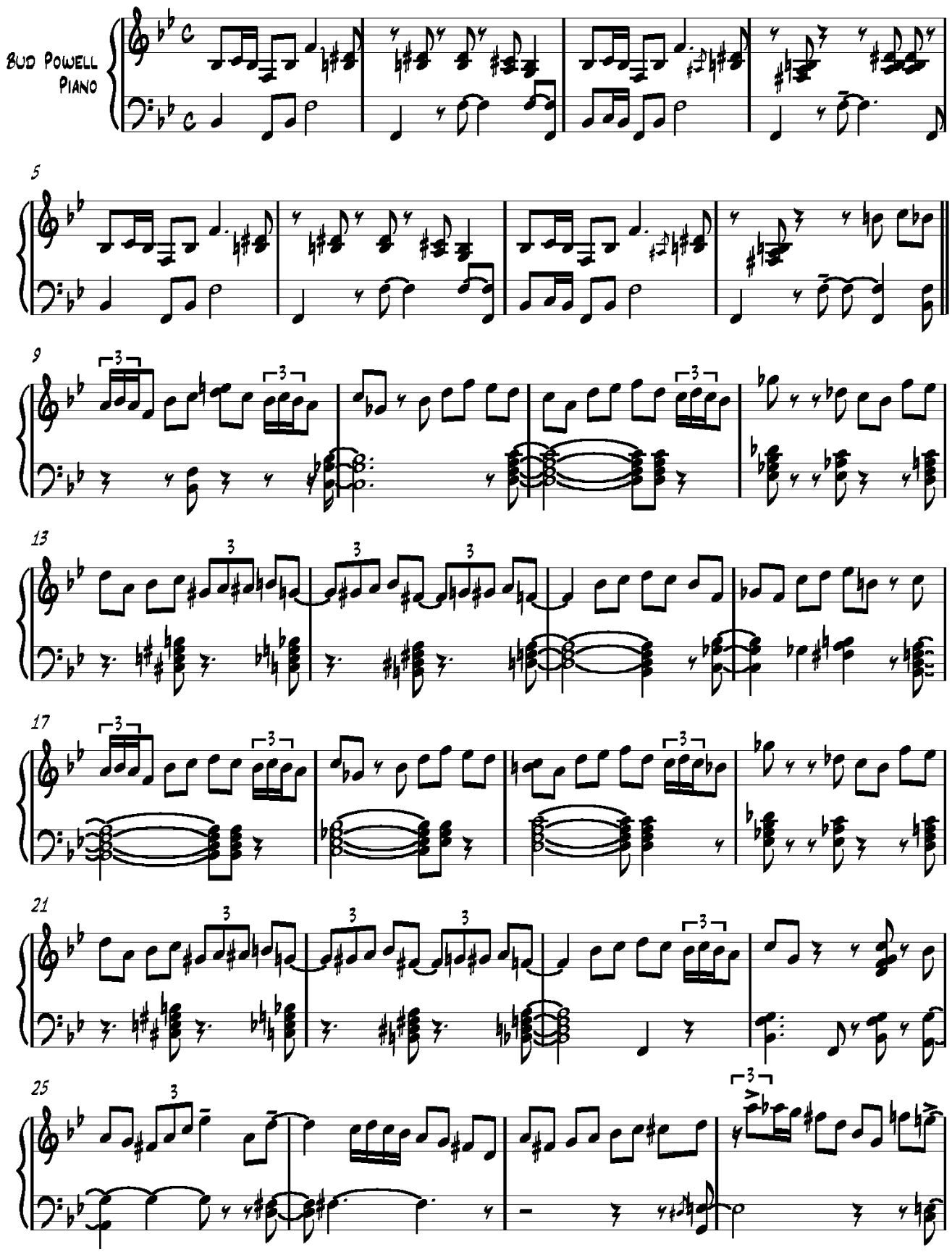
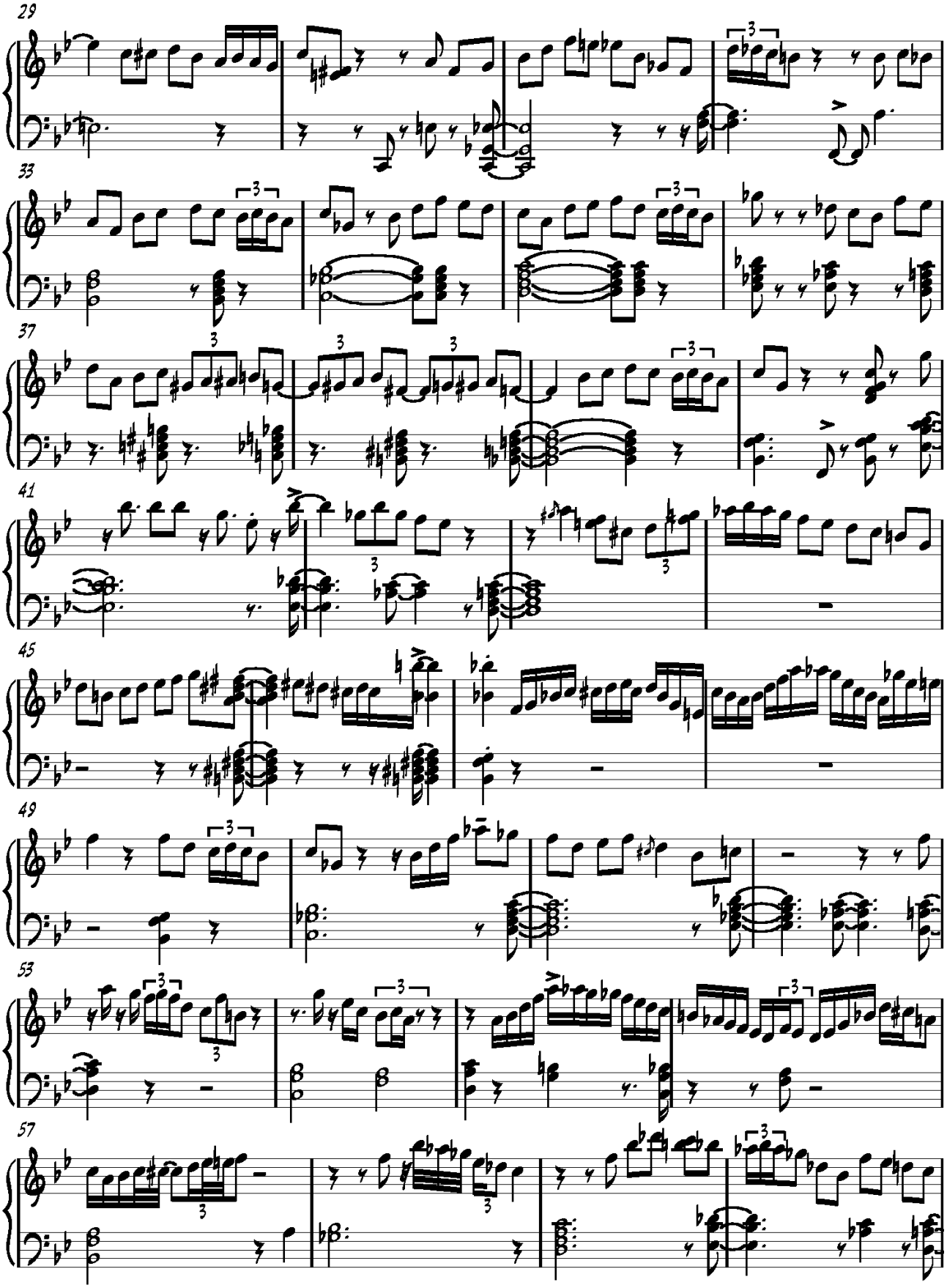
Celia

(from "The Complete Bud Powell on Verve")

Trascrizione:
Marco di Gennaro

Bud Powell

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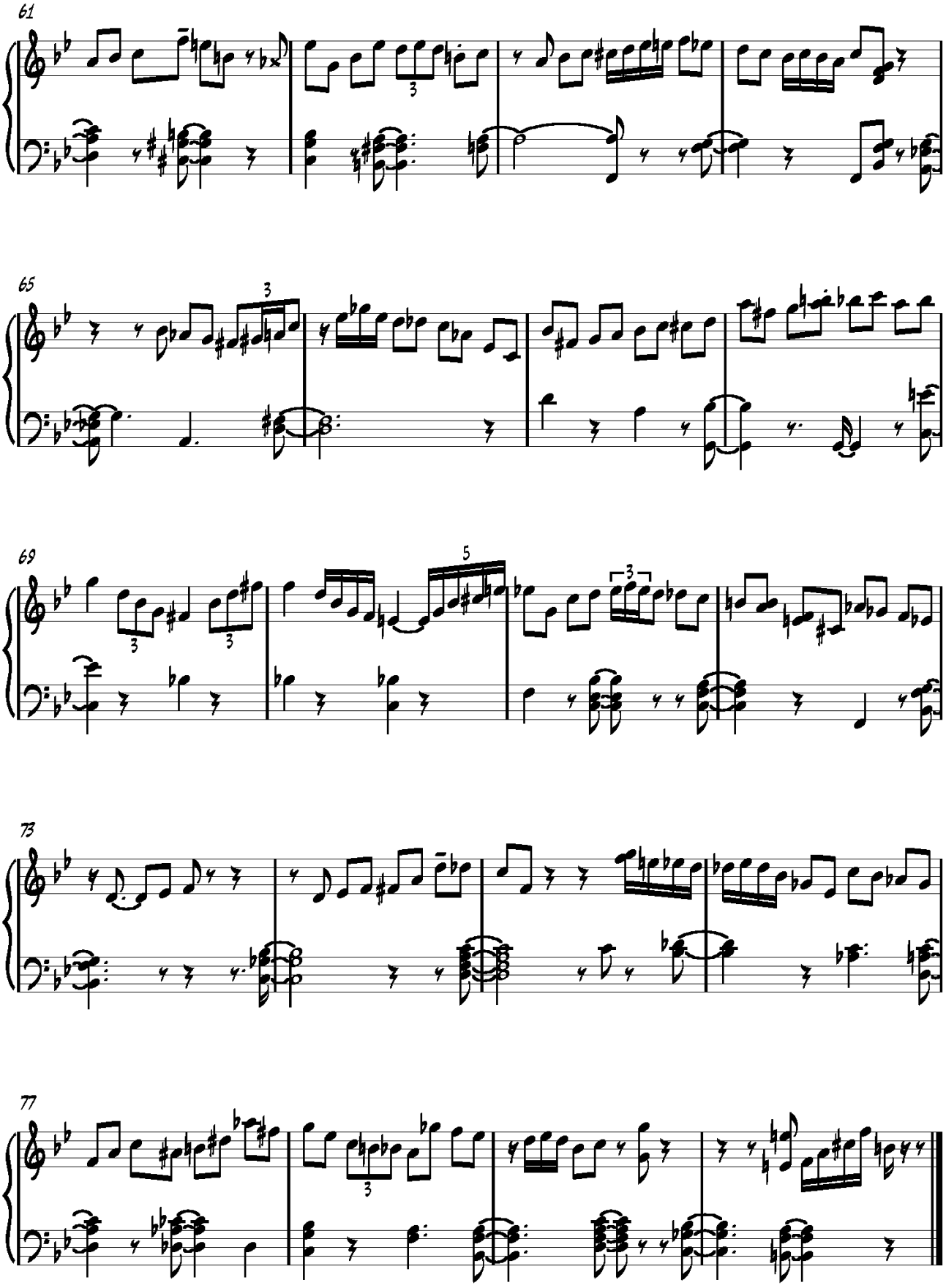
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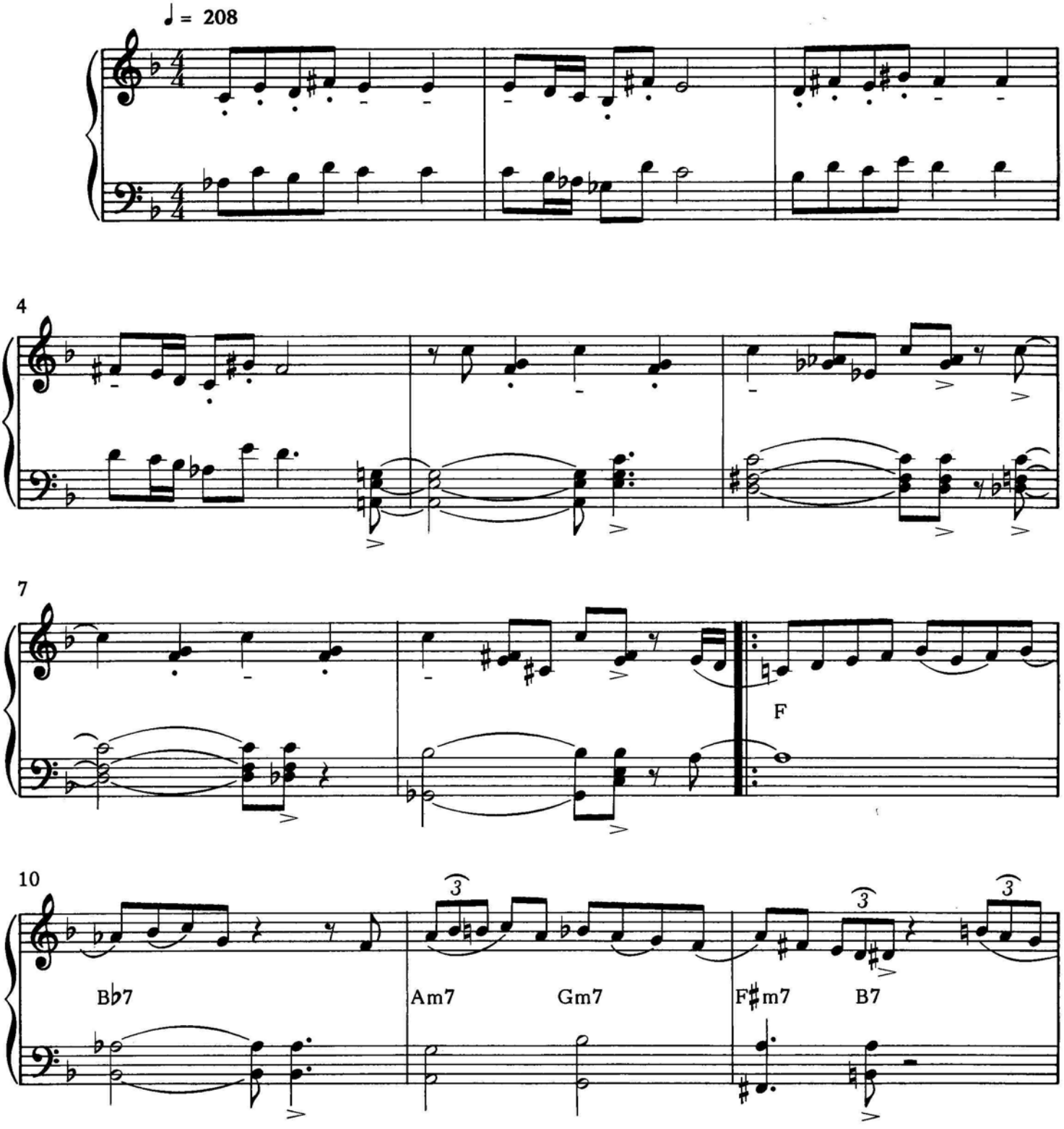
Dance Of The Infidels

by BUD POWELL



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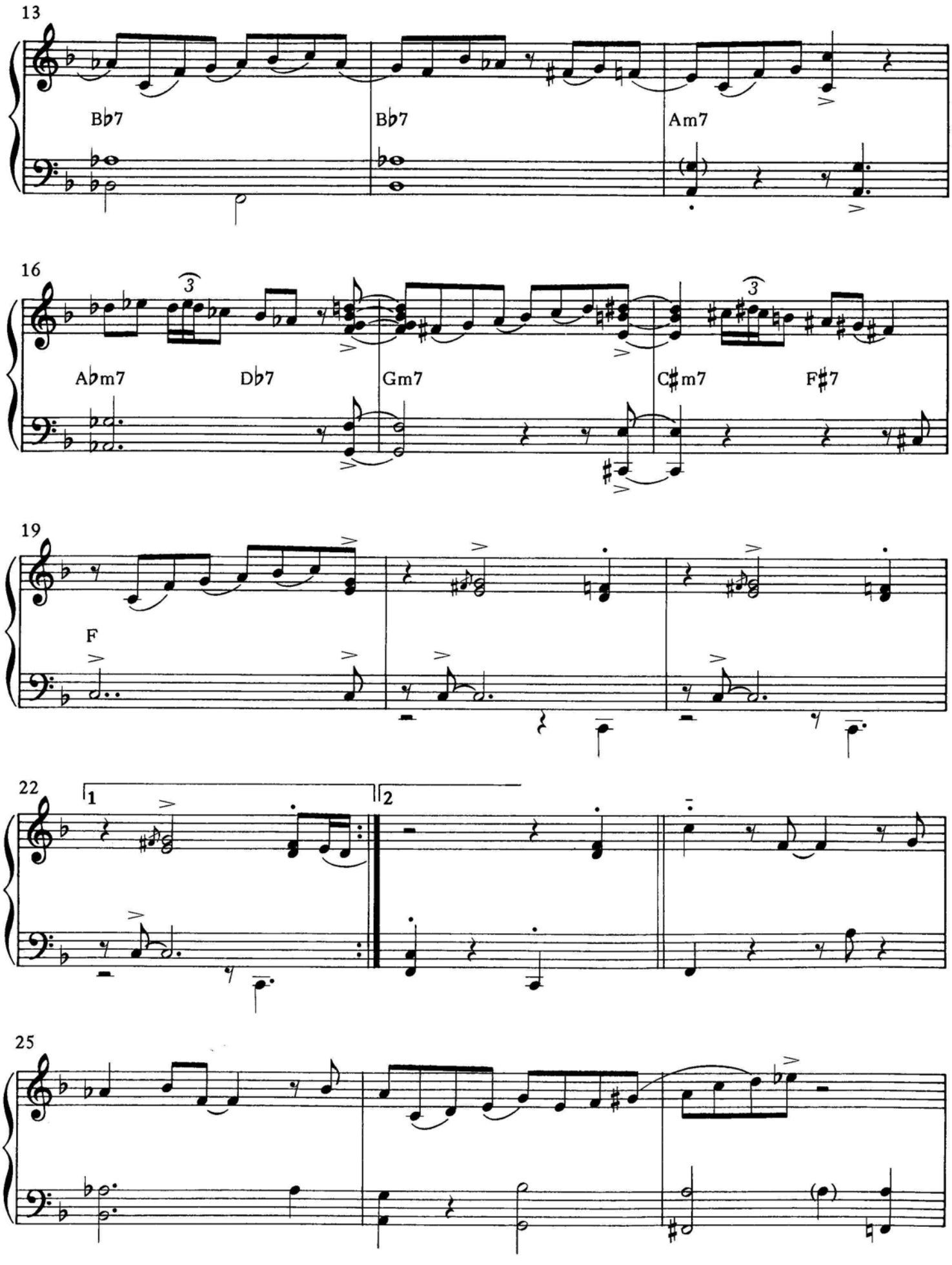
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B♭7
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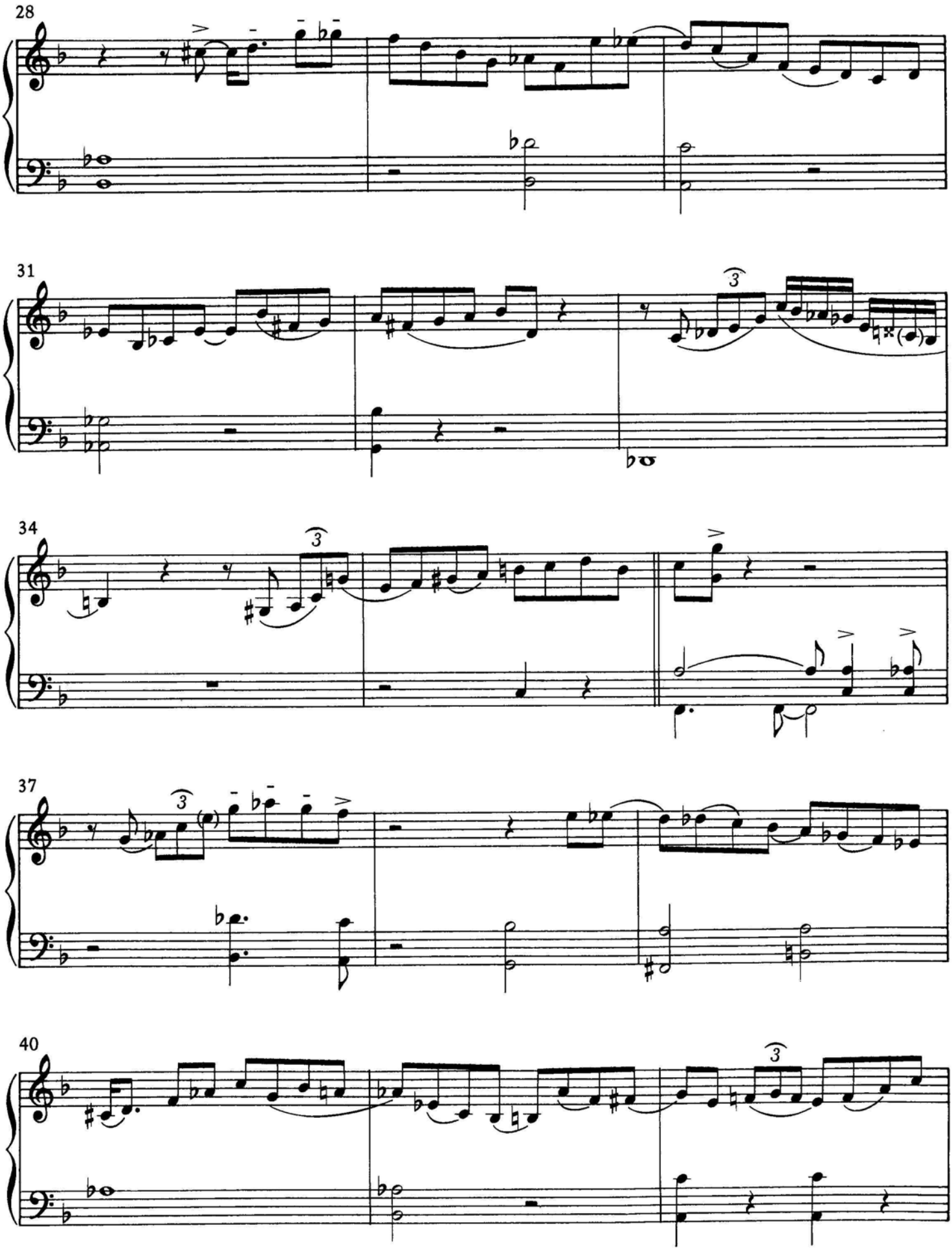
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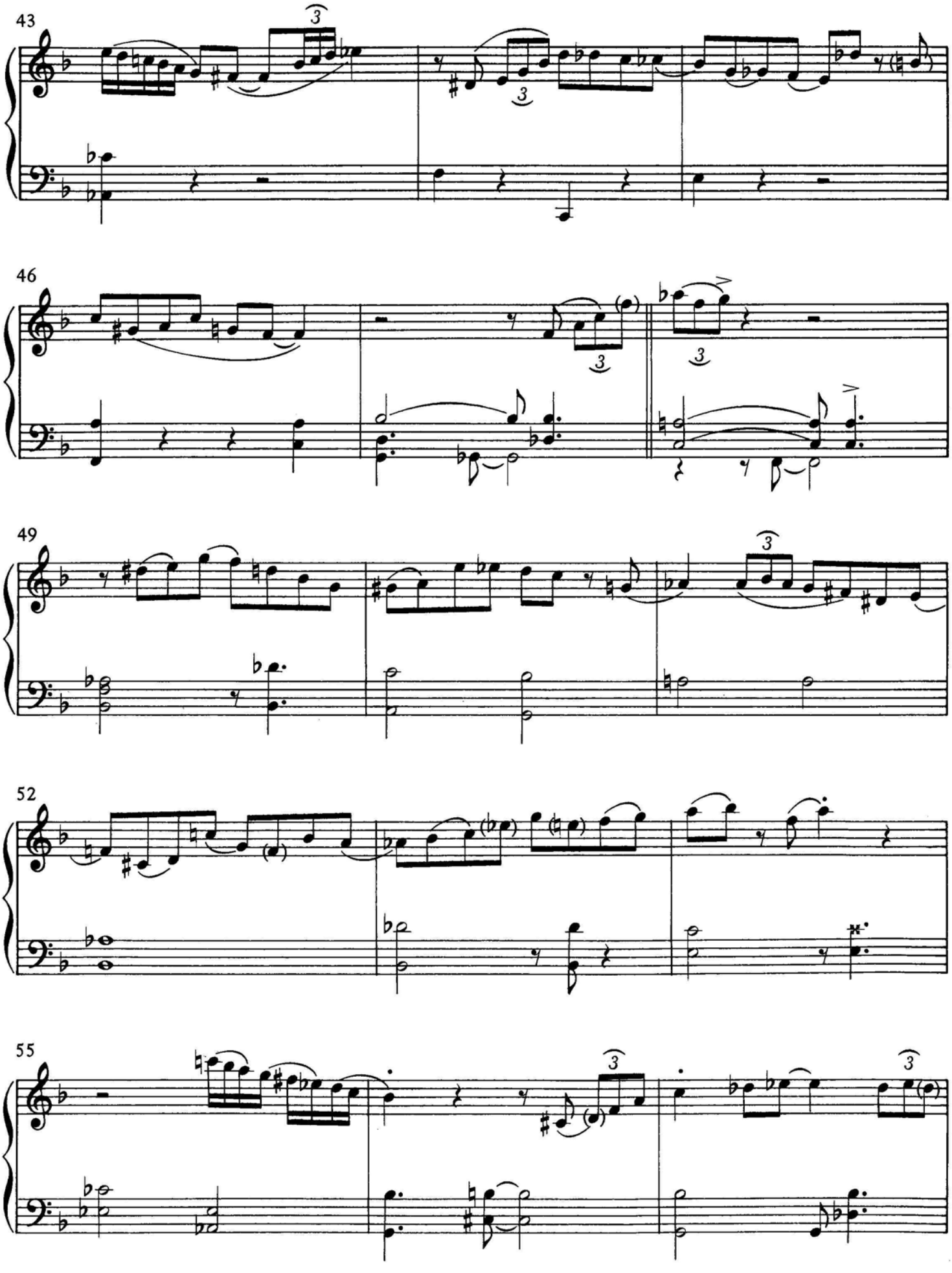
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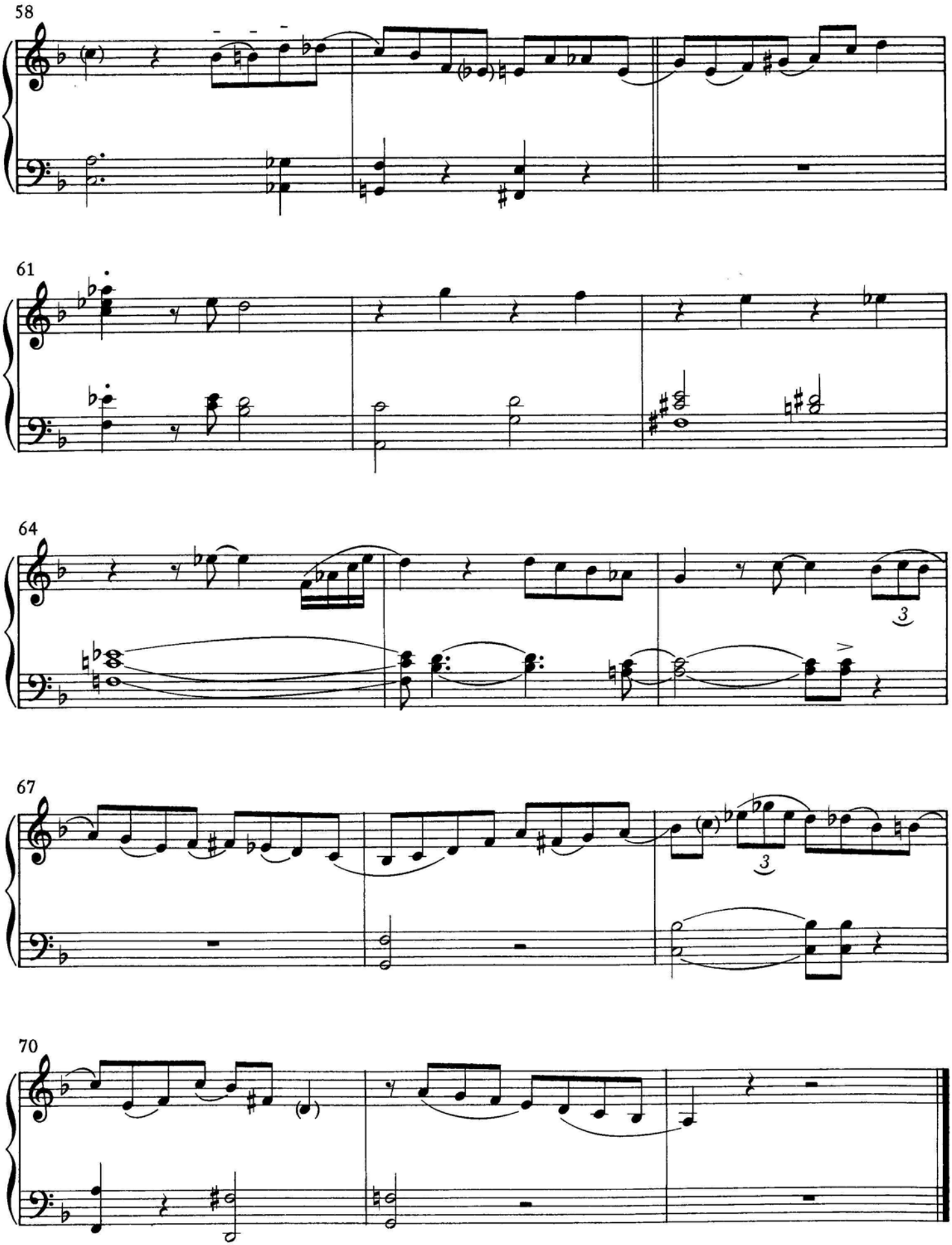
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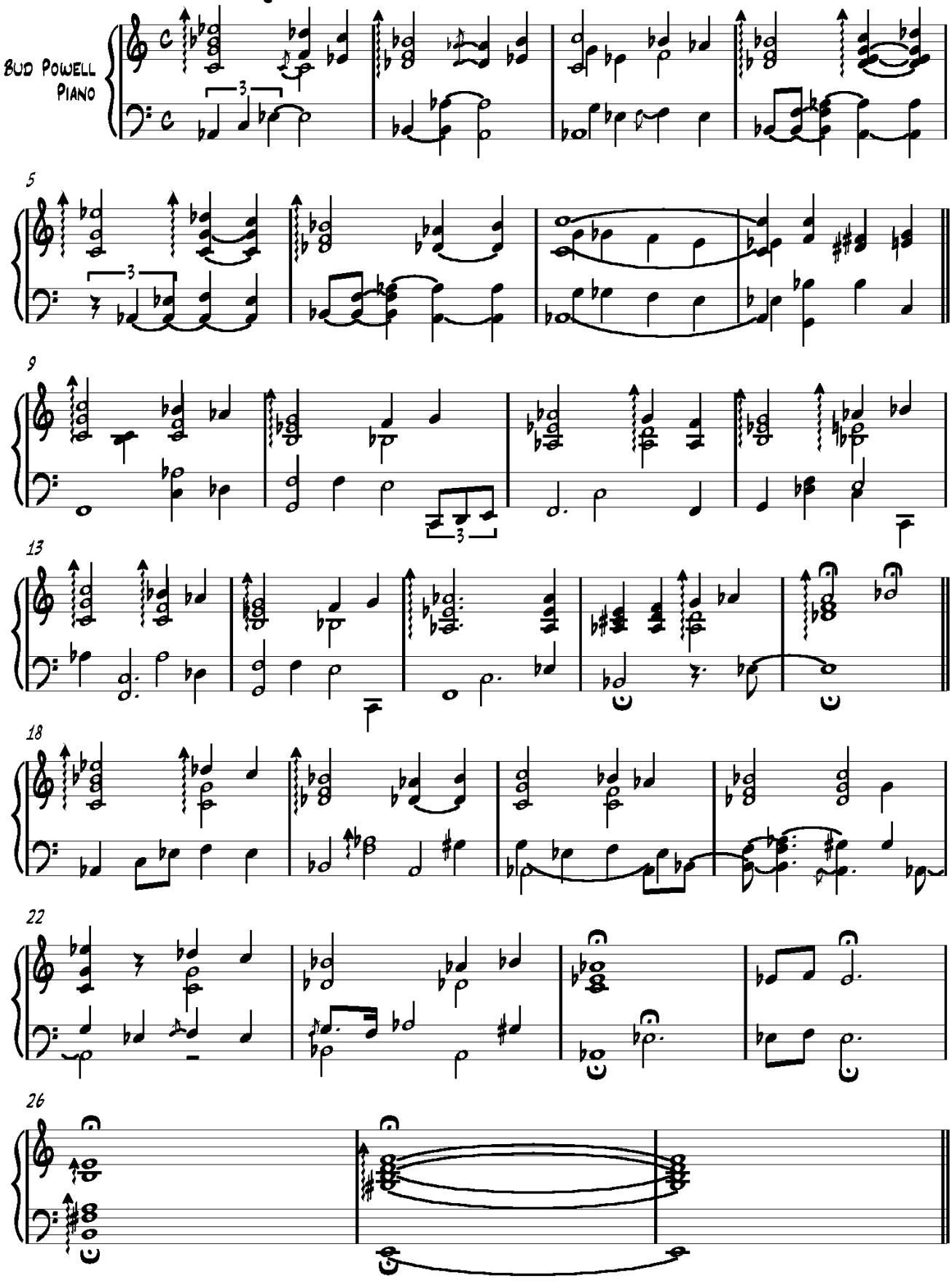
Tea For Two

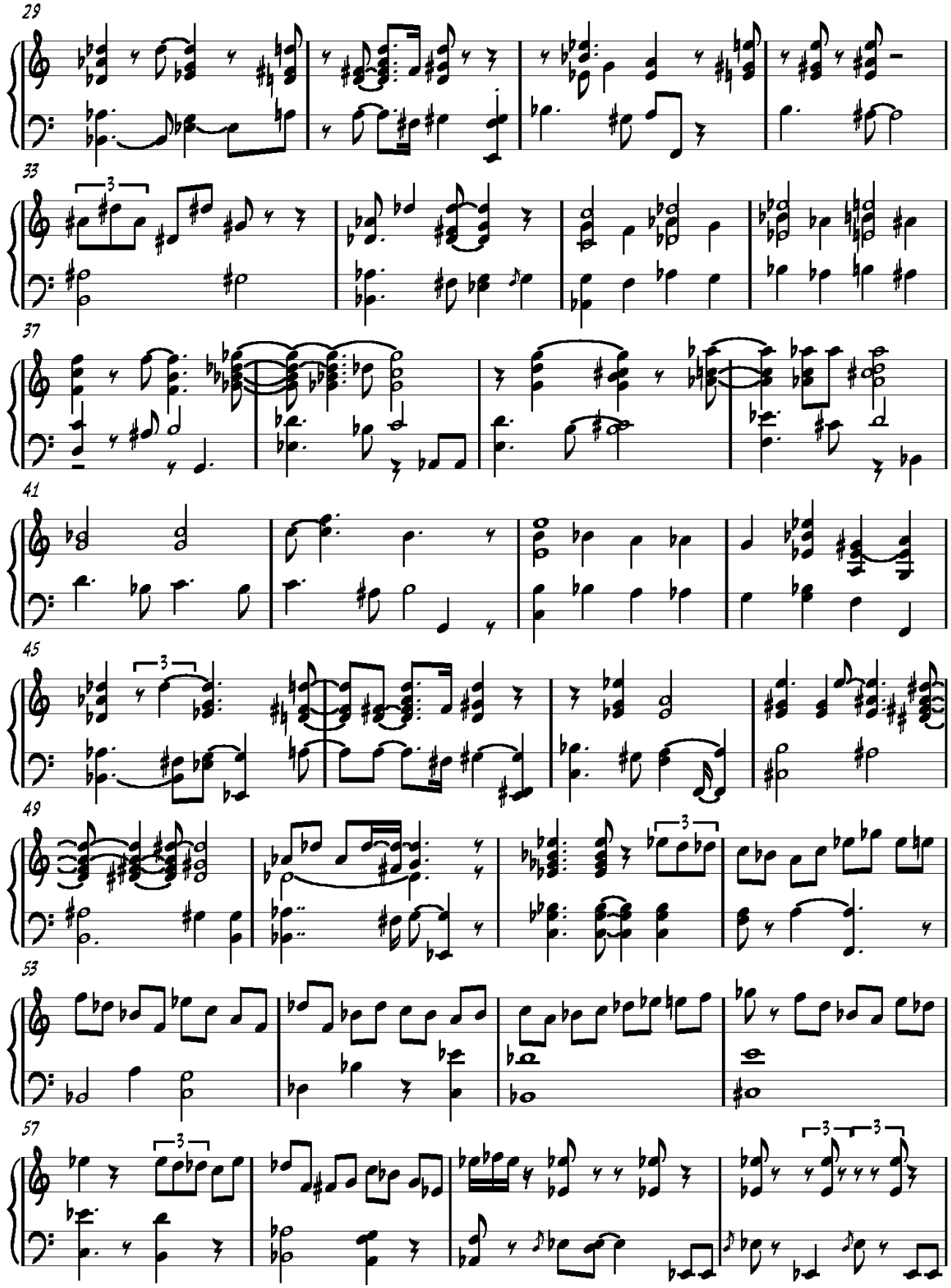
Trascrizione:
Marco di Gennaro

Irving Caesar

♩=320 *Intro (rubato)* (from "The Complete Bud Powell on Verve")

Bud Powell
Piano

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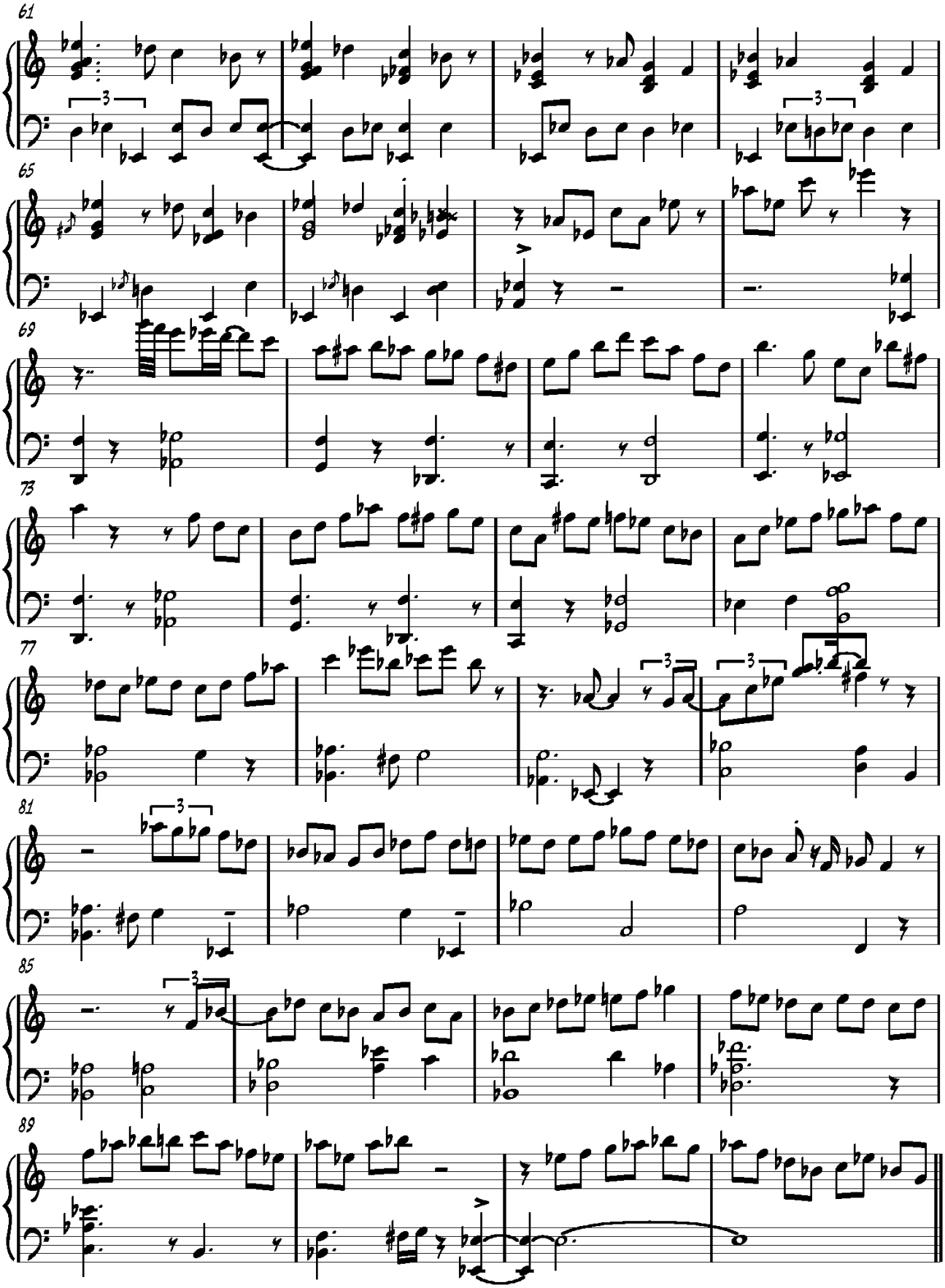
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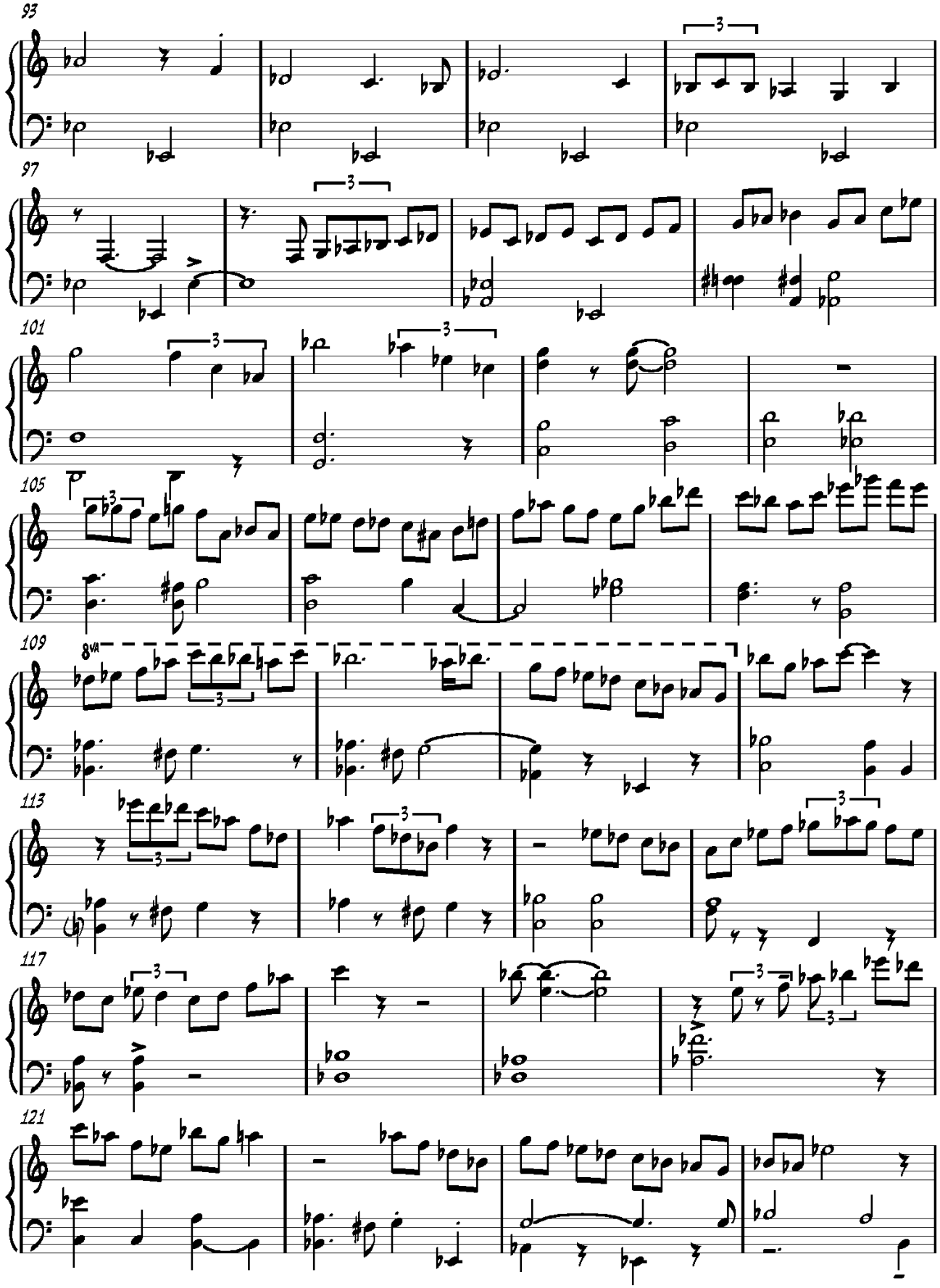
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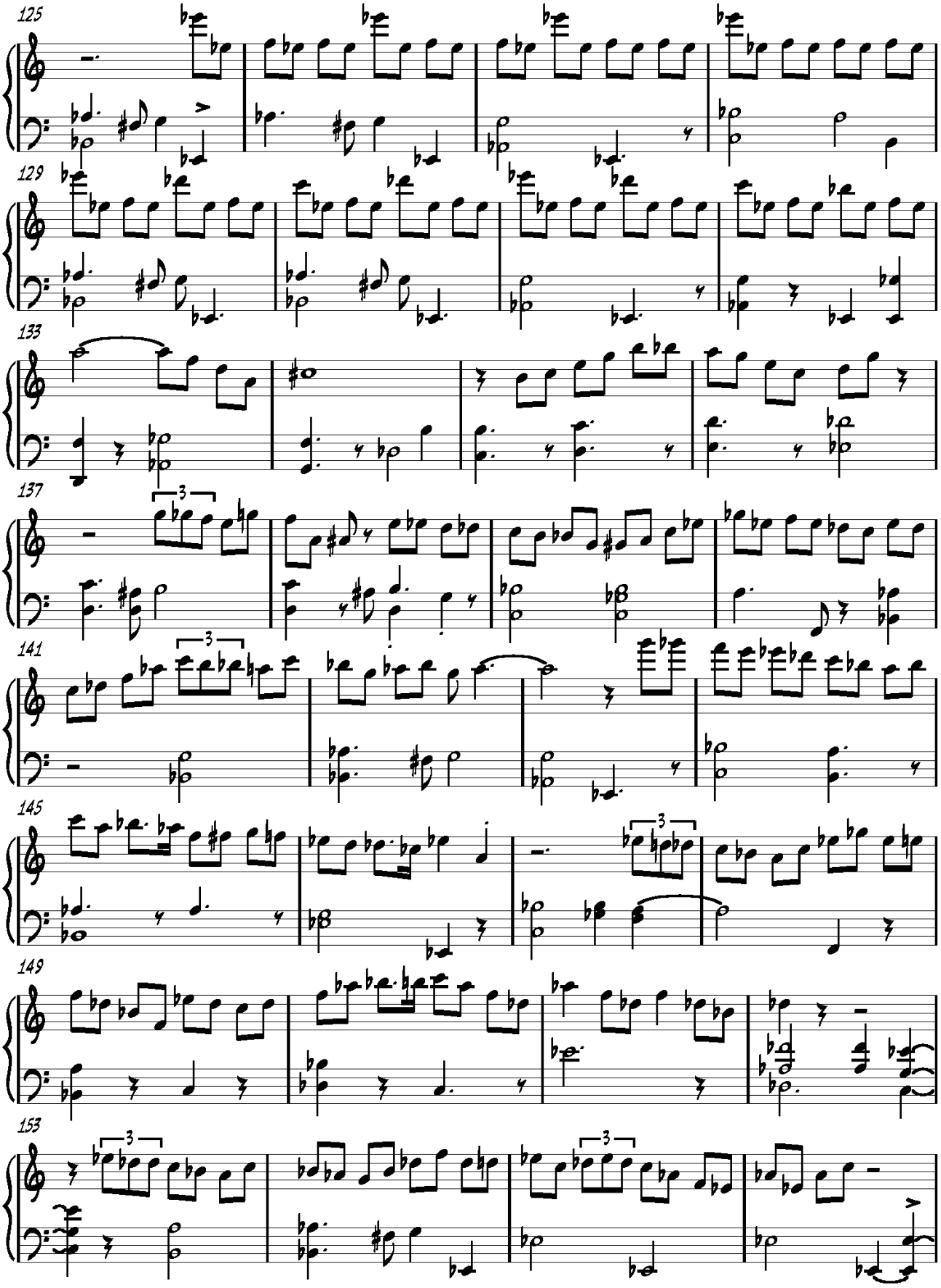
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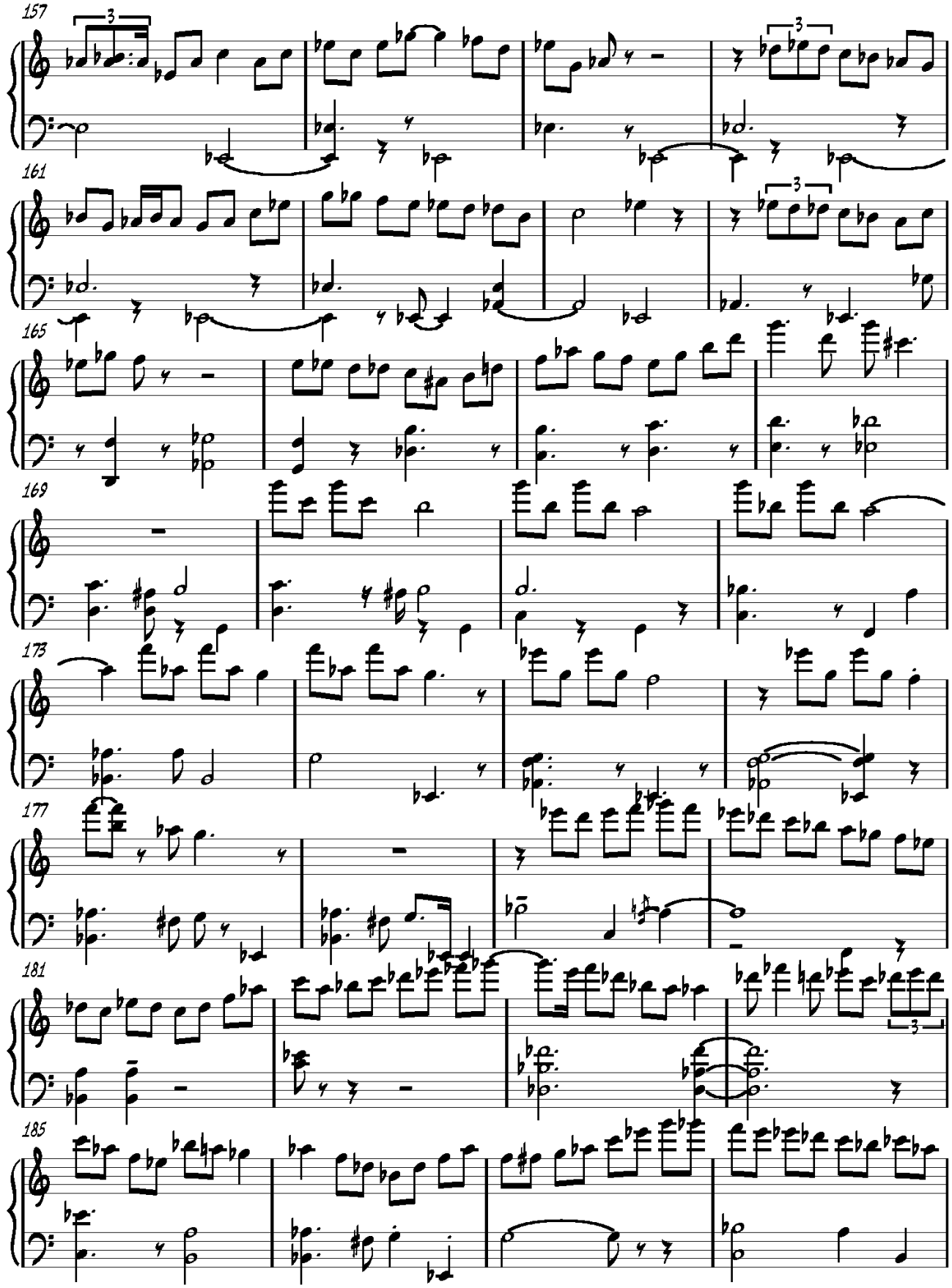
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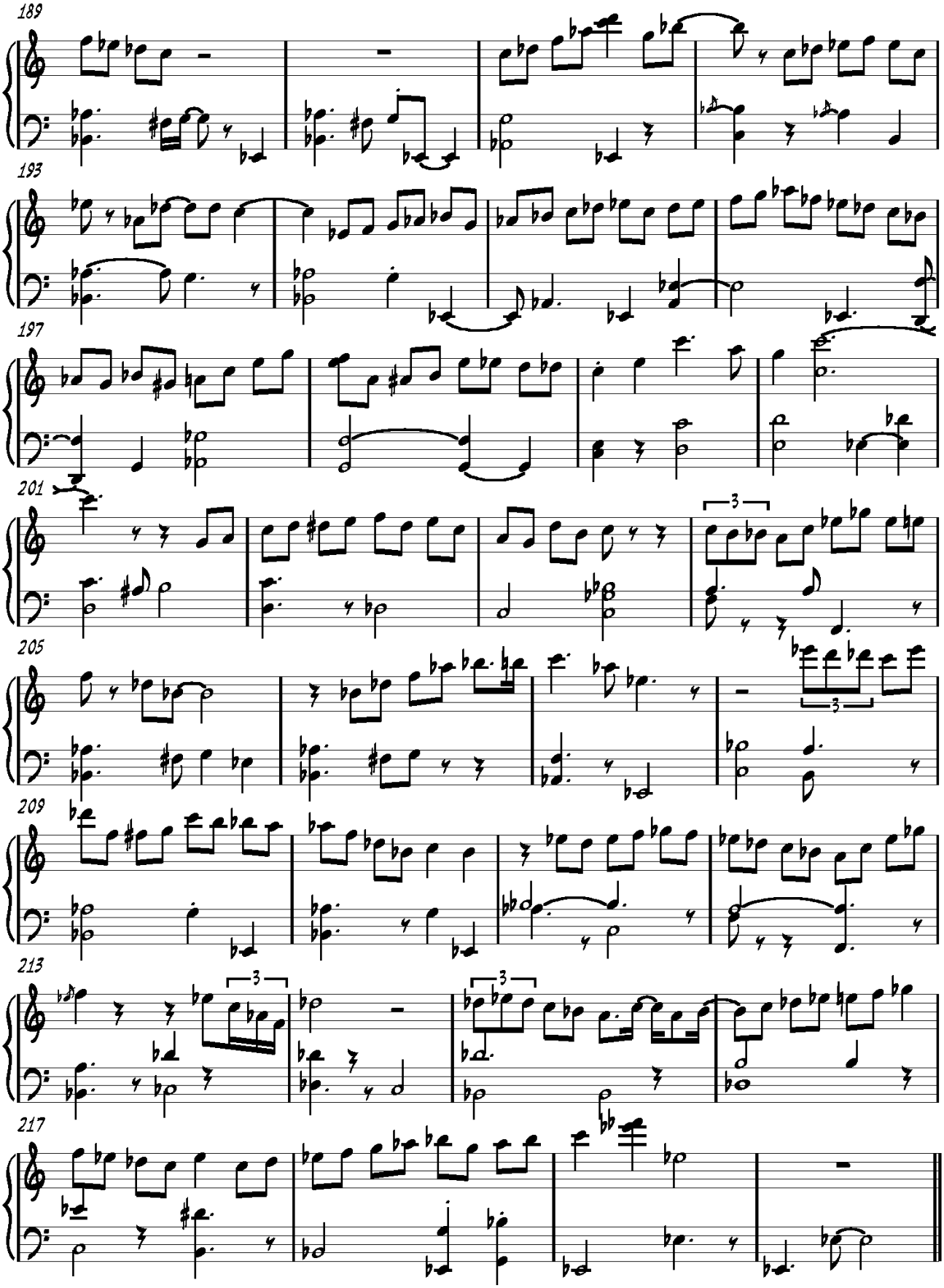
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205
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213
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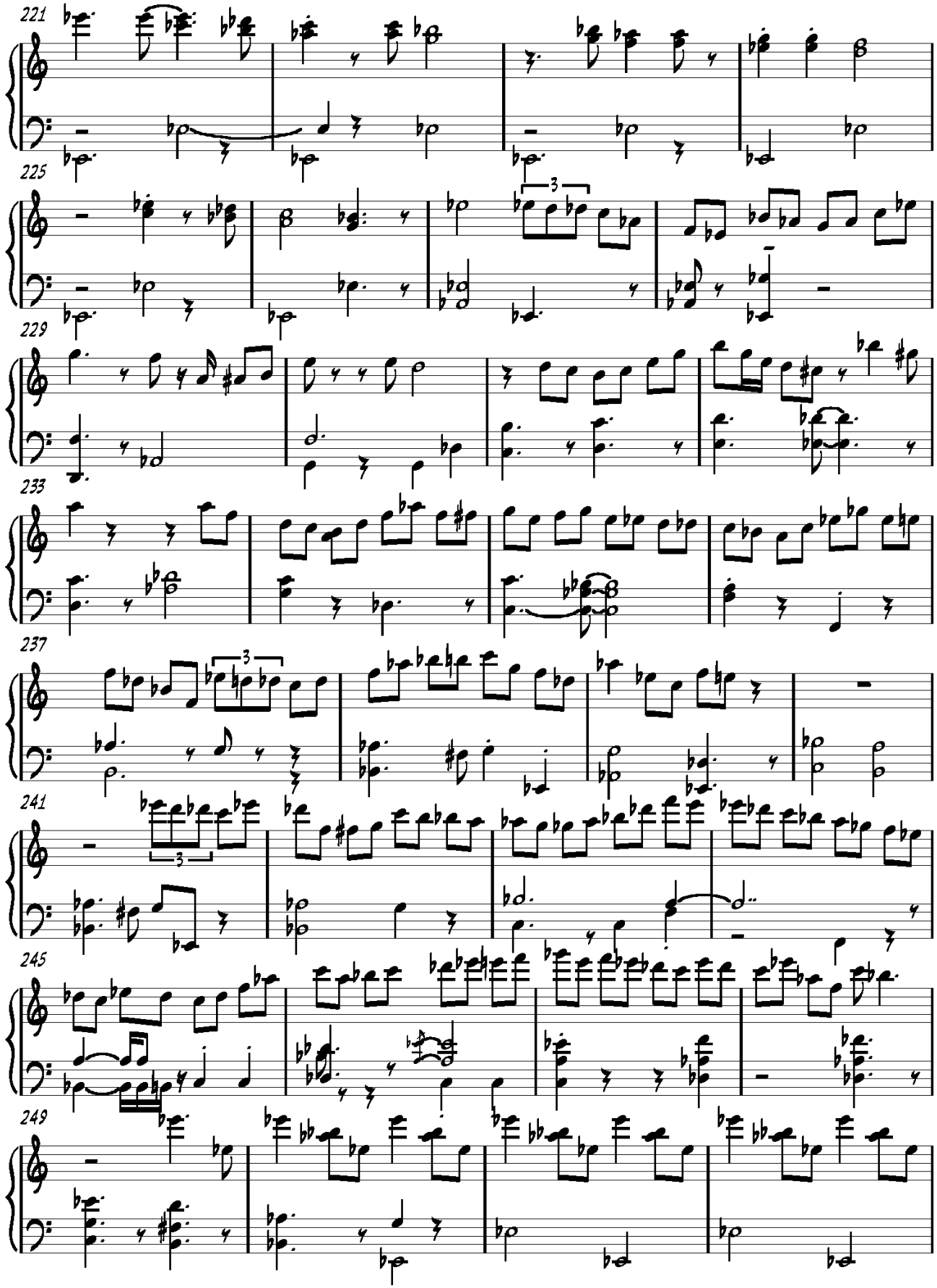
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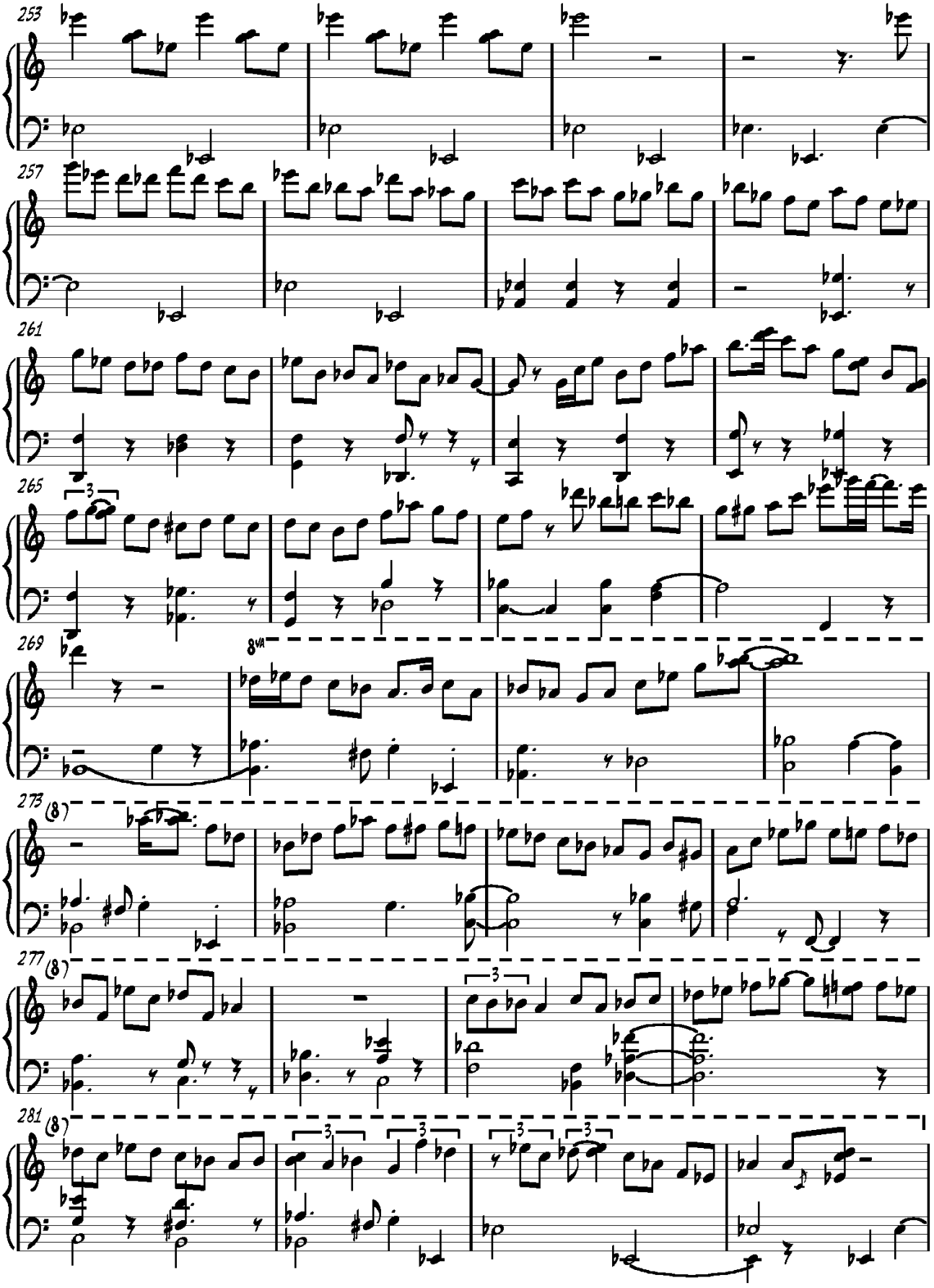
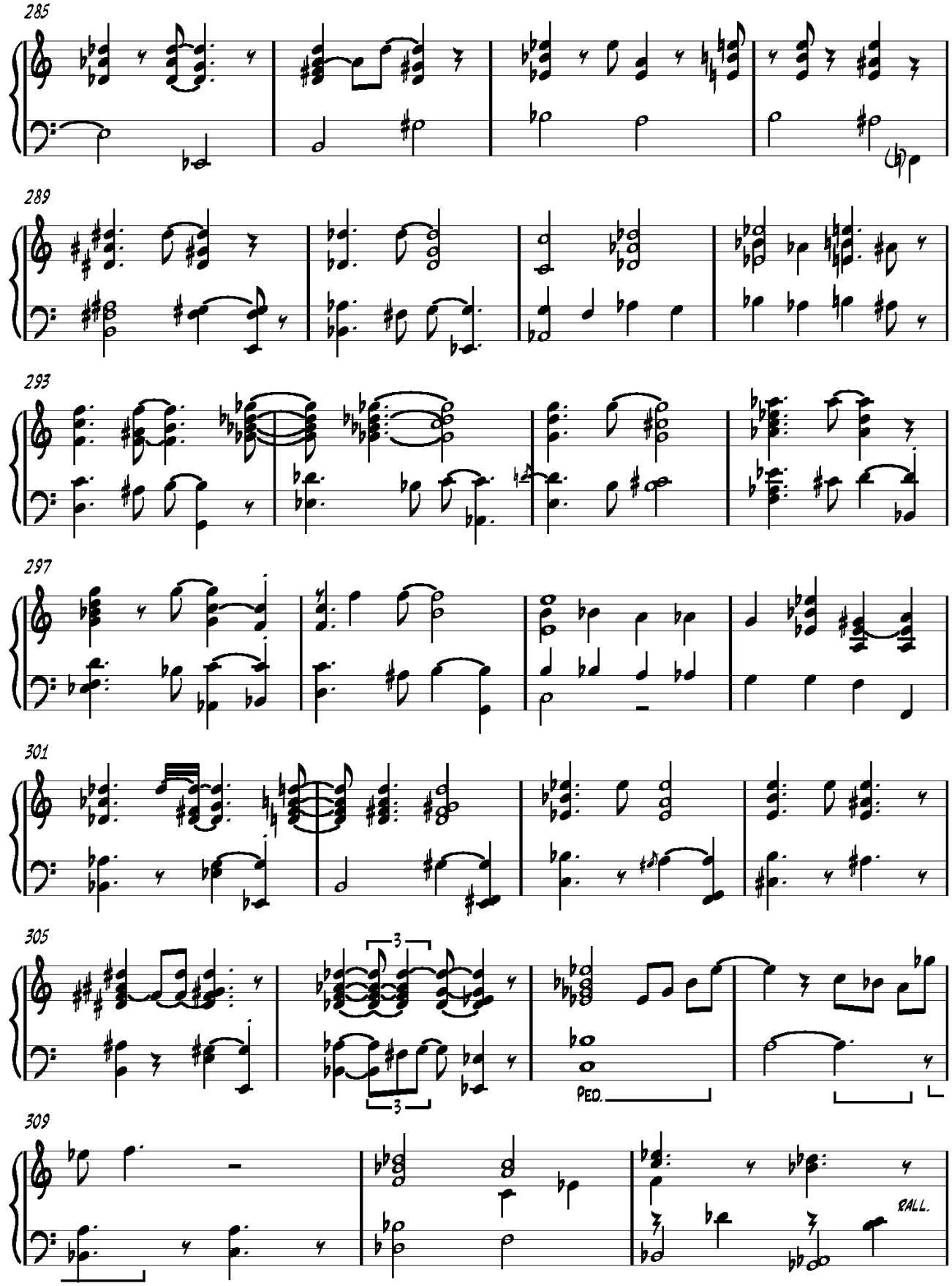
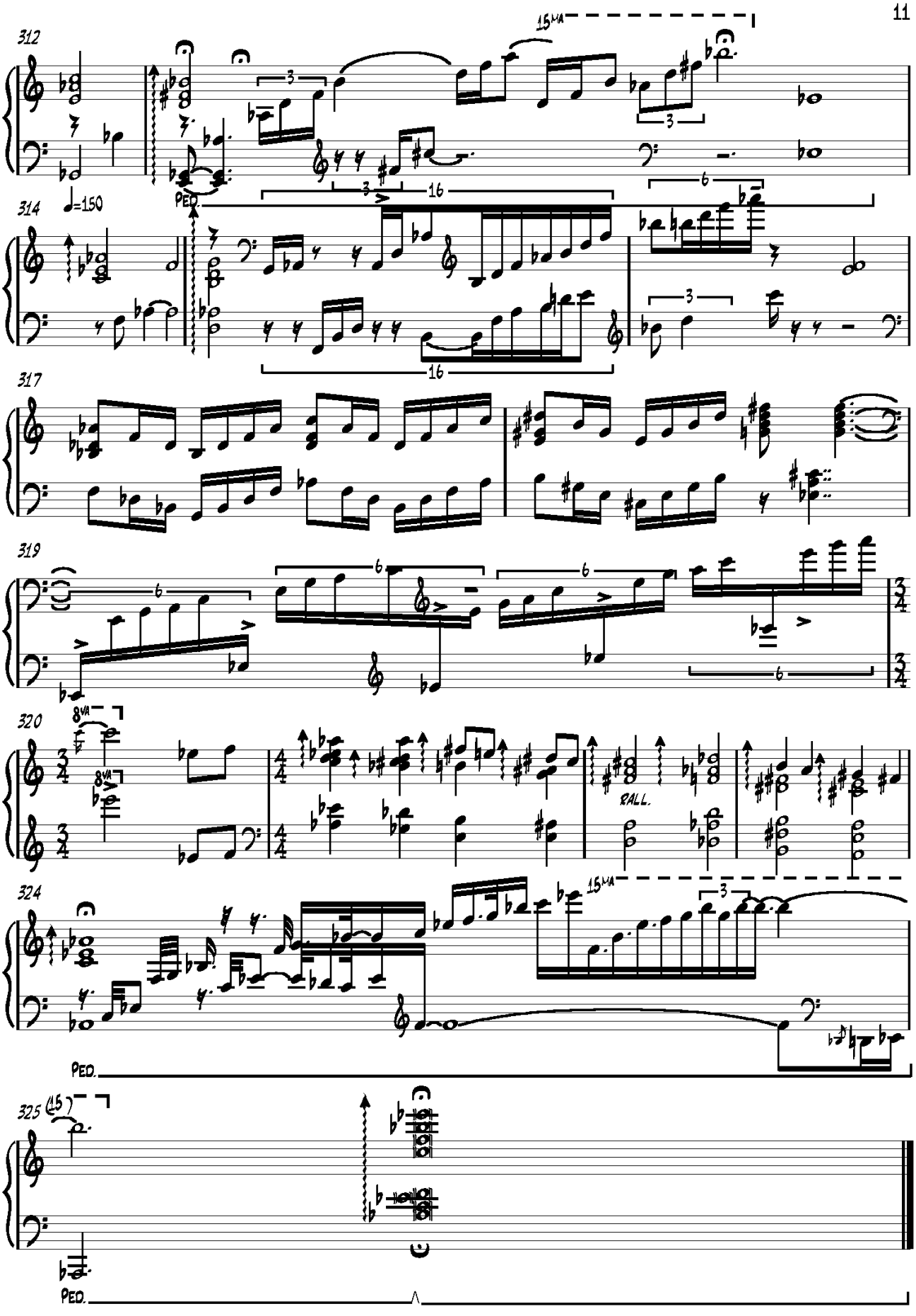
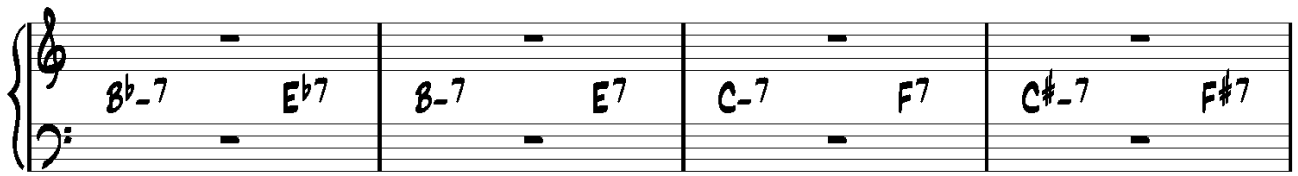

253
257
261
265
269
8va
273
(8)
277
(8)
281
(8)


285
289
293
297
301
305
3
3
PED.
309
RALL.


312
15ma
314
♩=150
PED.
317
319
320
8va
8va
RALL.
324
15ma
PED.
325
(15)
PED.

Melody - Changes

326



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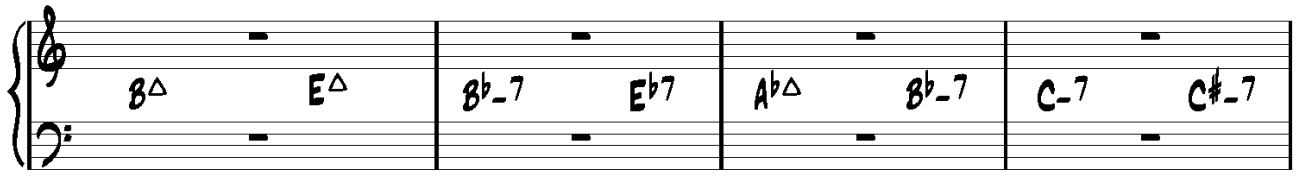

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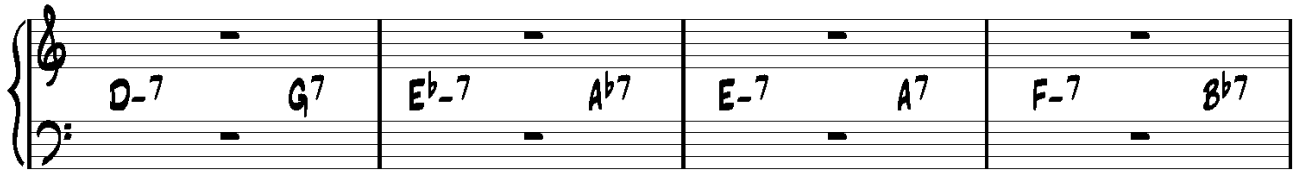

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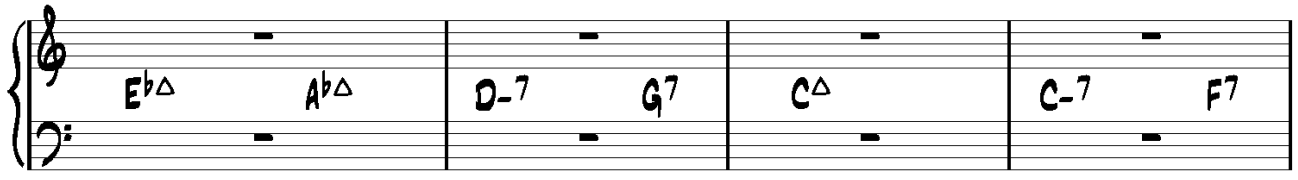

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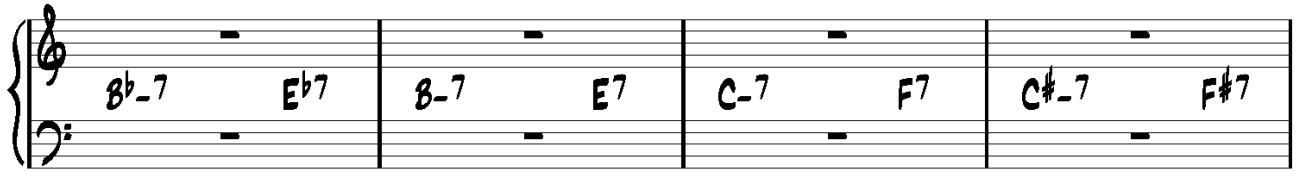

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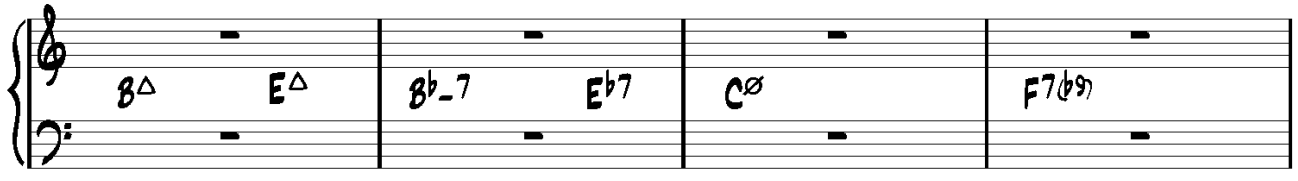

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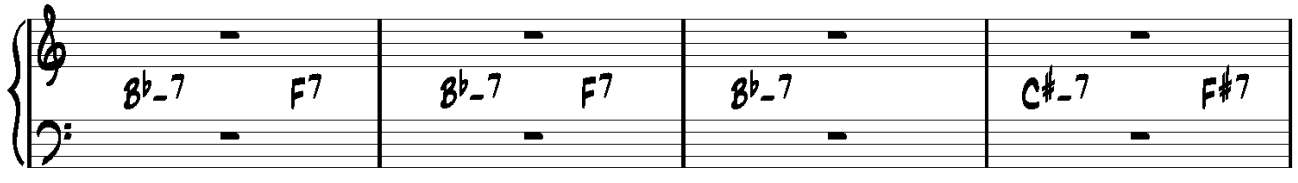

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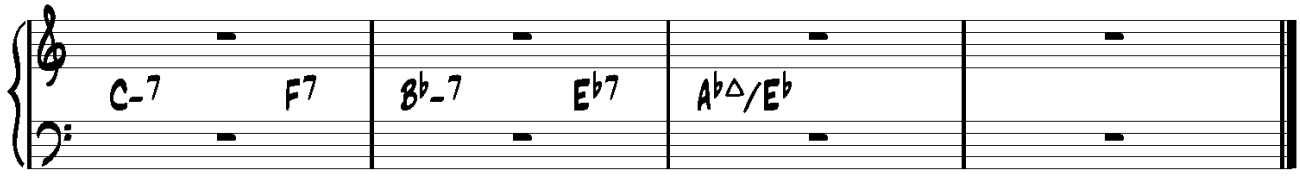
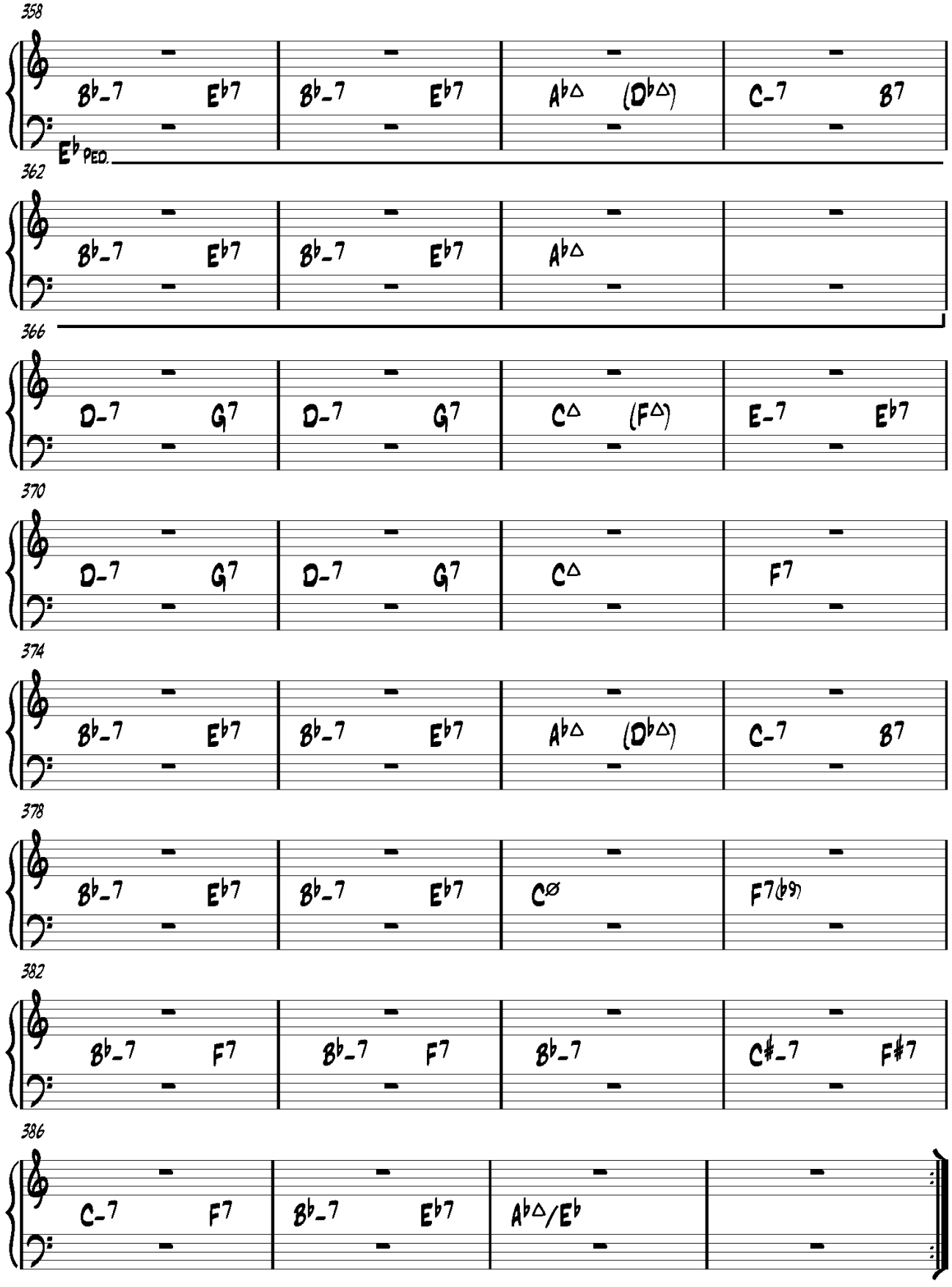
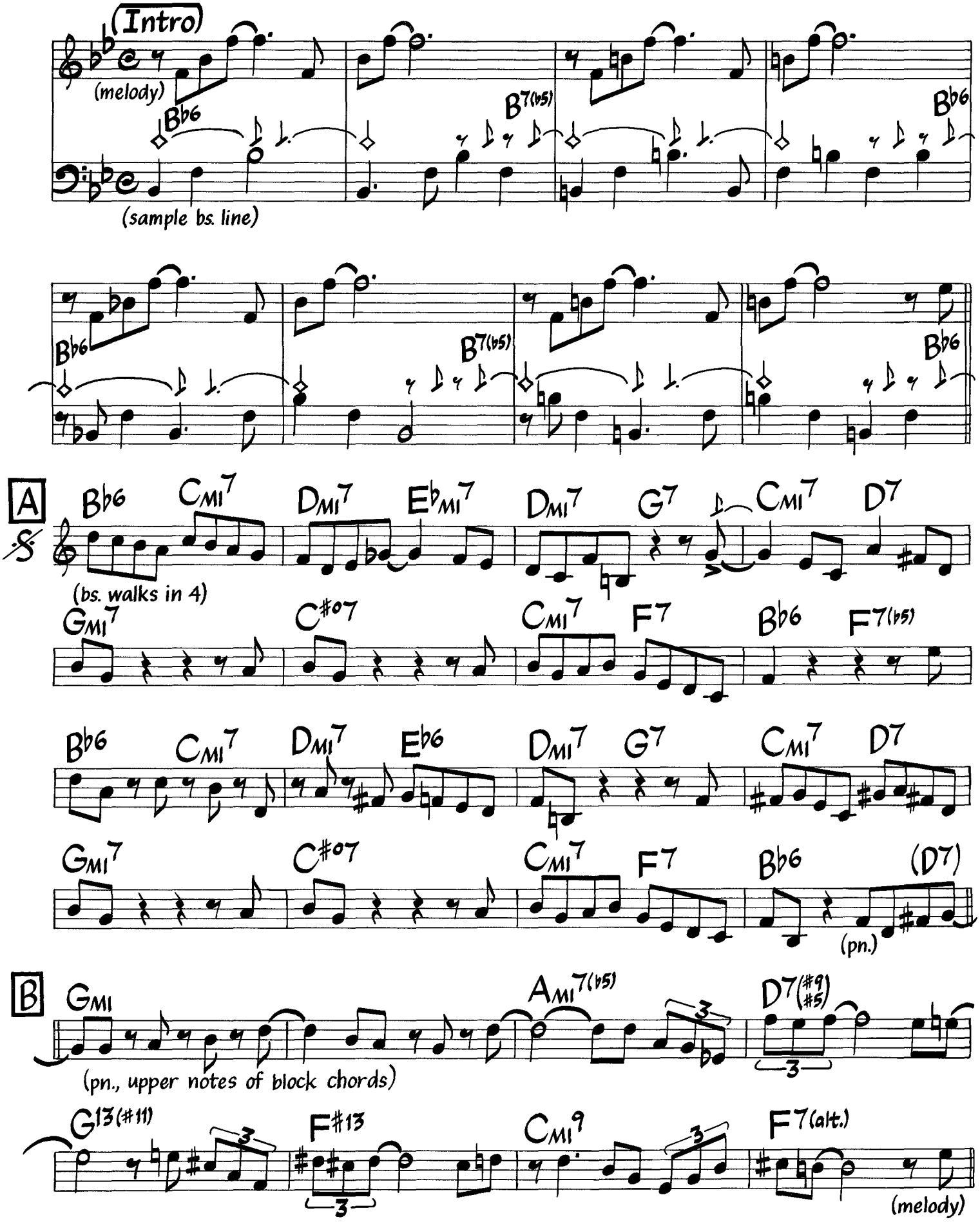



358
Bb-7 Eb7 Bb-7 Eb7 Ab△ (Db△) C-7 B7
Eb PED.
362
Bb-7 Eb7 Bb-7 Eb7 Ab△
366
D-7 G7 D-7 G7 C△ (F△) E-7 Eb7
370
D-7 G7 D-7 G7 C△ F7
374
Bb-7 Eb7 Bb-7 Eb7 Ab△ (Db△) C-7 B7
378
Bb-7 Eb7 Bb-7 Eb7 Cø F7(b9)
382
Bb-7 F7 Bb-7 F7 Bb-7 C#-7 F#7
386
C-7 F7 Bb-7 Eb7 Ab△/Eb

Bouncin' With Bud

Med. (-Up) Swing

Bud Powell



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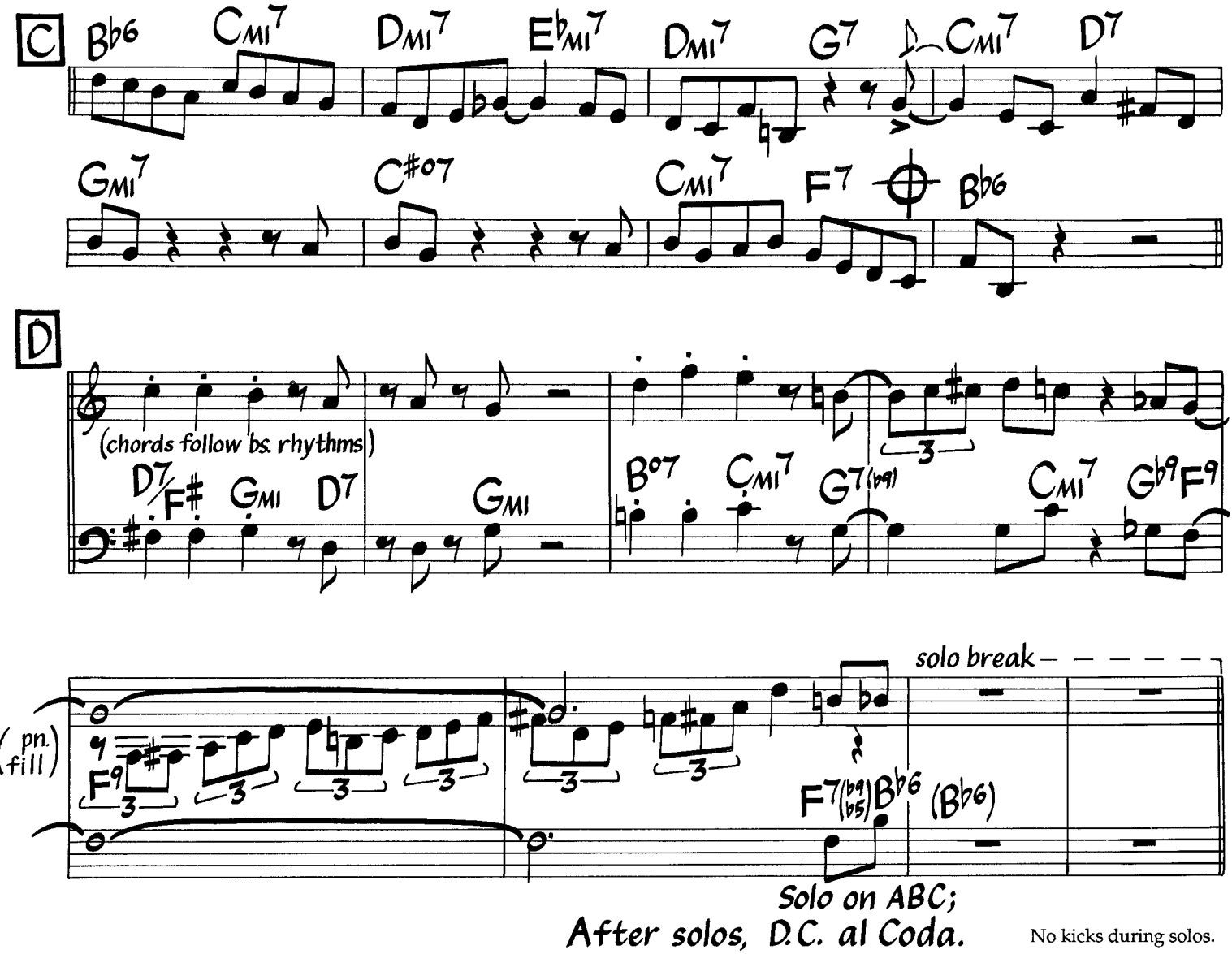
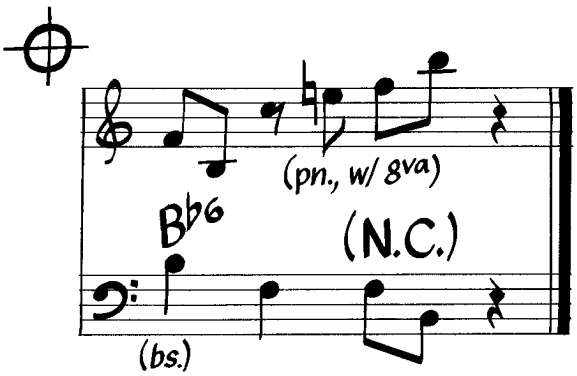
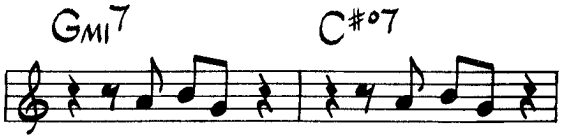


Solo on ABC;
After solos, D.C. al Coda.

No kicks during solos.

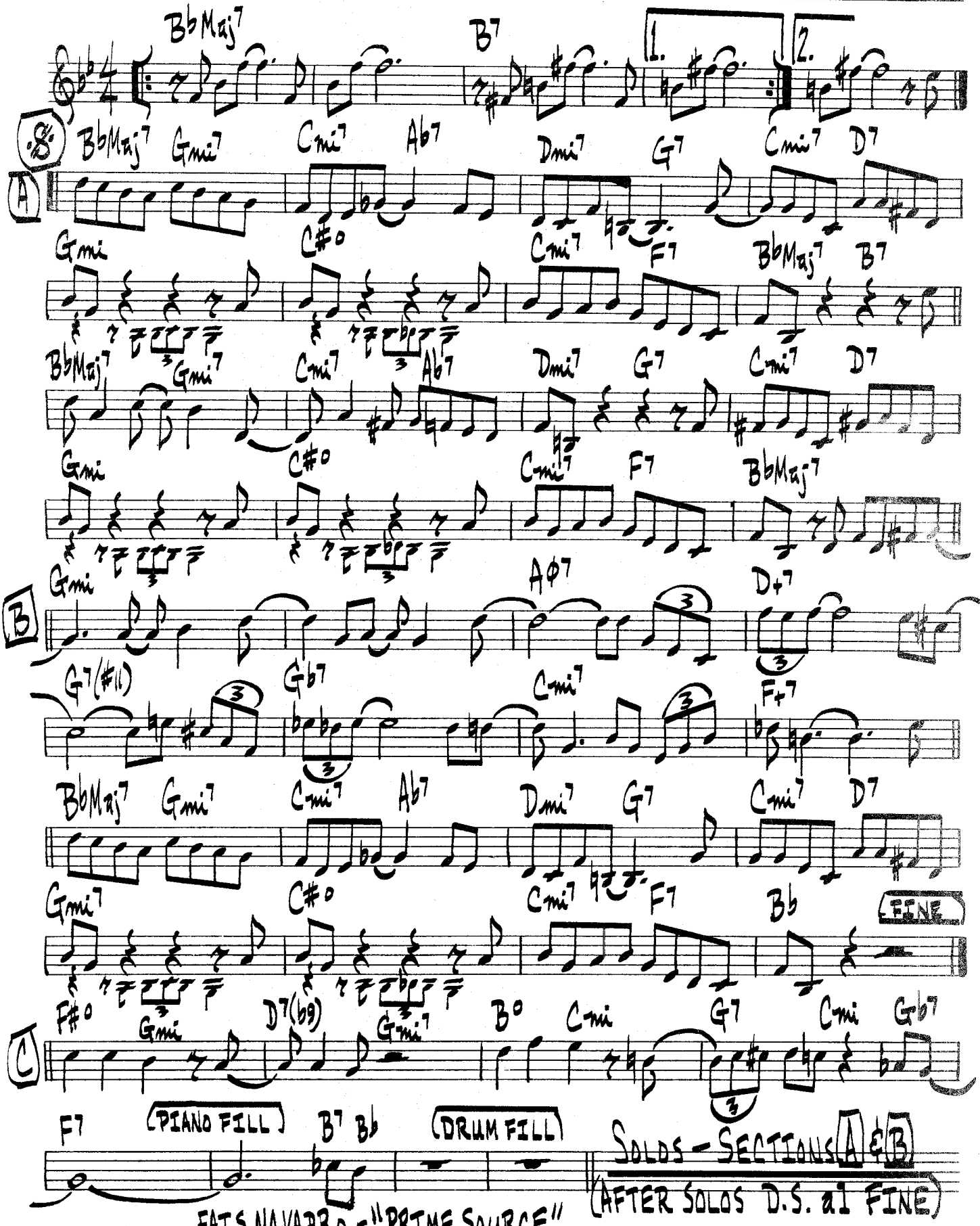


background echoes at 5 & 6 and 13 & 14 of letter A and bars 5 & 6 of letter C:



BOUNCING W/BUD

BUD POWELL

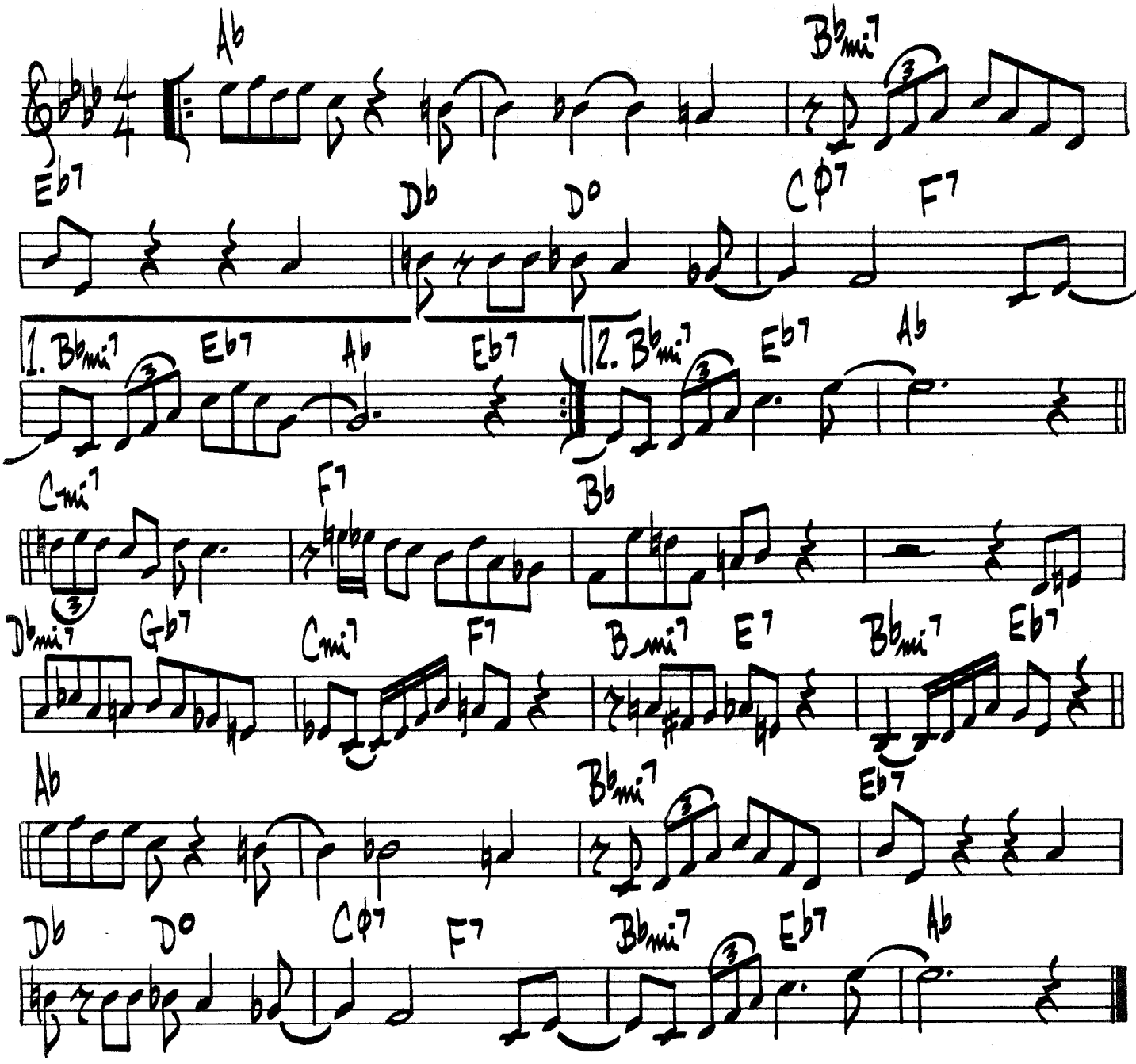


FATS NAVARRO - "PRIME SOURCE"

BUDO

♩=120

BUD POWELL
MILES DAVIS

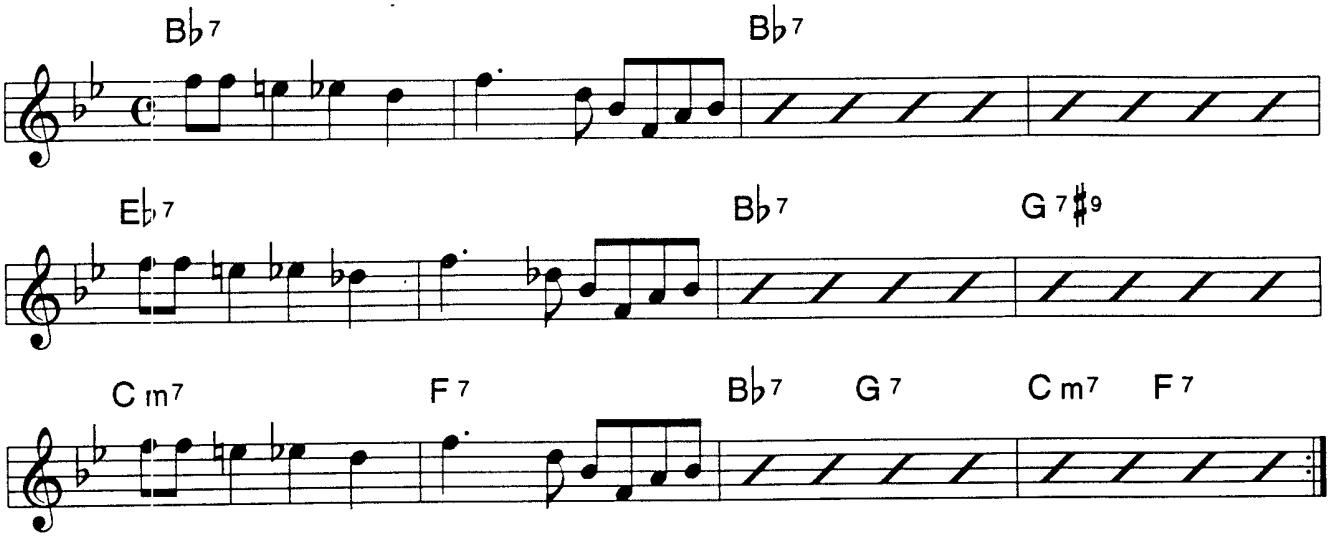


MILES DAVIS - CAP. #H-325"

BUD'S BLUES

Medium Up Swing

BUD POWELL

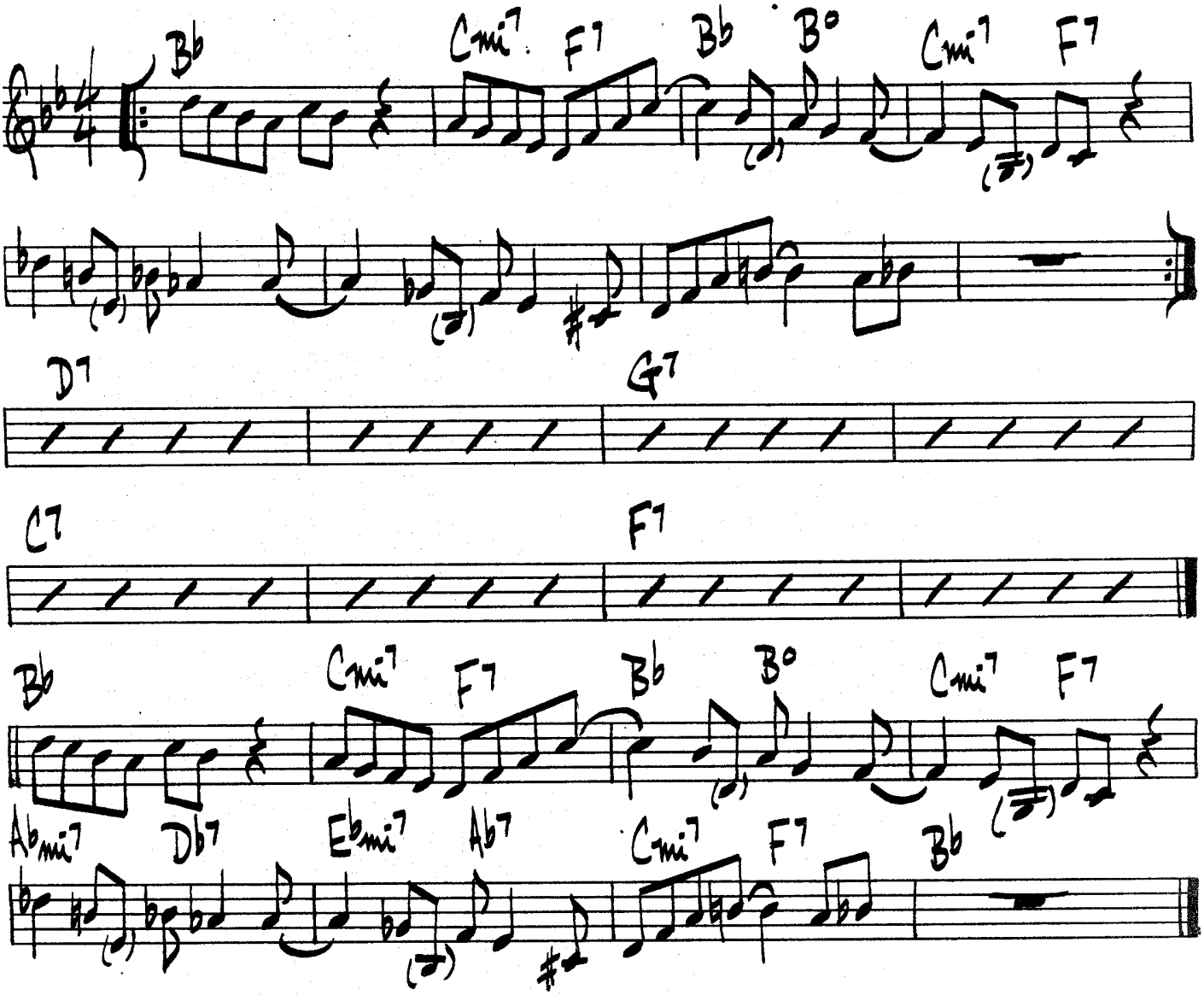


48.

BUD'S BUBBLE

B. POWELL

♩=150

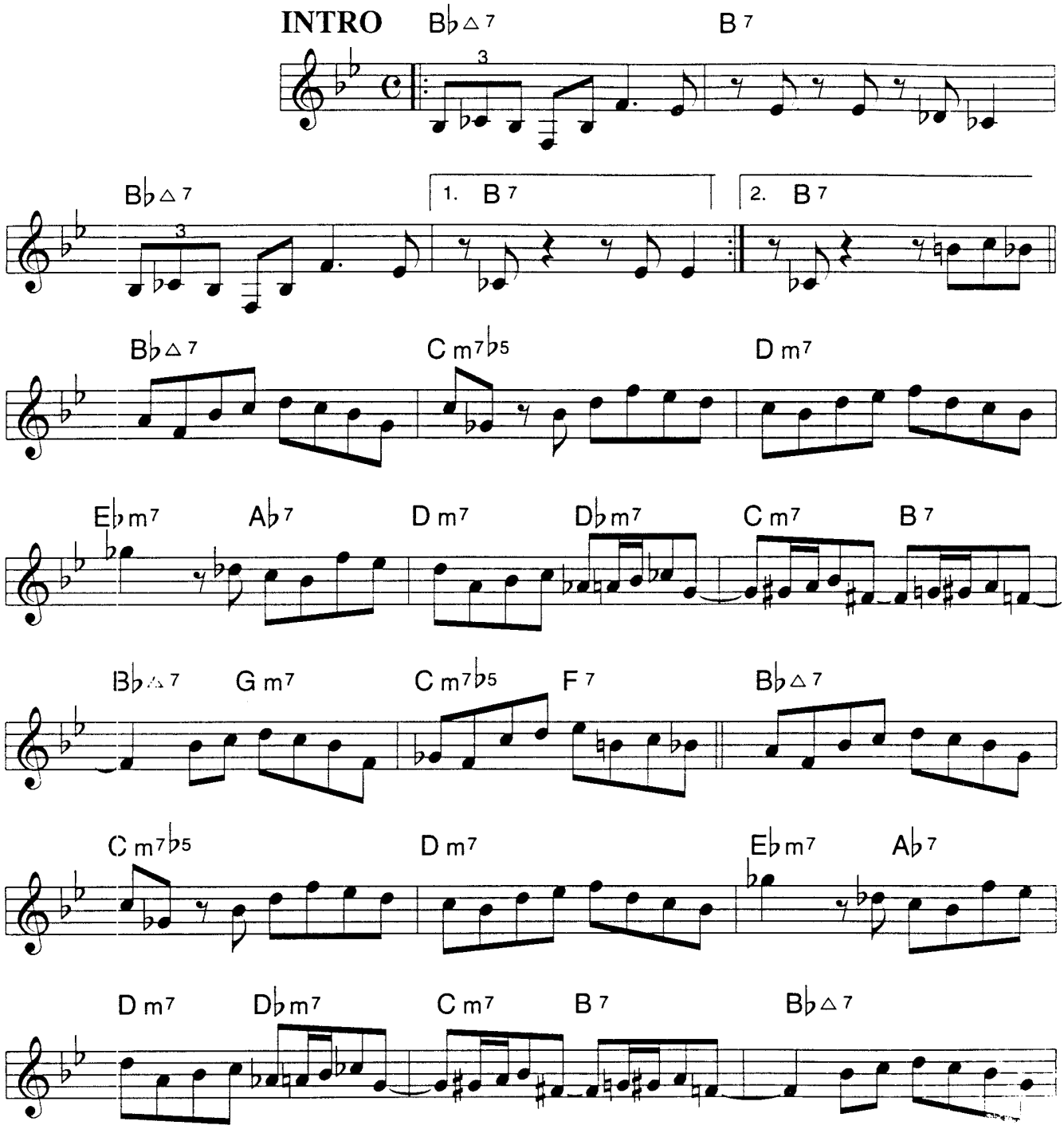


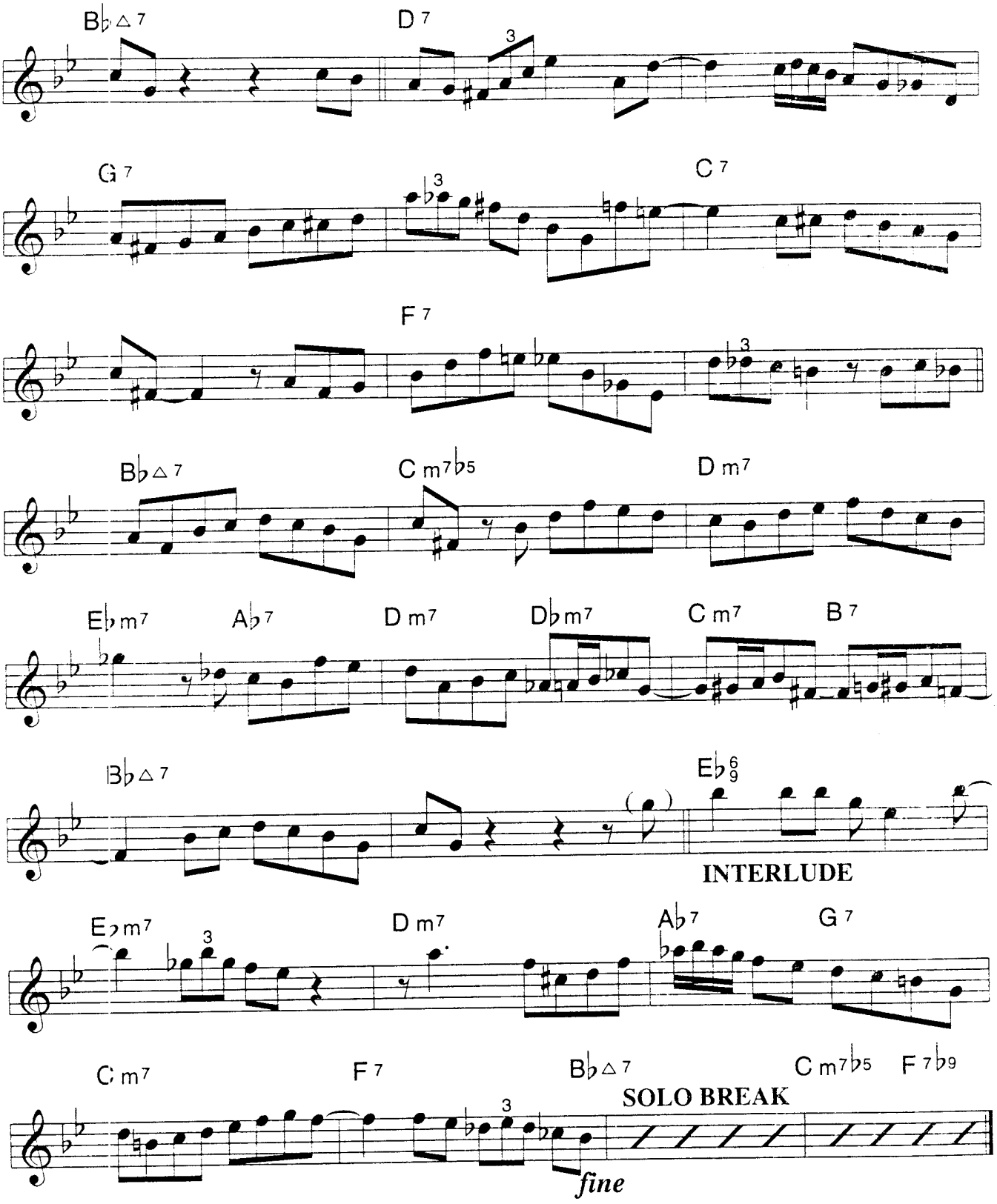
BUD POWELL – ROOST RECORDS #RLP-401

CELIA

Med. Up Swing

BUD POWELL

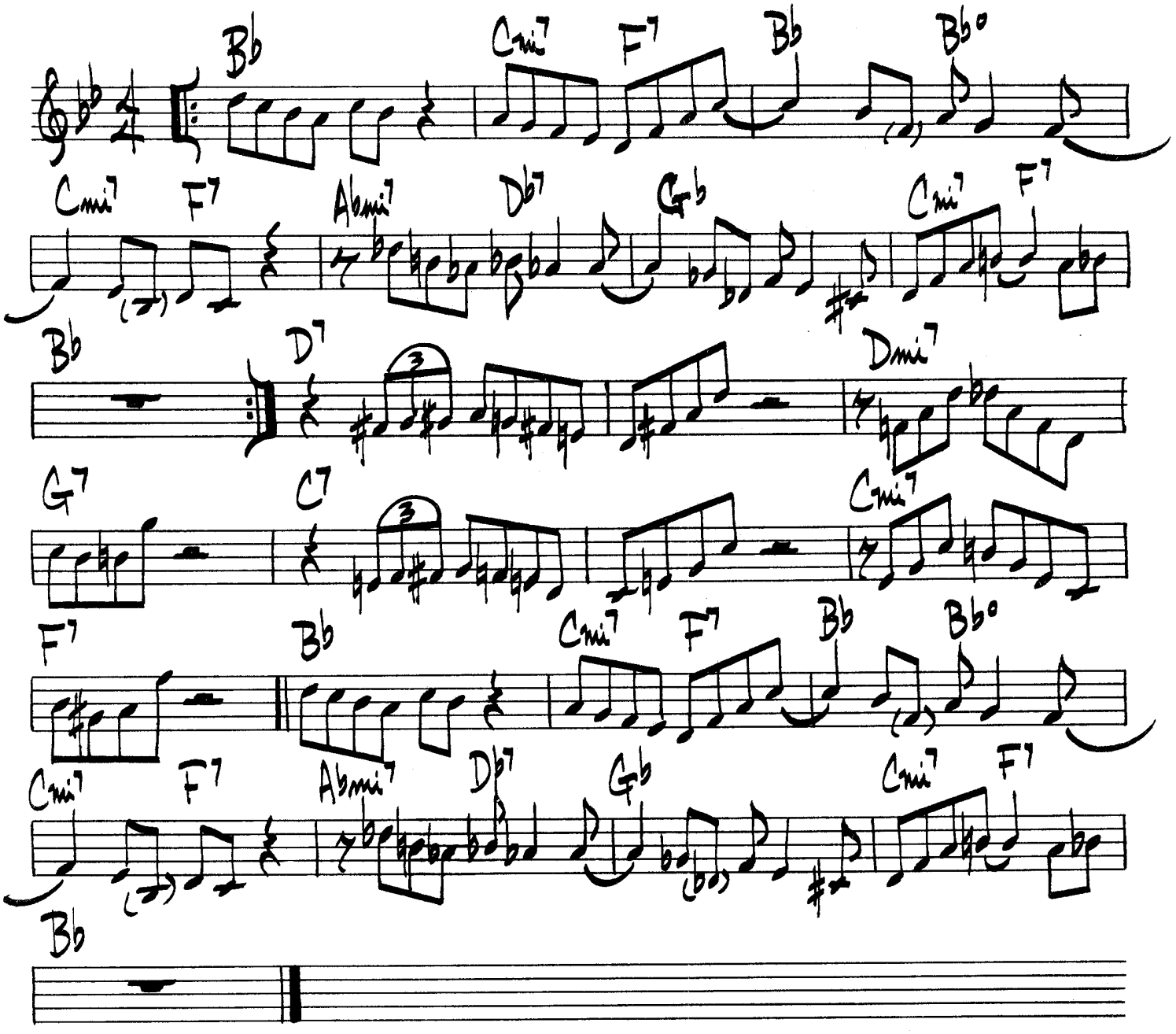



B♭△7
D7
3
G7
3
C7
F7
3
B♭△7
C m7♭5
D m7
E♭m7
A♭7
D m7
D♭m7
C m7
B7
B♭△7
E♭6/9
INTERLUDE
E♭m7
3
D m7
A♭7
G7
C m7
F7
B♭△7
C m7♭5
F7♭9
SOLO BREAK
3
fine

♩=132

CRAZEOLOGY

BUD POWELL

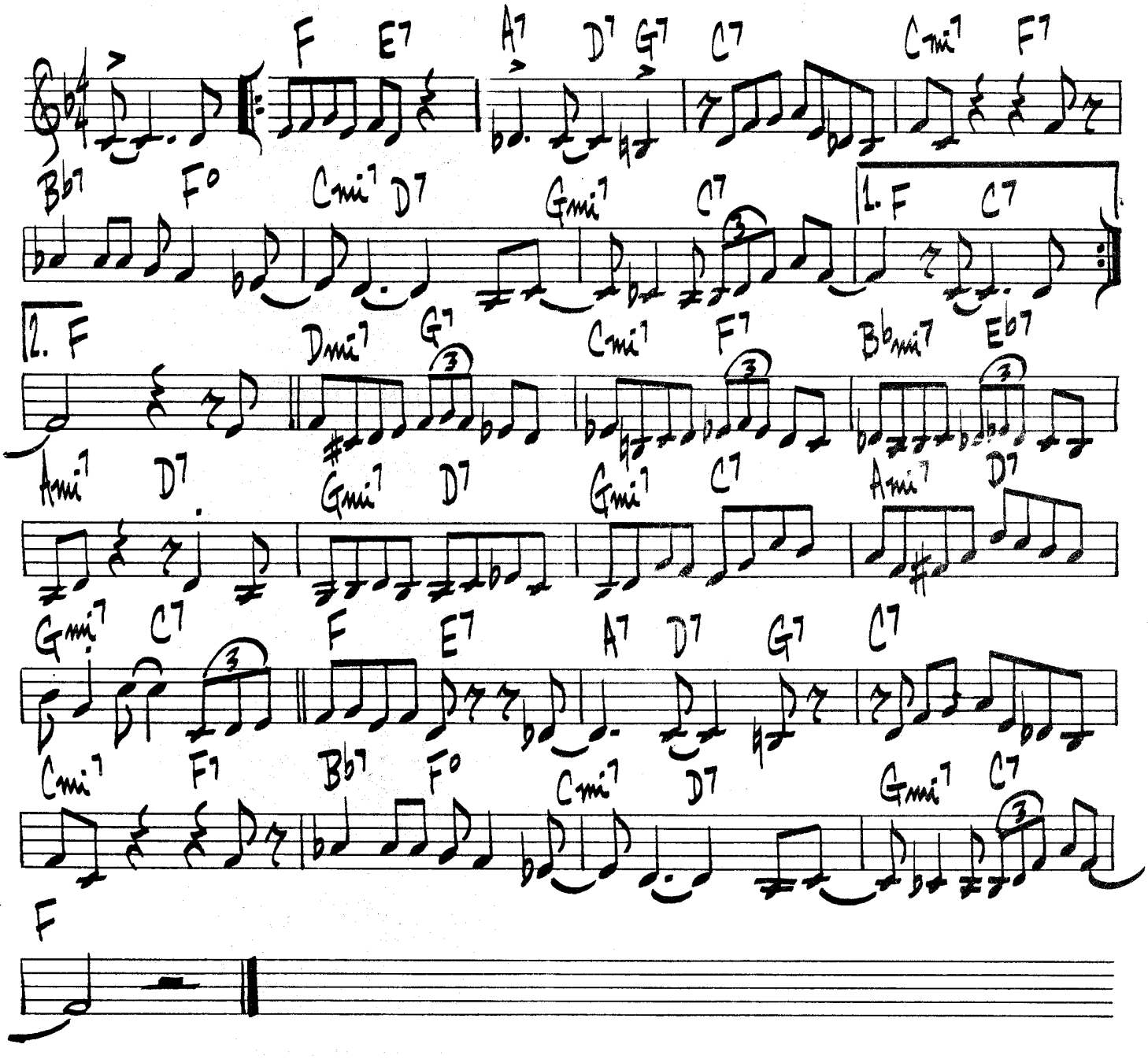


132.

HALLUCINATIONS

BUD POWELL

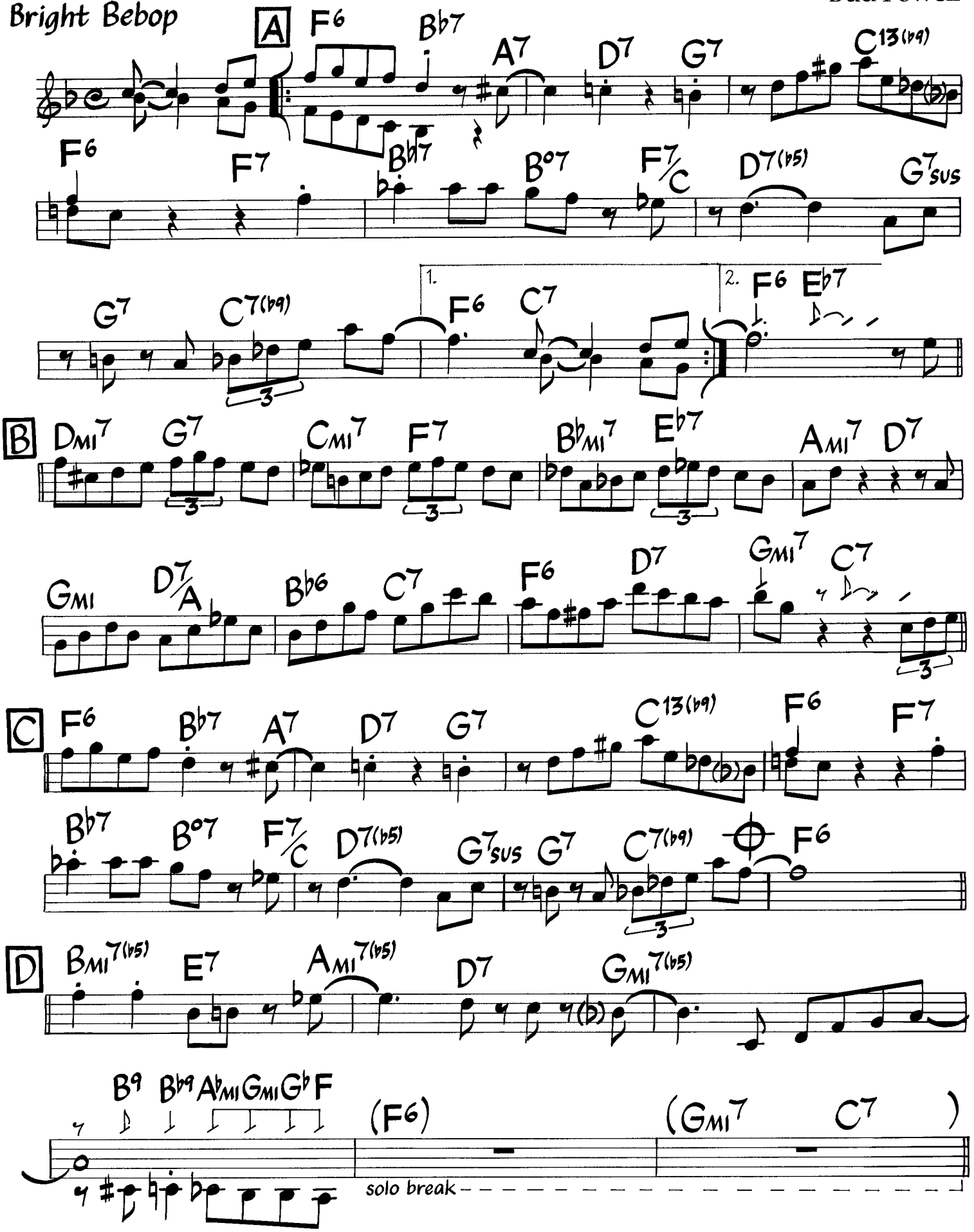
♩= 126



BUD POWELL – MERCURY #MGC-610

Hallucinations

Bud Powell



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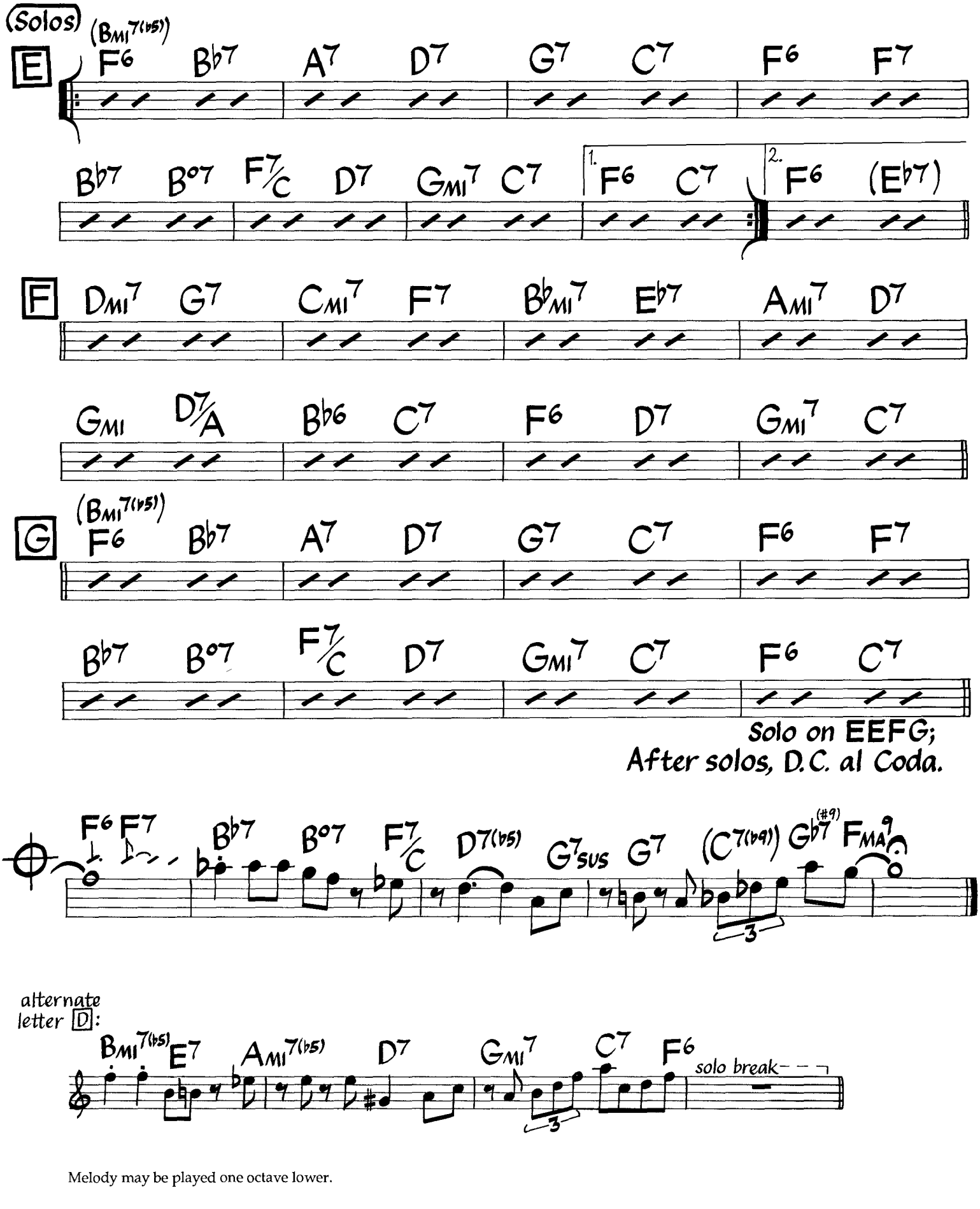
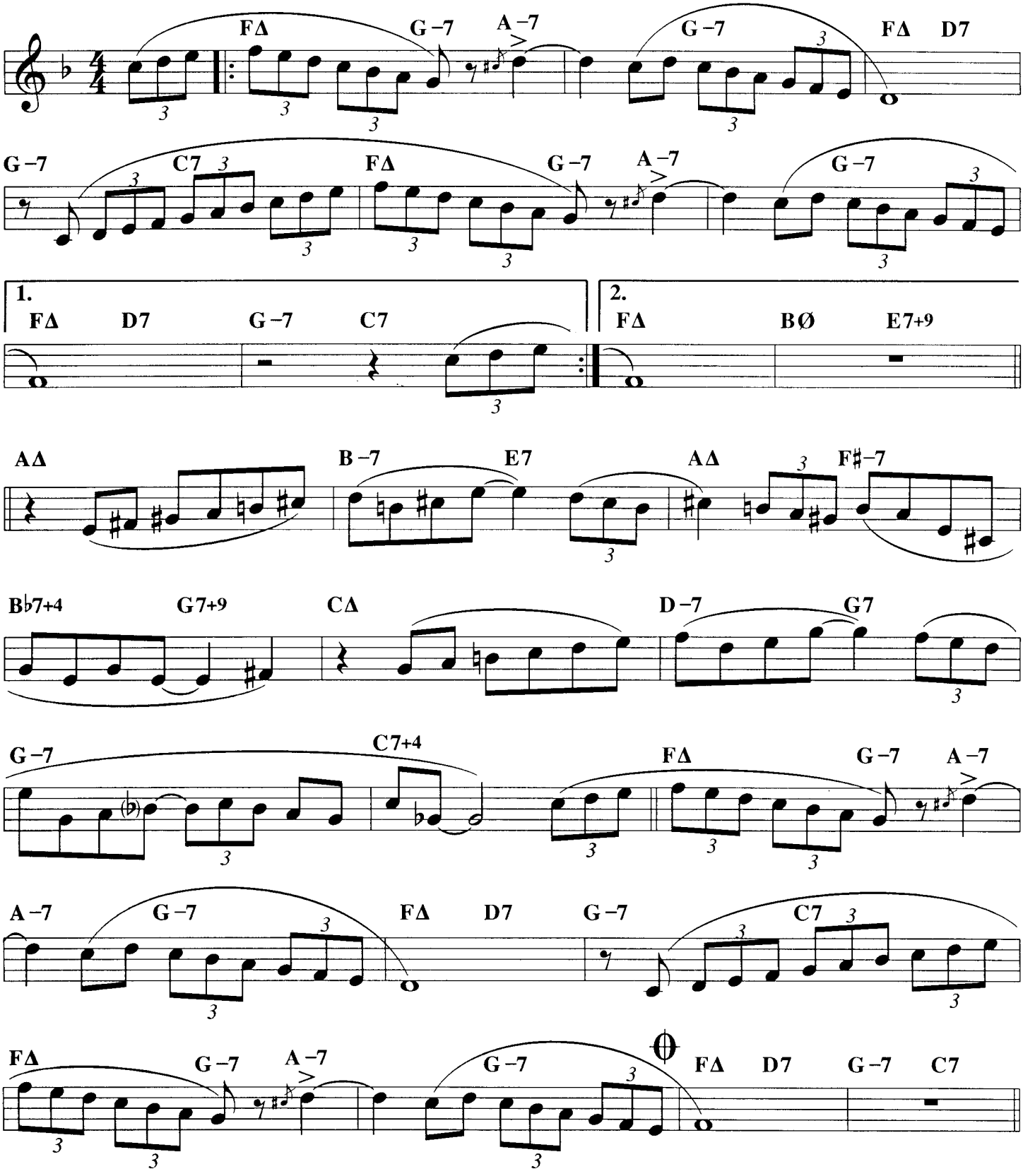


Melody may be played one octave lower.

4. Parisian Thoroughfare

PLAY 8 TIMES (♩ = 200)

By Earl "Bud" Powell



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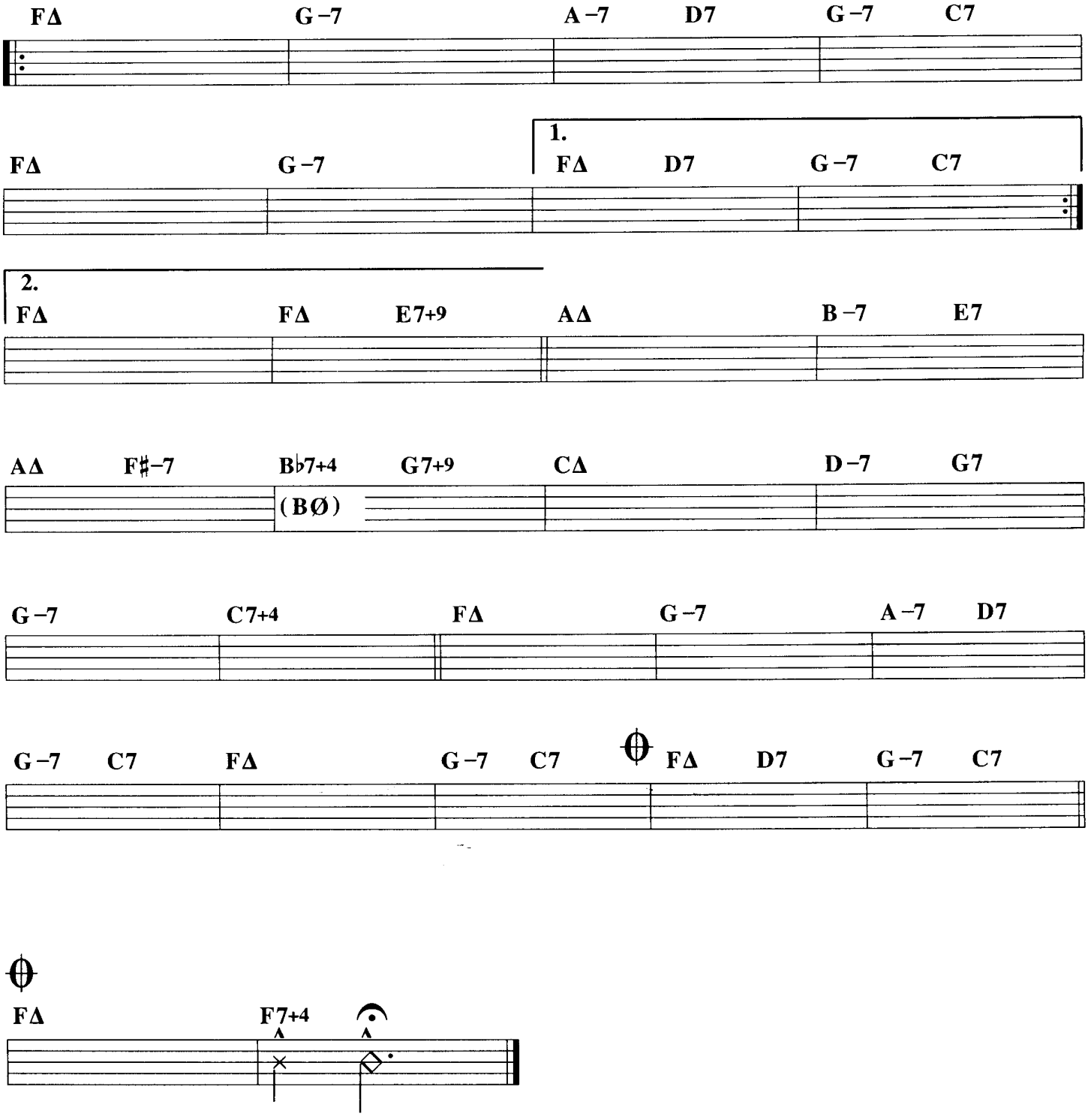
4. Parisian Thoroughfare – Cont.

SOLOS



221. Tel Aviv

By Herbie Mann.

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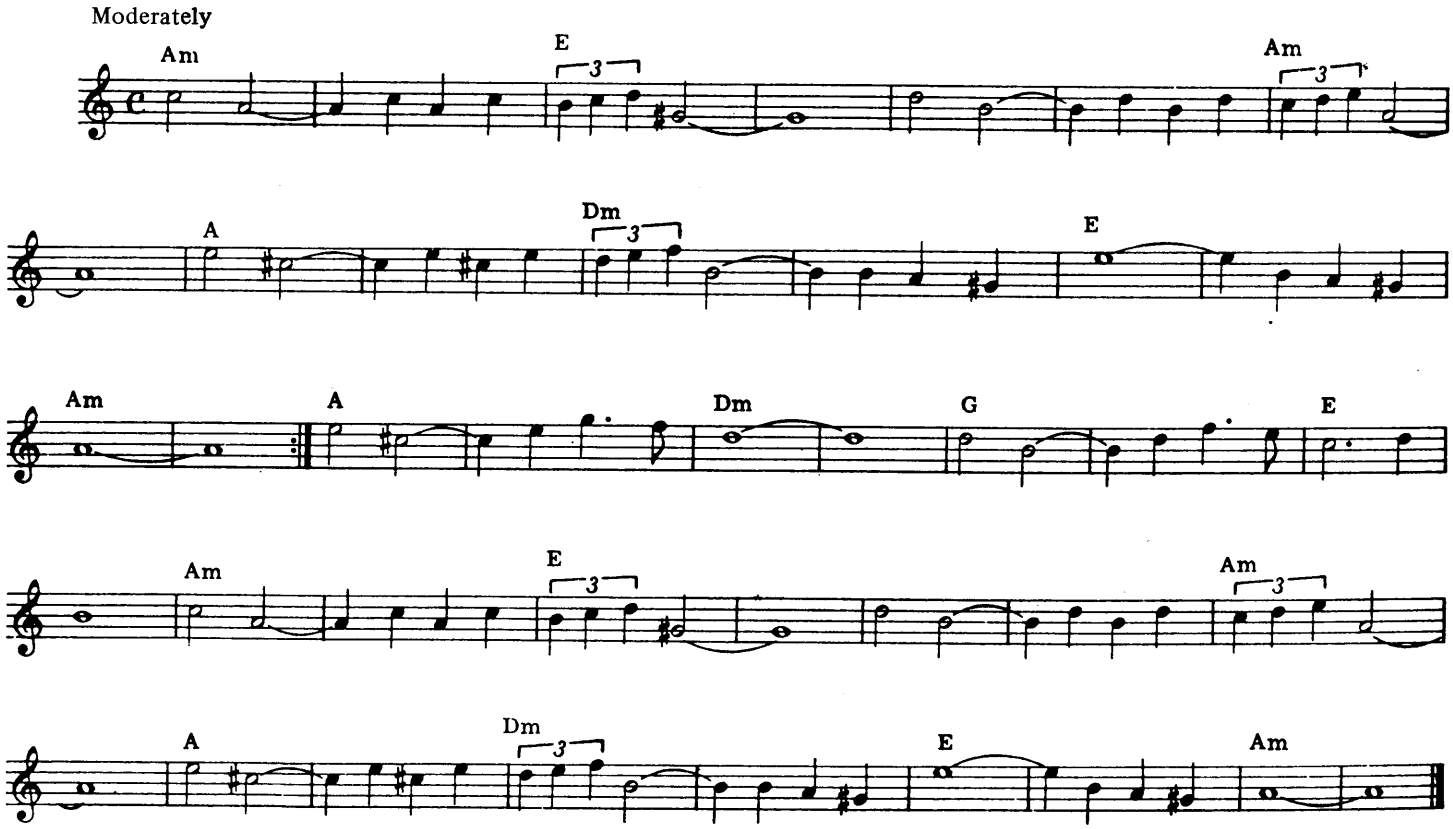

222. Tempus Fugit

By Earl Bud Powell.

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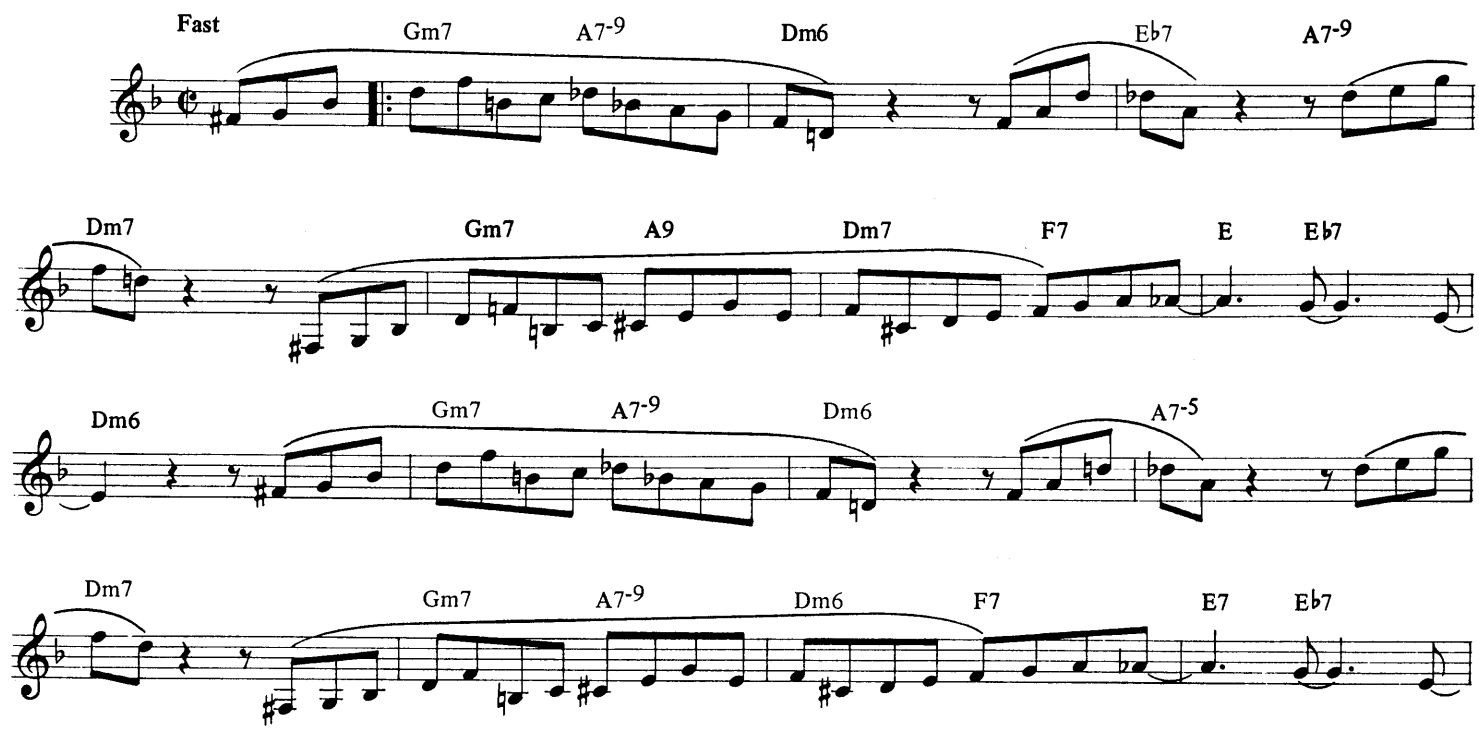

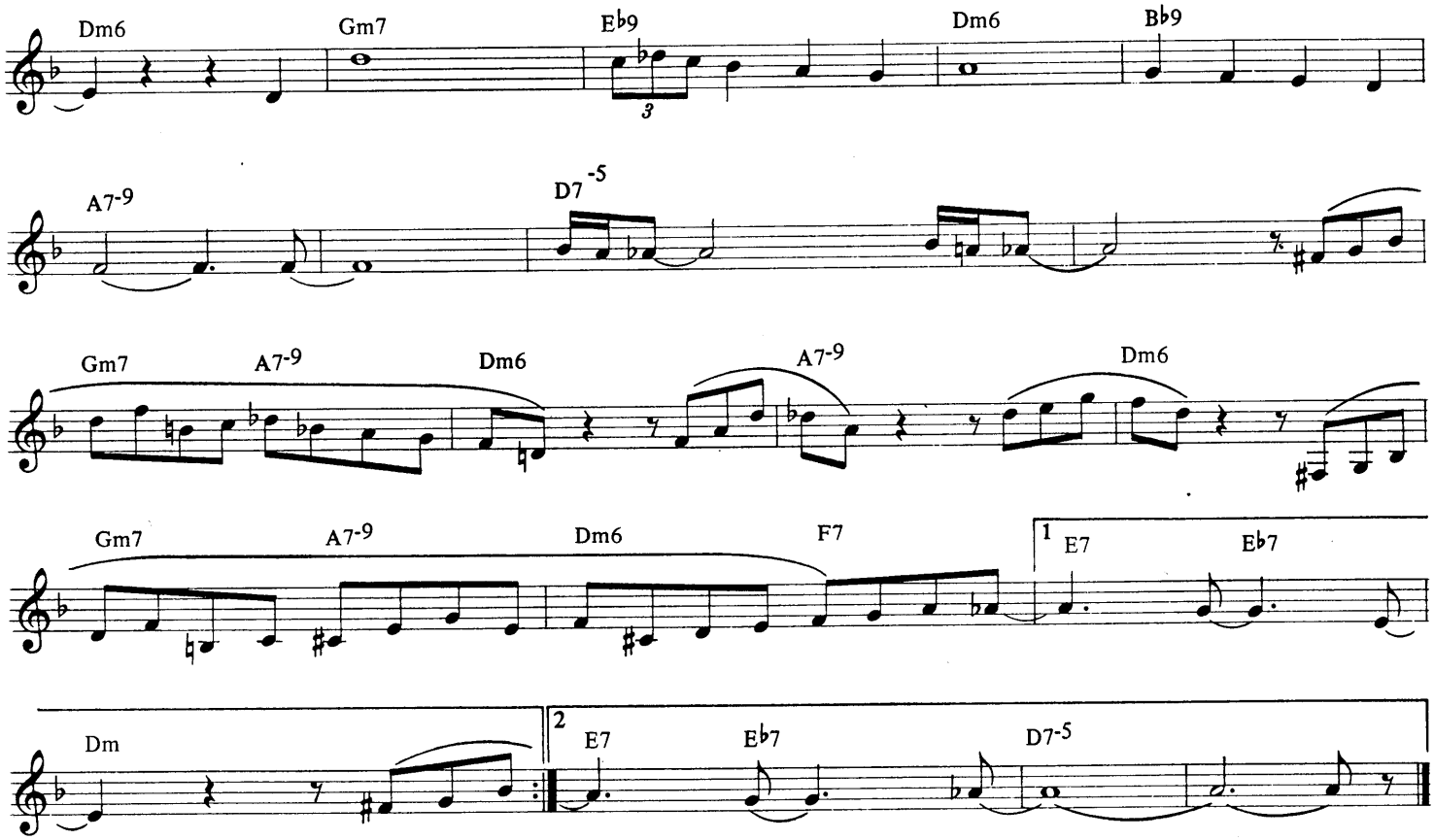

223. Tune Up

By Miles Davis.

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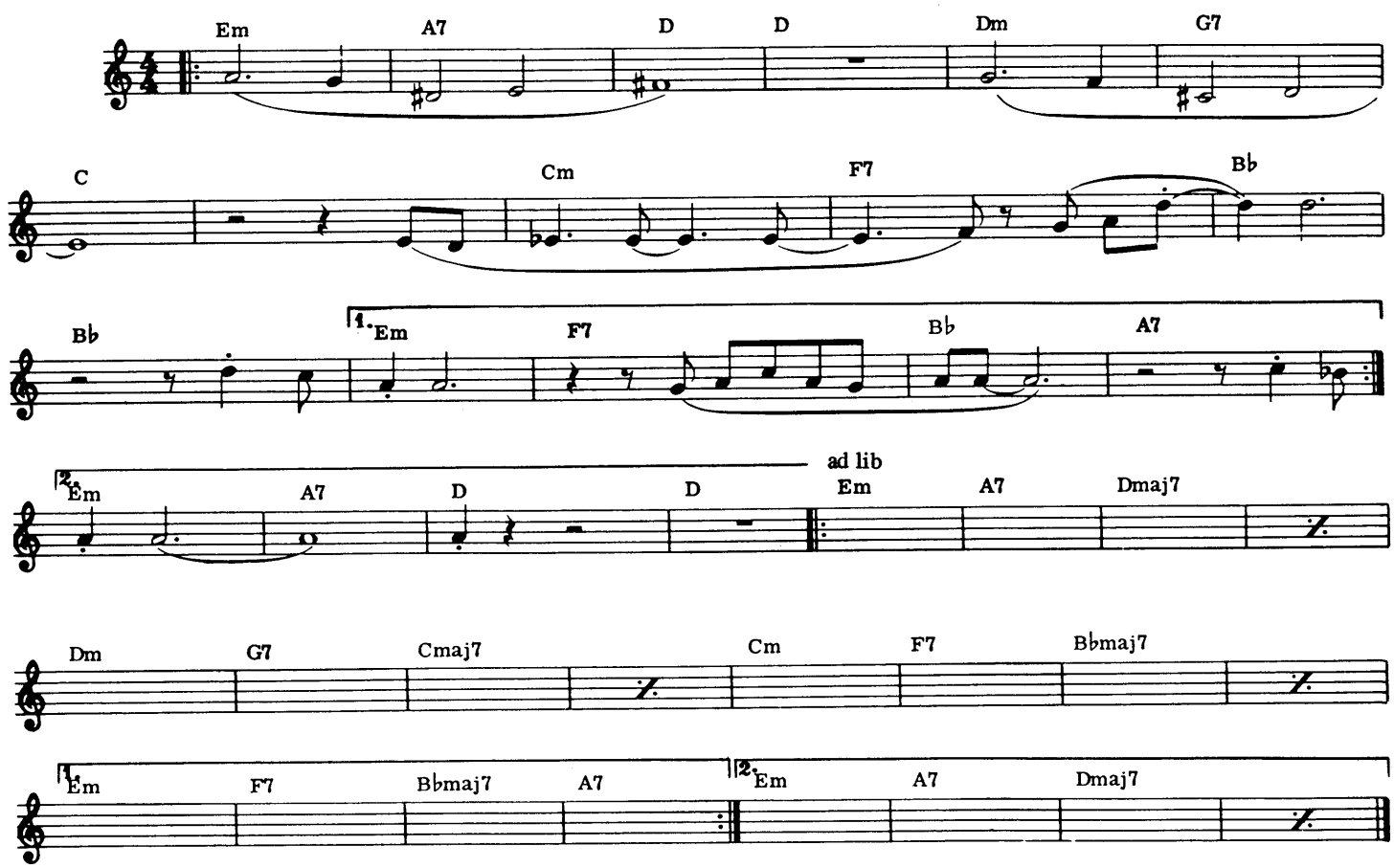
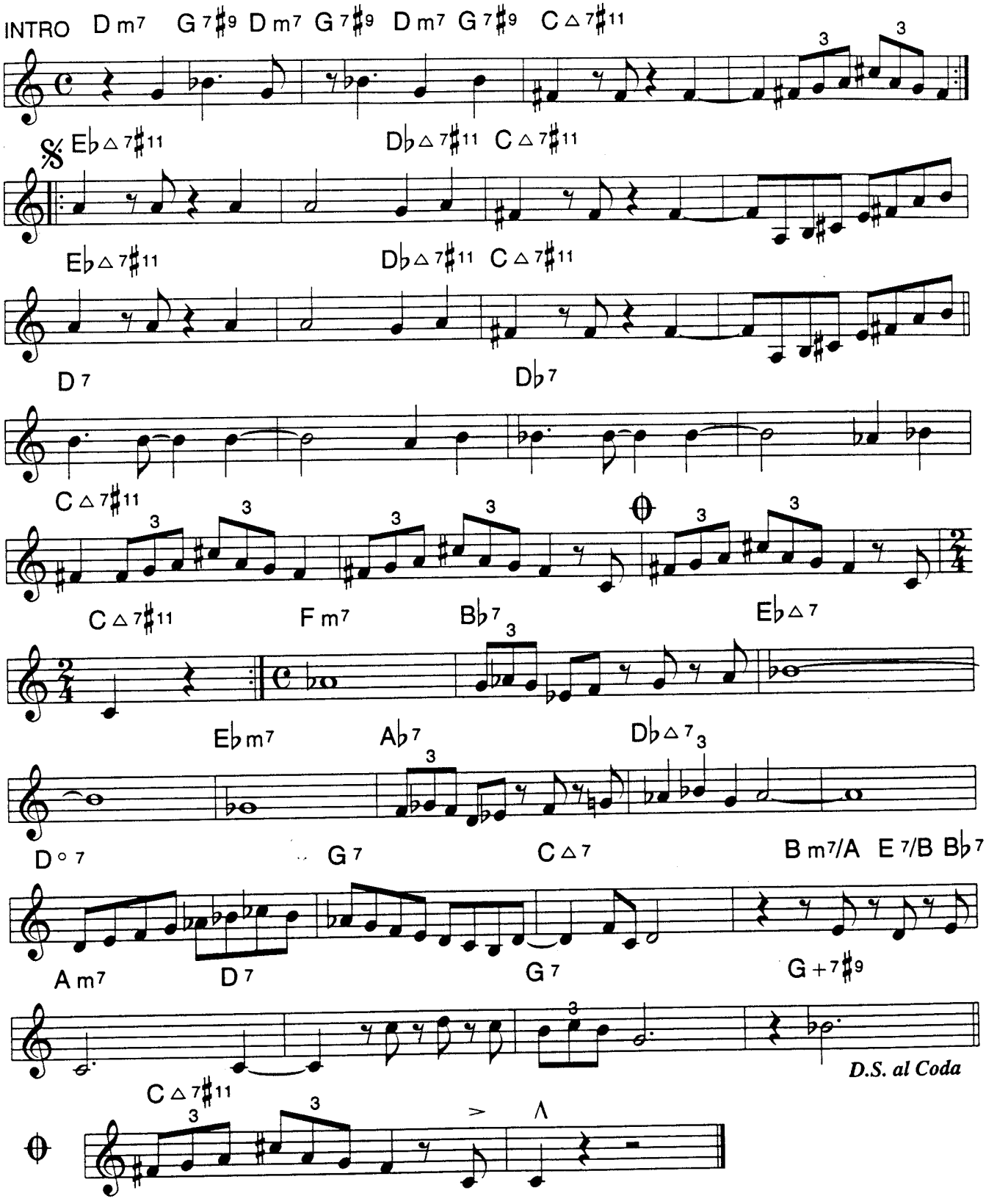
Moderately



UN POCO LOCO

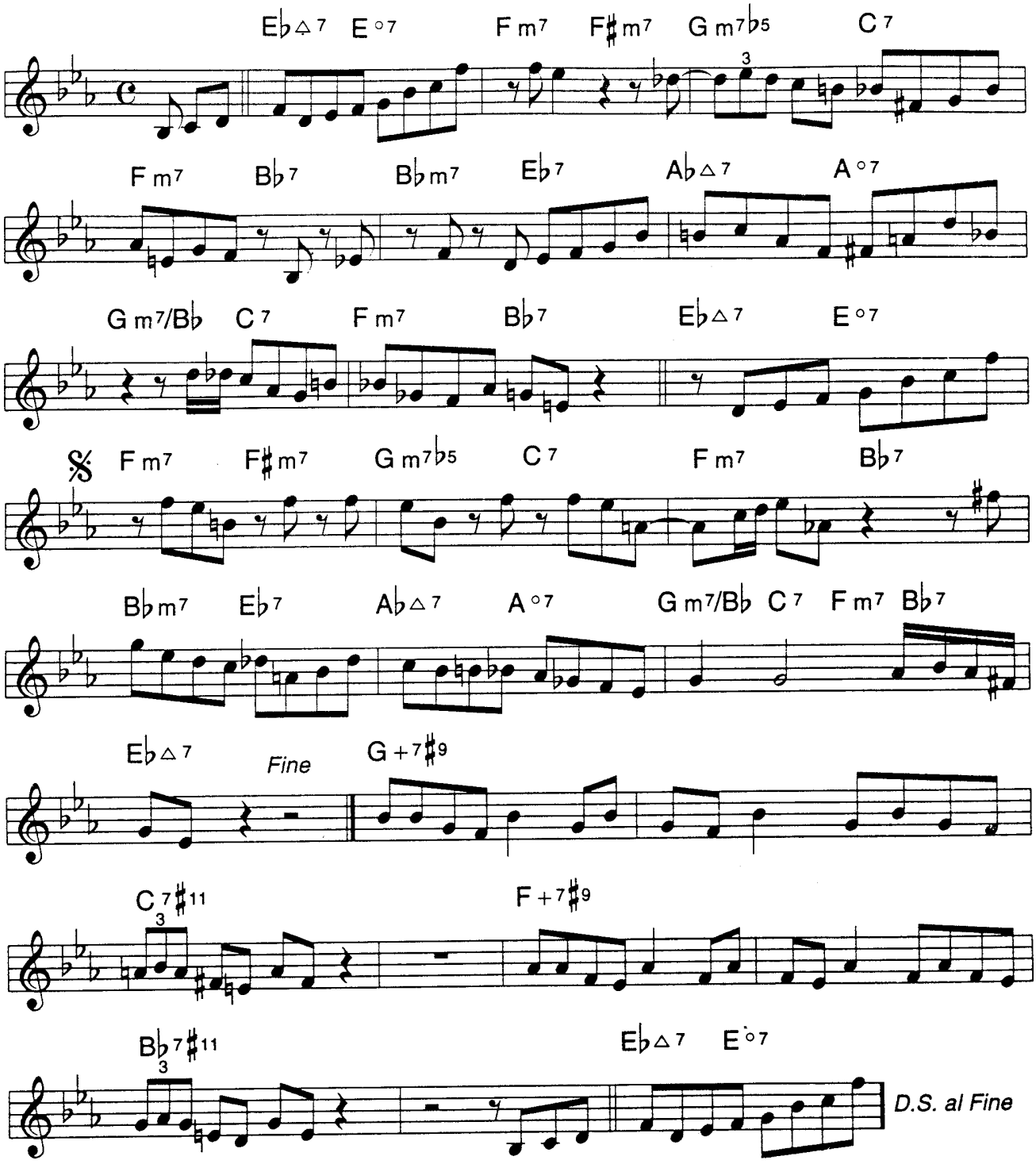
Bright Latin

BUD POWELL



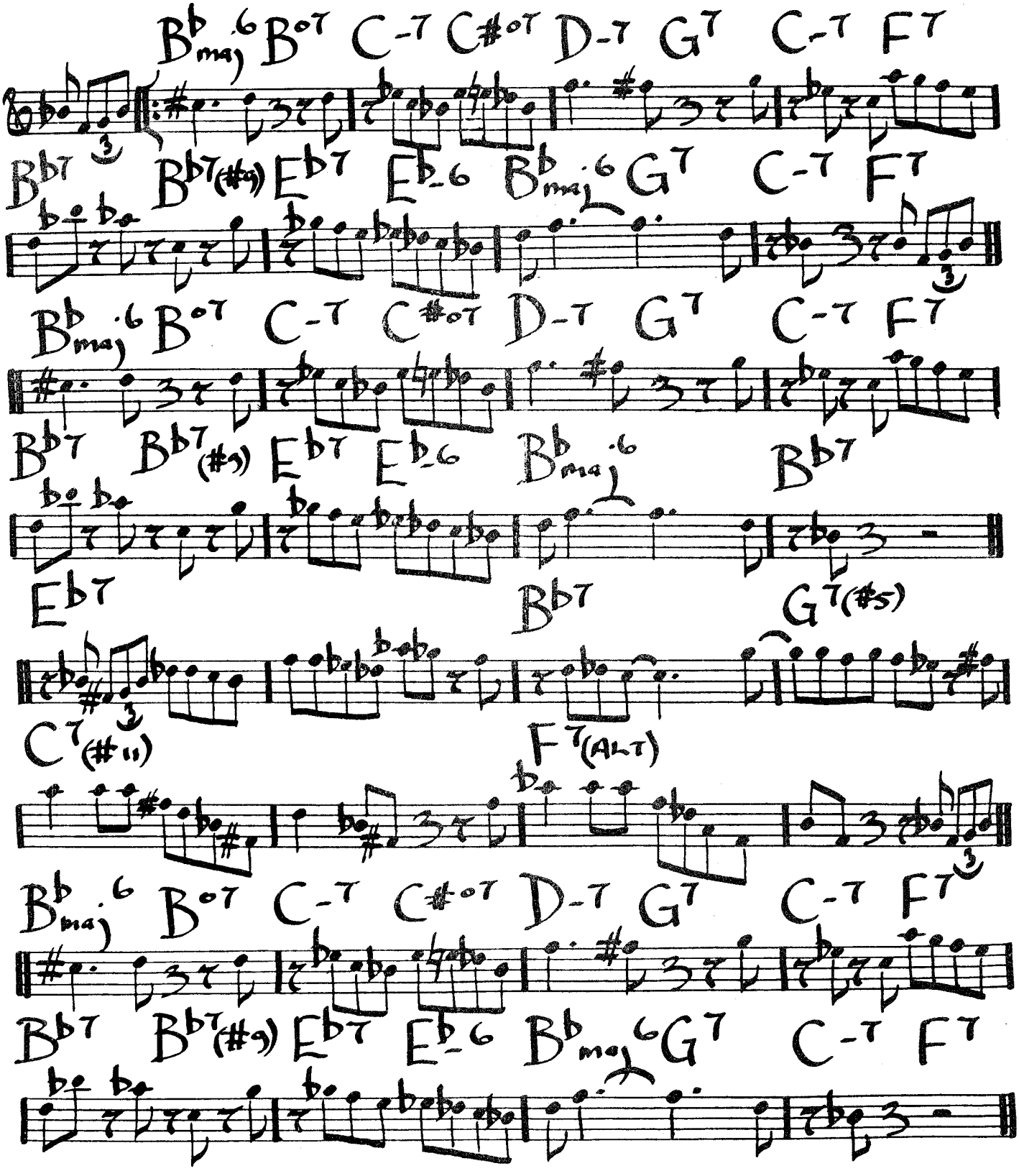
WAIL

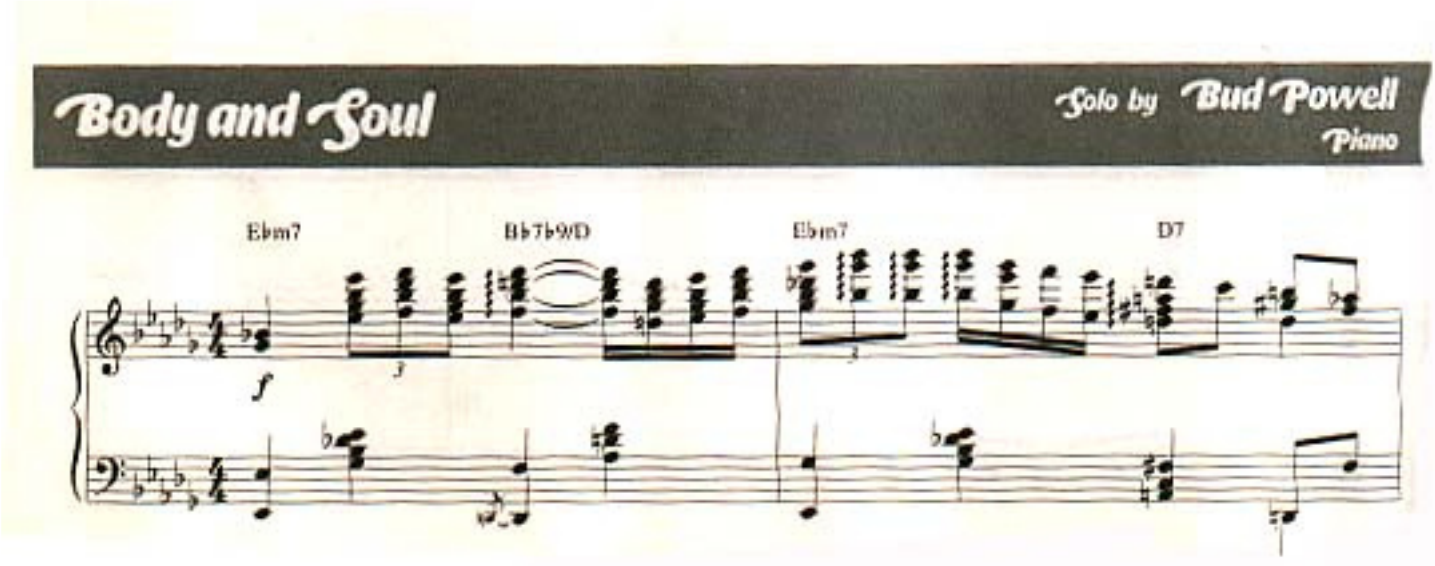
Med. Up Bop **BUD POWELL**

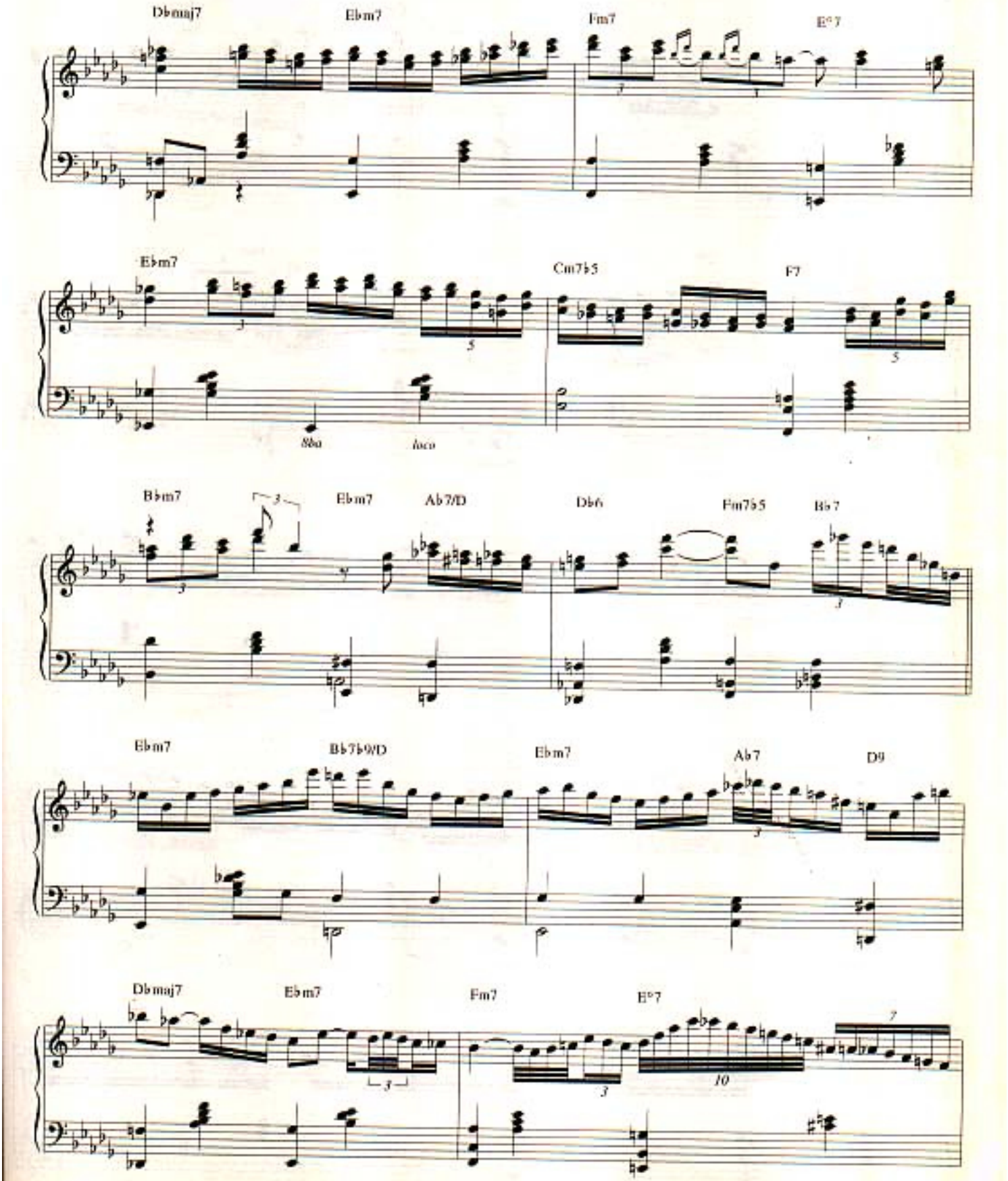


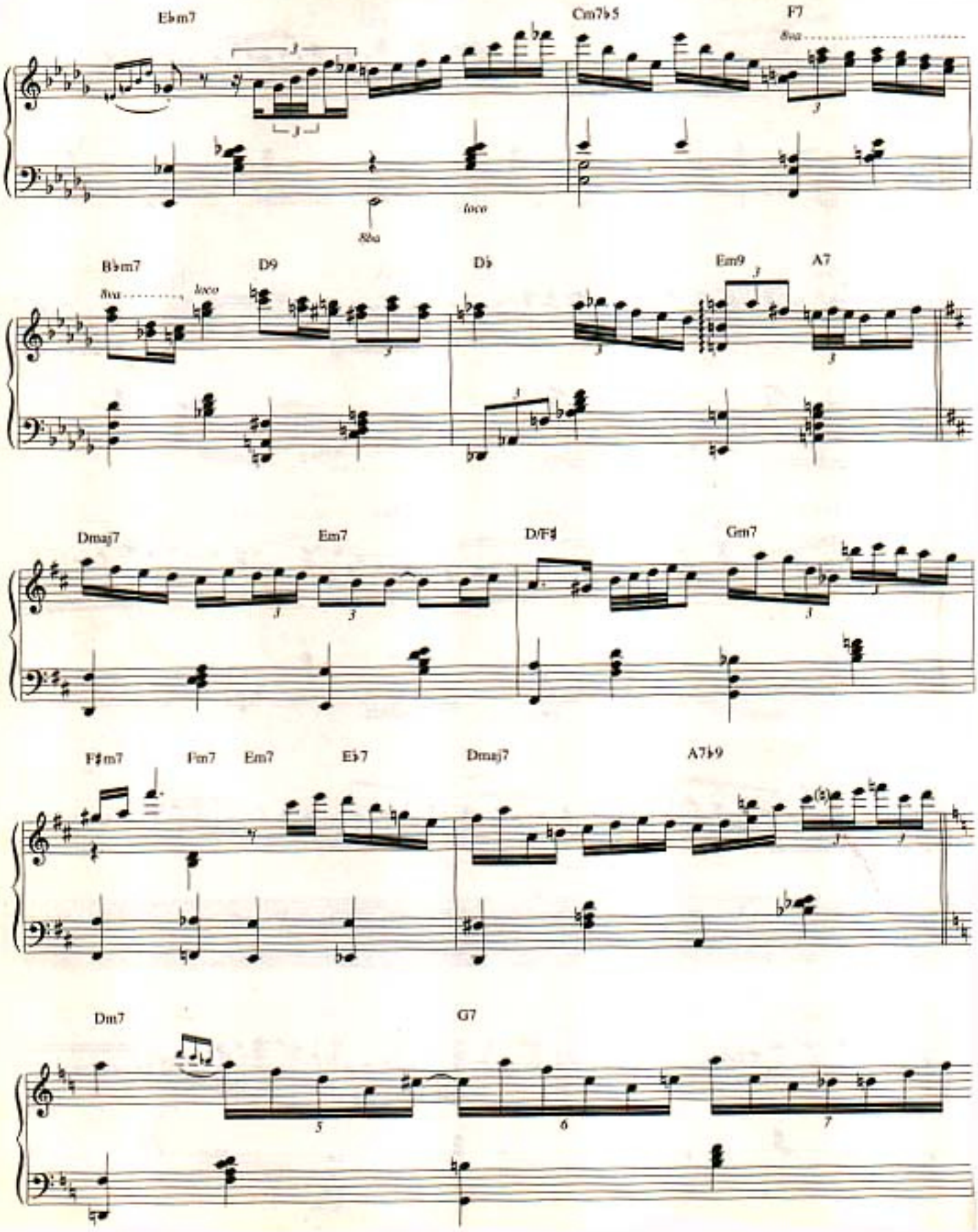
WEBB CITY

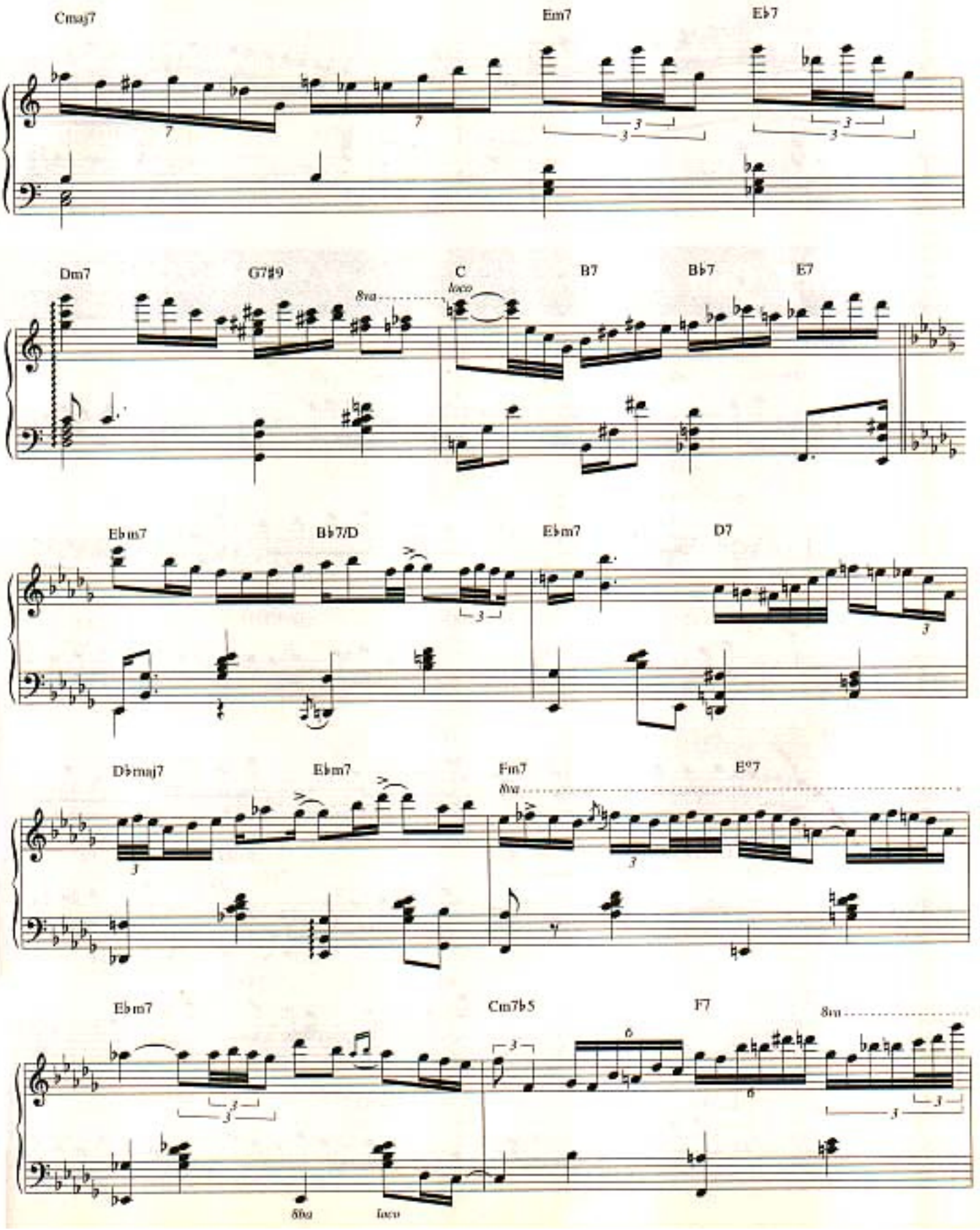
· BUD POWELL

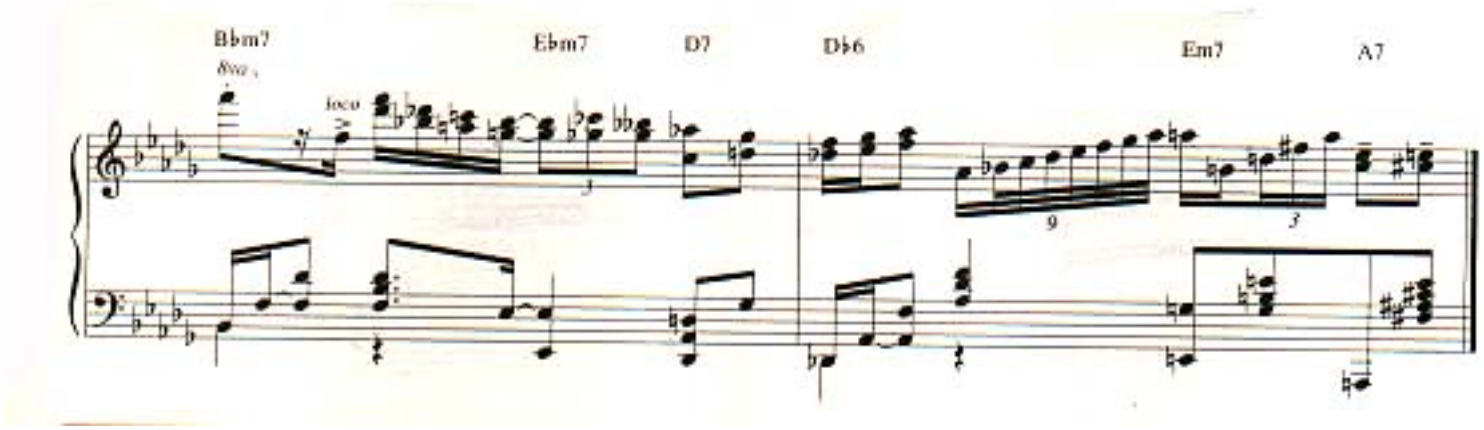



Body and Soul
Solo by Bud Powell
Piano
E♭m7
B♭7♭9/D
E♭m7
D7
f


Dbmaj7
Ebm7
Fm7
E°7
Ebm7
Cm7b5
F7
8ba
loco
Bbm7
Ebm7
Ab7/D
Db6
Fm7b5
Bb7
Ebm7
Bb7b9/D
Ebm7
Ab7
D9
Dbmaj7
Ebm7
Fm7
E°7


Ebm7
Cm7b5
F7
8va
loco
8va
Bbm7
8va
loco
D9
Db
Em9
A7
Dmaj7
Em7
D/F#
Gm7
F#m7
Fm7
Em7
Eb7
Dmaj7
A7b9
Dm7
G7


Cmaj7
Em7
E♭7
Dm7
G7♯9
8va
loco
C
B7
B♭7
E7
E♭m7
B♭7/D
E♭m7
D7
D♭maj7
E♭m7
Fm7
8va
E°7
E♭m7
Cm7♭5
F7
8va
8va
loco


Bbm7
Ebm7
D7
Db6
Em7
A7
loco

THELONIOUS MONK

With the arrival Thelonious Sphere Monk, modern music—let alone modern culture--simply hasn't been the same. Recognized as one of the most inventive pianists of any musical genre, Monk achieved a startlingly original sound that even his most devoted followers have been unable to successfully imitate. His musical vision was both ahead of its time and deeply rooted in tradition, spanning the entire history of the music from the "stride" masters of James P. Johnson and Willie "the Lion" Smith to the tonal freedom and kinetics of the "avant garde." And he shares with Edward "Duke" Ellington the distinction of being one of the century's greatest American composers. At the same time, his commitment to originality in all aspects of life—in fashion, in his creative use of language and economy of words, in his biting humor, even in the way he danced away from the piano—has led fans and detractors alike to call him "eccentric," "mad" or even "taciturn." Consequently, Monk has become perhaps the most talked about and least understood artist in the history of jazz. Born on October 10, 1917, in Rocky Mount, North Carolina, Thelonious was only four when his mother and his two siblings, Marion and Thomas, moved to New York City. Unlike other Southern migrants who headed straight to Harlem, the Monks settled on West 63rd Street in the "San Juan Hill" neighborhood of Manhattan, near the Hudson River. His father, Thelonious, Sr., joined the family three years later, but health considerations forced him to return to North Carolina. During his stay, however, he often played the harmonica, 'Jew's harp," and piano—all of which probably influenced his son's unyielding musical interests. Young Monk turned out to be a musical prodigy in addition to a good student and a fine athlete. He studied the trumpet briefly but began exploring the piano at age nine. He was about nine when Marion's piano teacher took Thelonious on as a student. By his early teens, he was playing rent parties, sitting in on organ and piano at a local Baptist church, and was reputed to have won several "amateur hour" competitions at the Apollo Theater. Admitted to Peter Stuyvesant, one of the city's best high schools, Monk dropped out at the end of his sophomore year to pursue music and around 1935 took a job as a pianist for a traveling evangelist and faith healer. Returning after two years, he formed his own quartet and played local bars and small clubs until the spring of 1941, when drummer Kenny Clarke hired him as the house pianist at Minton's Playhouse in Harlem. Minton's, legend has it, was where the "bebop revolution" began. The after-hours jam sessions at Minton's, along with similar musical gatherings at Monroe's Uptown House, Dan Wall's Chili Shack, among others, attracted a new generation of musicians brimming with fresh ideas about harmony and rhythm—notably Charlie Parker, Dizzy Gillespie, Mary Lou Williams, Kenny Clarke, Oscar Pettiford, Max Roach, Tadd Dameron, and Monk's close friend and fellow pianist, Bud Powell. Monk's harmonic innovations proved fundamental to the development of modern jazz in this period. Anointed by some critics as the "High Priest of Bebop," several of his compositions ("52nd Street Theme," "Round Midnight," "Epistrophy" [co-written with Kenny Clarke and originally titled "Fly Right" and then "Iambic Pentameter"], "I Mean You") were favorites among his contemporaries. Yet, as much as Monk helped usher in the bebop revolution, he also charted a new course for modern music few were willing to follow. Whereas most pianists of the bebop era played sparse chords in the left hand and emphasized fast, even eighth and sixteenth notes in the right hand, Monk combined an active right hand with an equally active left hand, fusing stride and angular rhythms that utilized the entire keyboard. And in an era when fast, dense, virtuosic solos were the order of the day, Monk was famous for his use of space and silence. In addition to his unique phrasing and economy of notes, Monk would "lay out" pretty regularly, enabling his sidemen to experiment free of the piano's fixed pitches. As a composer, Monk was less interested in writing new melodic lines over popular chord progressions than in creating a whole new architecture for his music, one in which harmony and rhythm melded seamlessly with the melody. "Everything I play is different," Monk once explained, "different melody, different harmony, different structure. Each piece is different from the other. . . . [W]hen the song tells a story, when it gets a certain sound, then it's through . . . completed." Despite his contribution to the early development of modern jazz, Monk remained fairly marginal during the 1940s and early 1950s. Besides occasional gigs with bands led by Kenny Clarke, Lucky Millinder, Kermit Scott, and Skippy Williams, in 1944 tenor saxophonist Coleman Hawkins was the first to hire Monk for a lengthy engagement and the first to record with him. Most critics and many musicians were initially hostile to Monk's sound. Blue Note, then a small record label, was the first to sign him to a contract. Thus, by the time he went into the studio to lead his first recording session in 1947, he was already thirty years old and a veteran of the jazz scene for nearly half of his life. But he knew the scene and during the initial two years with Blue Note had hired musicians whom he believed could deliver. Most were not big names at the time but they proved to be outstanding musicians, including trumpeters Idrees Sulieman and George Taitt; twenty-two year-old Sahib Shihab and seventeen-year-old Danny Quebec West on alto saxophones; Billy Smith on tenor; and bassists Gene Ramey and John Simmons. On some recordings Monk employed veteran Count Basie drummer Rossiere "Shadow" Wilson; on others, the drum seat was held by well-known bopper Art Blakey. His last Blue Note session as a leader in 1952 finds Monk surrounded by an all-star band, including Kenny Dorham (trumpet), Lou Donaldson (alto), "Lucky" Thompson (tenor), Nelson Boyd (bass), and Max Roach (drums). In the end, although all of Monk's Blue Note sides are hailed today as some of his greatest recordings, at the time of their release in the late 1940s and early 1950s, they proved to be a commercial failure. Harsh, ill-informed criticism limited Monk's opportunities to work—opportunities he desperately needed especially after his marriage to Nellie Smith in 1947, and the birth of his son, Thelonious, Jr., in 1949. Monk found work where he could, but he never compromised his musical vision. His already precarious financial situation took a turn for the worse in August of 1951, when he was falsely arrested for narcotics possession, essentially taking the rap for his friend Bud Powell. Deprived of his cabaret card—a police-issued "license" without which jazz musicians could not perform in New York clubs—Monk was denied gigs in his home town for the next six years. Nevertheless, he played neighborhood clubs in Brooklyn—most notably, Tony's Club Grandean, sporadic concerts, took out-of-town gigs, composed new music, and made several trio and ensemble records under the Prestige Label (1952-1954), which included memorable performances with Sonny Rollins, Miles Davis, and Milt Jackson. In the fall of1953, he celebrated the birth of his daughter Barbara, and the following summer he crossed the Atlantic for the first time to play the Paris Jazz Festival. During his stay, he recorded his first solo album for Vogue. These recordings would begin to establish Monk as one of the century's most

imaginative solo pianists. In 1955, Monk signed with a new label, Riverside, and recorded several outstanding LP's which garnered critical attention, notably Thelonious Monk Plays Duke Ellington, The Unique Thelonious Monk, Brilliant Corners, Monk's Music and his second solo album, Thelonious Monk Alone. In 1957, with the help of his friend and sometime patron, the Baroness Pannonica de Koenigswarter, he had finally gotten his cabaret card restored and enjoyed a very long and successful engagement at the Five Spot Café with John Coltrane on tenor saxophone, Wilbur Ware and then Ahmed Abdul-Malik on bass, and Shadow Wilson on drums. From that point on, his career began to soar; his collaborations with Johnny Griffin, Sonny Rollins, Art Blakey, Clark Terry, Gerry Mulligan, and arranger Hall Overton, among others, were lauded by critics and studied by conservatory students. Monk even led a successful big band at Town Hall in 1959. It was as if jazz audiences had finally caught up to Monk's music. By 1961, Monk had established a more or less permanent quartet consisting of Charlie Rouse on tenor saxophone, John Ore (later Butch Warren and then Larry Gales) on bass, and Frankie Dunlop (later Ben Riley) on drums. He performed with his own big band at Lincoln Center (1963), and at the Monterey Jazz Festival, and the quartet toured Europe in 1961 and Japan in 1963. In 1962, Monk had also signed with Columbia records, one of the biggest labels in the world, and in February of 1964 he became the third jazz musician in history to grace the cover of Time Magazine.However, with fame came the media's growing fascination with Monk's alleged eccentricities. Stories of his behavior on and off the bandstand often overshadowed serious commentary about his music. The media helped invent the mythical Monk—the reclusive, naïve, idiot savant whose musical ideas were supposed to be entirely intuitive rather than the product of intensive study, knowledge and practice. Indeed, his reputation as a recluse (Time called him the "loneliest Monk") reveals just how much Monk had been misunderstood. As his former sideman, tenor saxophonist Johnny Griffin, explained, Monk was somewhat of a homebody: "If Monk isn't working he isn't on the scene. Monk stays home. He goes away and rests." Unlike the popular stereotypes of the jazz musician, Monk was devoted to his family. He appeared at family events, played birthday parties, and wrote playfully complex songs for his children: "Little Rootie Tootie" for his son, "Boo Boo's Birthday" and "Green Chimneys" for his daughter, and a Christmas song titled "A Merrier Christmas." The fact is, the Monk family held together despite long stretches without work, severe money shortages, sustained attacks by critics, grueling road trips, bouts with illness, and the loss of close friends. During the 1960s, Monk scored notable successes with albums such as Criss Cross, Monk's Dream, It's Monk Time, Straight No Chaser, and Underground. But as Columbia/CBS records pursued a younger, rock-oriented audience, Monk and other jazz musicians ceased to be a priority for the label. Monk's final recording with Columbia was a big band session with Oliver Nelson's Orchestra in November of 1968, which turned out to be both an artistic and commercial failure. Columbia's disinterest and Monk's deteriorating health kept the pianist out of the studio. In January of 1970, Charlie Rouse left the band, and two years later Columbia quietly dropped Monk from its roster. For the next few years, Monk accepted fewer engagements and recorded even less. His quartet featured saxophonists Pat Patrick and Paul Jeffrey, and his son Thelonious, Jr., took over on drums in 1971. That same year through 1972, Monk toured widely with the "Giants of Jazz," a kind of bop revival group consisting of Dizzy Gillespie, Kai Winding, Sonny Stitt, Al McKibbon and Art Blakey, and made his final public appearance in July of 1976. Physical illness, fatigue, and perhaps sheer creative exhaustion convinced Monk to give up playing altogether. On February 5, 1982, he suffered a stroke and never regained consciousness; twelve days later, on February 17th, he died. Today Thelonious Monk is widely accepted as a genuine master of American music. His compositions constitute the core of jazz repertory and are performed by artists from many different genres. He is the subject of award winning documentaries, biographies and scholarly studies, prime time television tributes, and he even has an Institute created in his name. The Thelonious Monk Institute of Jazz was created to promote jazz education and to train and encourage new generations of musicians. It is a fitting tribute to an artist who was always willing to share his musical knowledge with others but expected originality in return.

Thelonious Monk's Compositions
(As recorded by Thelonious Monk)

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(January 1992)

ASK ME NOW

TH. MONK

1

A | G-7 C7 F#-7 B7 | F-7 Bb7 | E-7 A7 | Eb-7 | Ab7 | B7(b5) | Bb7(b5) |

Eb7 | D7 | Db△ | Bb-7 | 1. Eb-7 | Ab7 |

B7(b5) | Bb7(b5) | A7(b5) | Ab7(b5) | 2. Eb-7 | Ab7 | Db△ |

B | Eb-7 | Ab7 alt | Db△ | Eb-7 | D7alt | Db△ |

Bb-7 | Eb7 | Eb-7 | Ab7 | Gb7 |

A | G-7 C7 | F#-7 B7 | F-7 Bb7 | E-7 A7 | Eb-7 | Ab7 | B7(b5) | Bb7(b5) |

Eb7 | D7 | Db△ | Bb-7 | Eb-7 | Ab7 | Db△ |

A

LEFT HAND ALL OVER A SECTION LINE CAN BE PLAYED BY

(FIRST TWO A's: 1959
LAST A: 1951, 1965 (varia))

(FIRST A, Last Bar. Notes in brackets are melody in '65

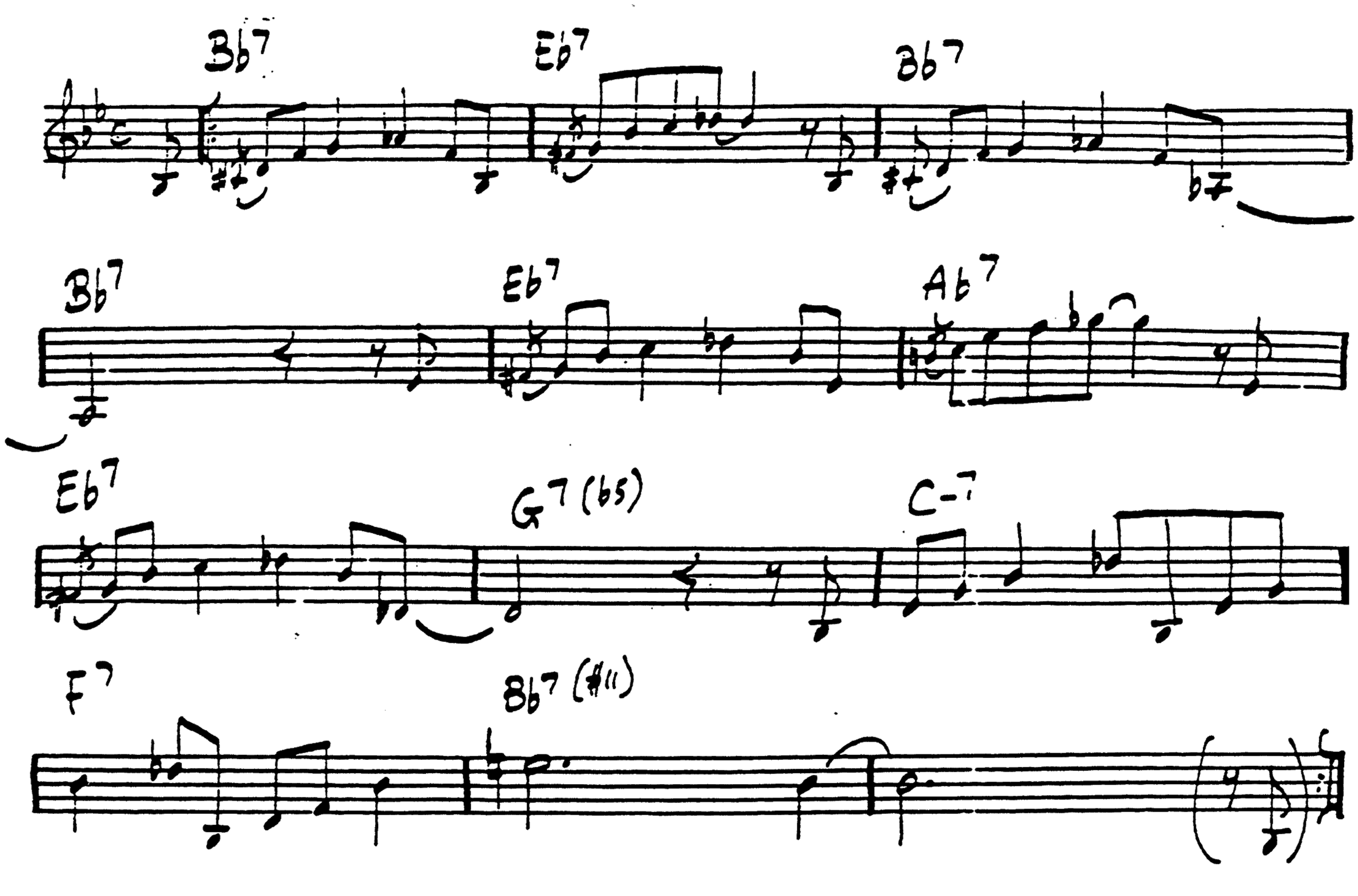
FEB 23 · 1965 - SOLO
JUL 23 · 1951 - TRIO
JUN 2 · 1954 - Quintet

(A third is usually played 8va)

BA-LUE BOLIVAR BA-LUES-ARE

TH. MONK

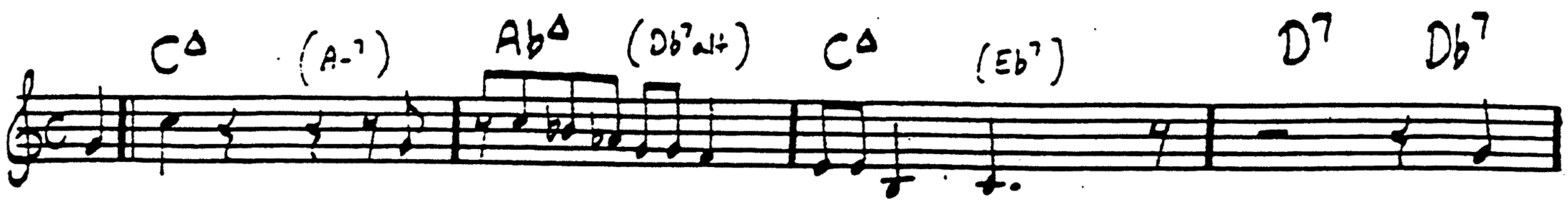
2

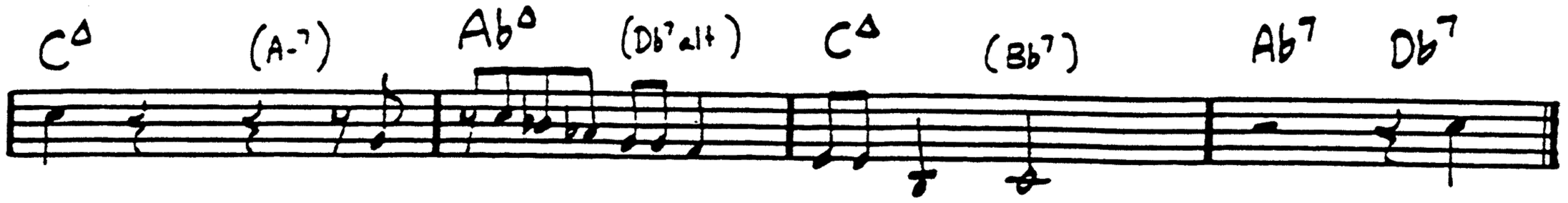


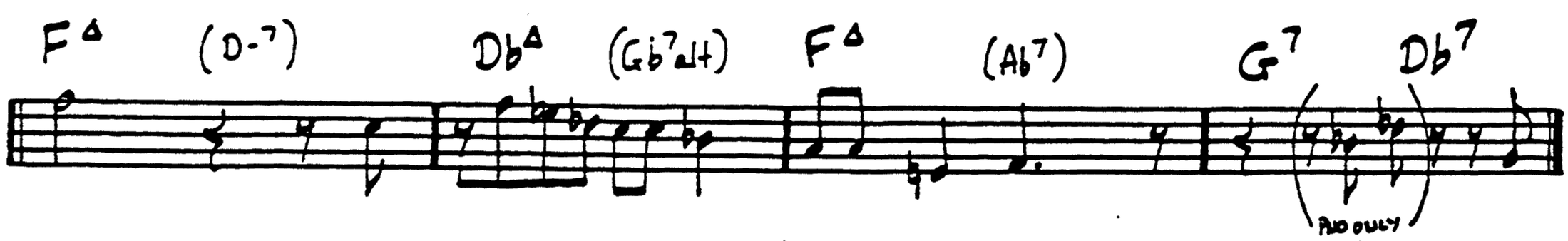
TH. MONK

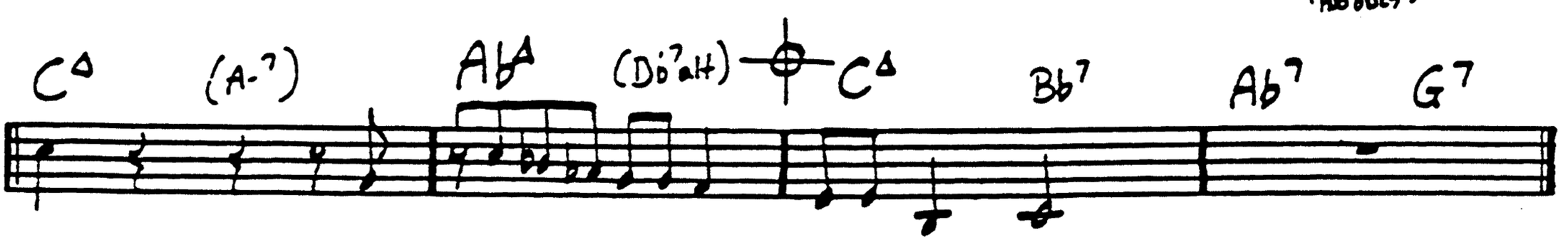
BEMSHA SWING

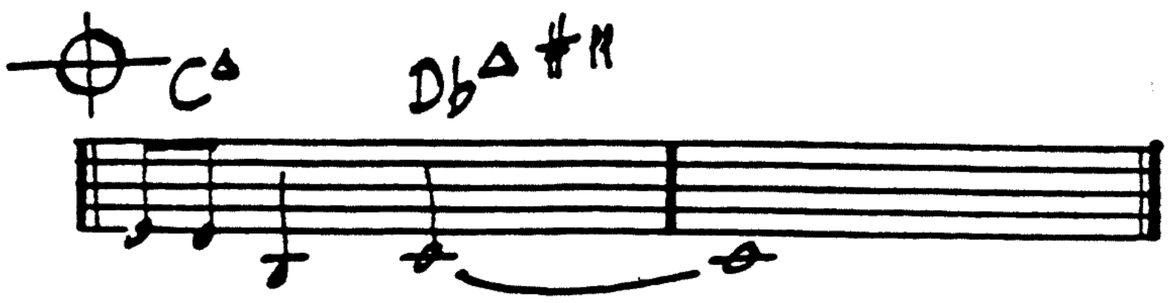
3







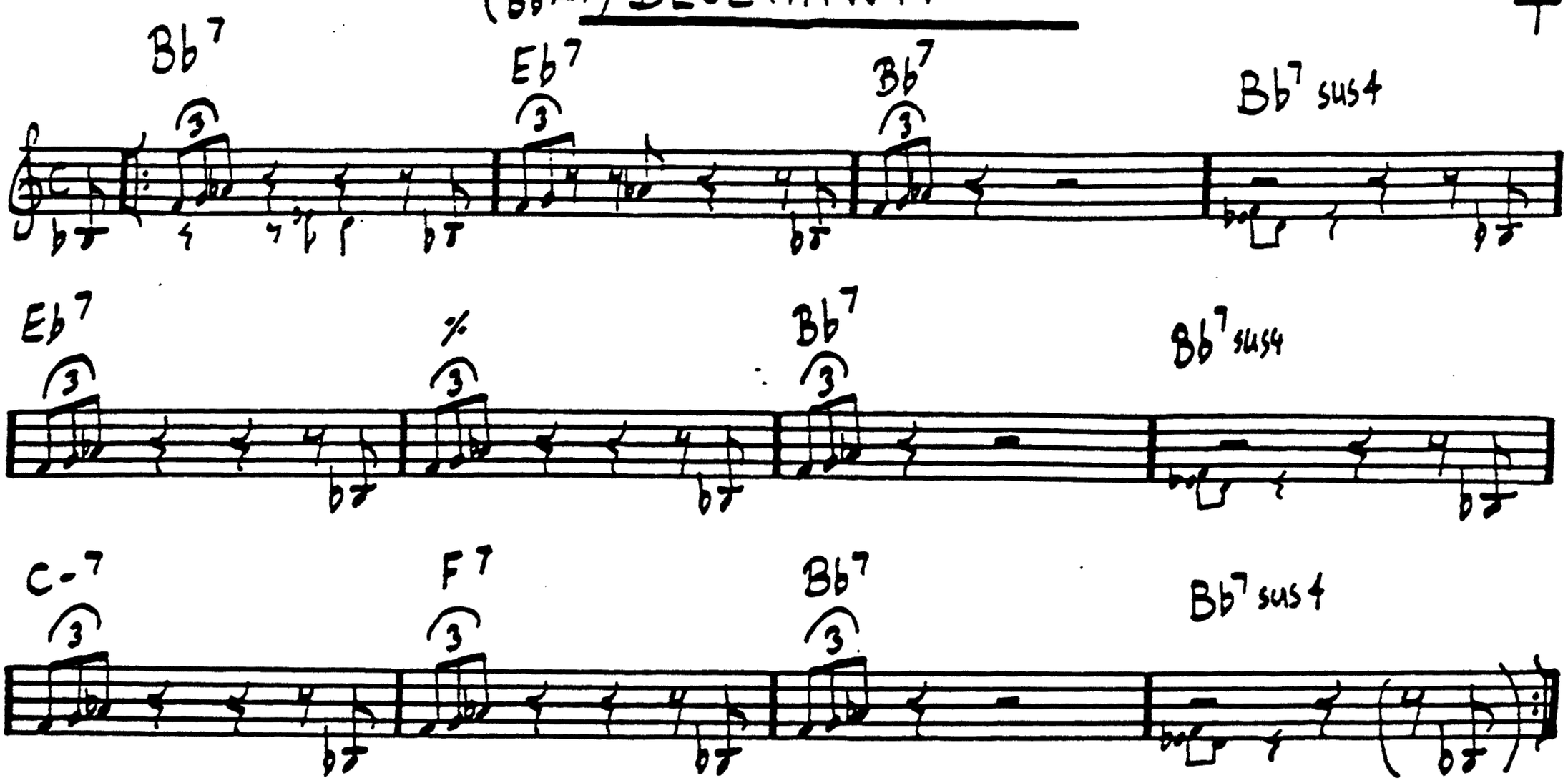




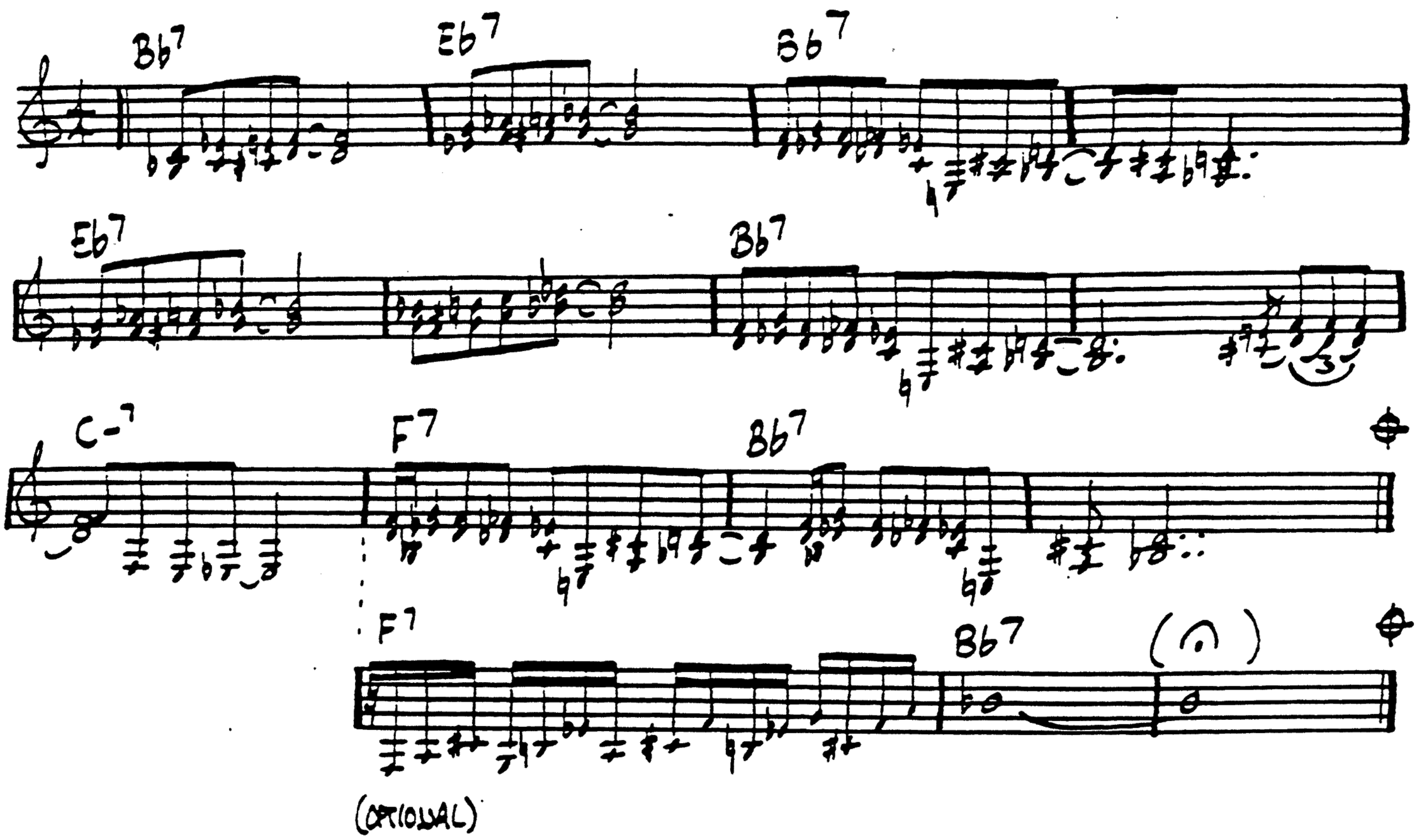
18-12-52
4-12-52
21 = 6·

TH. MONK

(Bb minor) BLUE HAWK



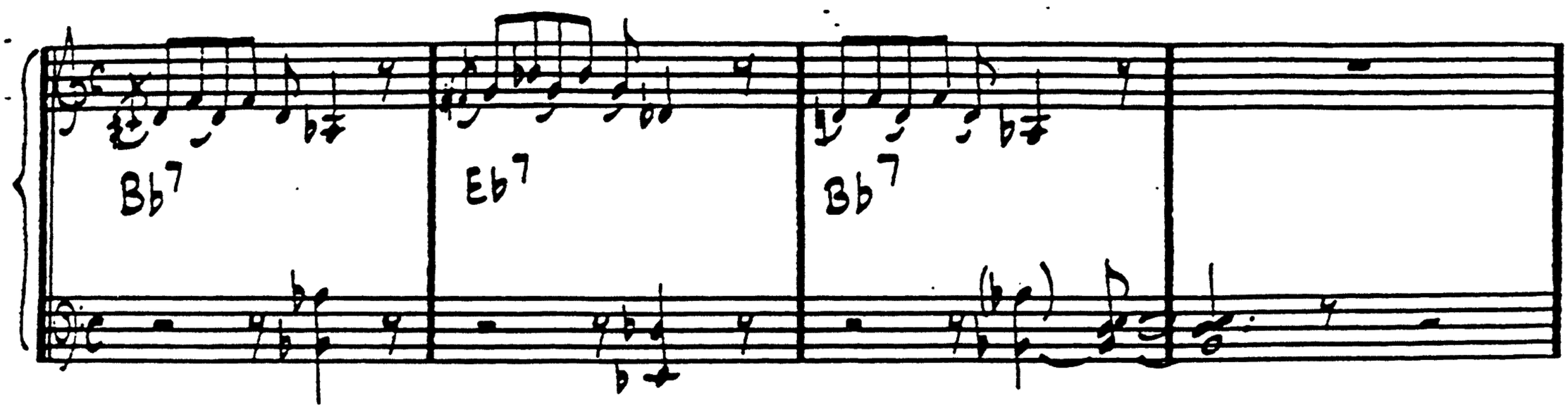
BLUE MONK



BLUES FIVE SPOT
(FIVE SPOT BLUES)

TH. MONK

6



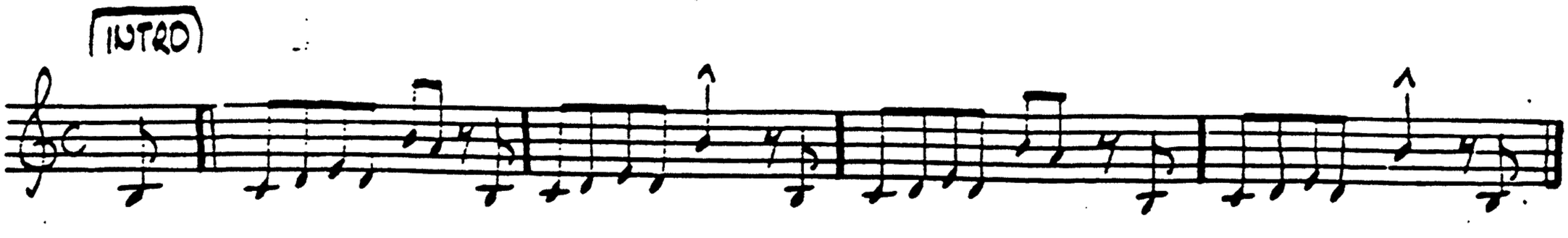
TH. MONK 7

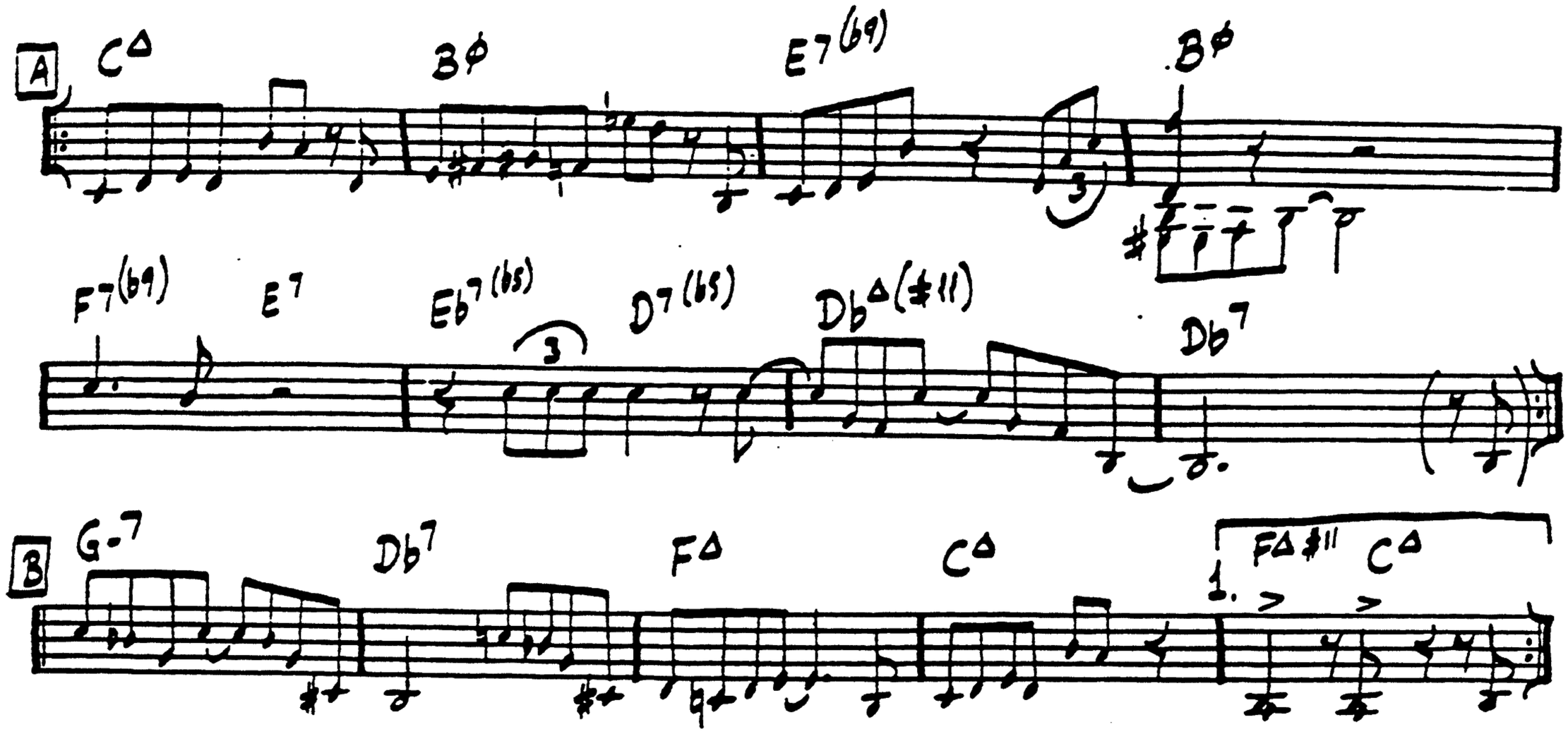
BLUE SPHERE

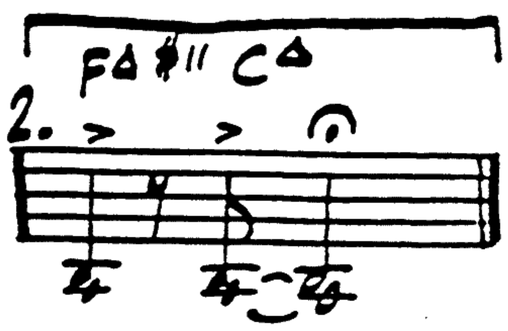
BOO BOOS BIRTHDAY

TH. HONK

8







SOLOS: A·A·B

BRAKE'S SAKE (II)

(1964)

TH. MONK

PNO INTRO

8va

F♯7

A

D♭6

%

(sax plays first 8th 2 bars. plays lower an octave)

B

G7

C7

(Db7) (b♩ — ♩)

Db7

C7

Db7

Ab6

Db△

Gb7

B7

Eb7

Ab7

G7

A

D♭6

C

G6

(SOLOS: A-A-B-A-C)

BRIGHT MISSISSIPPI

10

TH. MONK

(INTRO) F^7 / / / /

$B\flat^7$ $E\flat^7$ $A\flat^7$ /

D F^7 / / /

$B\flat^7$ / / /

$E\flat^7$ / / /

$A\flat\Delta$ / (G^{-7} $E\flat^7$ C^7) /

F^7 / / /

$B\flat^7$ / / /

F^{-7} ($C^{7\flat 9}$ F^{-7} $B\flat^{7\flat 9}$) / / /

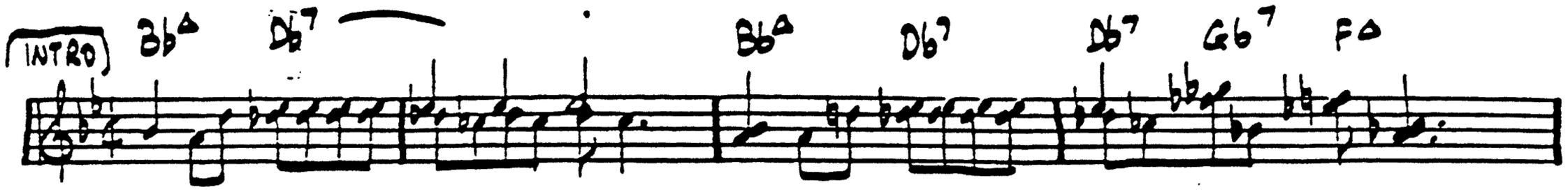
$A\flat^\Delta$ F^7 $B\flat^{-7}$ $E\flat^7$ $A\flat^\Delta$

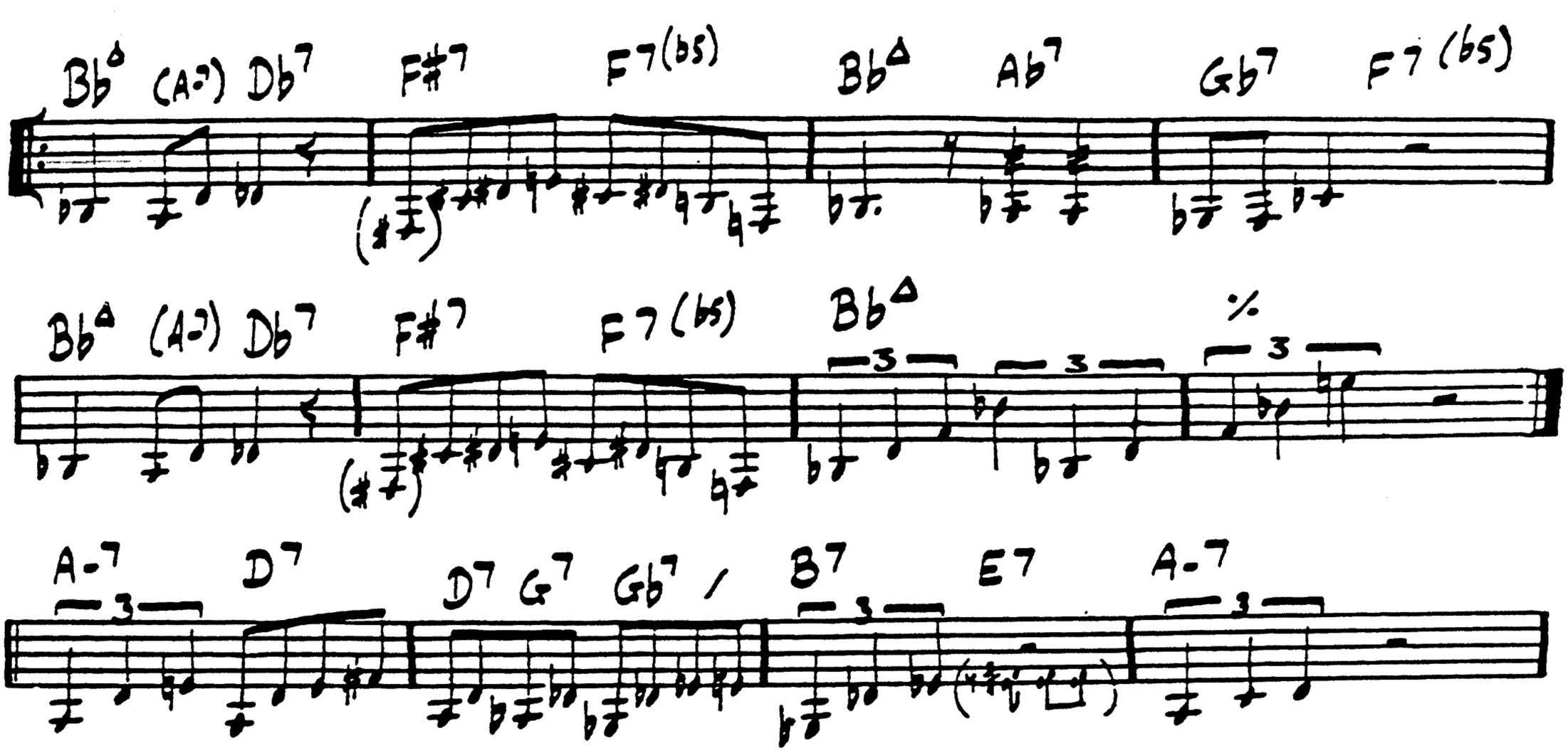
$B\flat^{-7}$ $E\flat^7$ $A\flat^\Delta$

ending

TH. HONK

BRILLIANT CORNERS





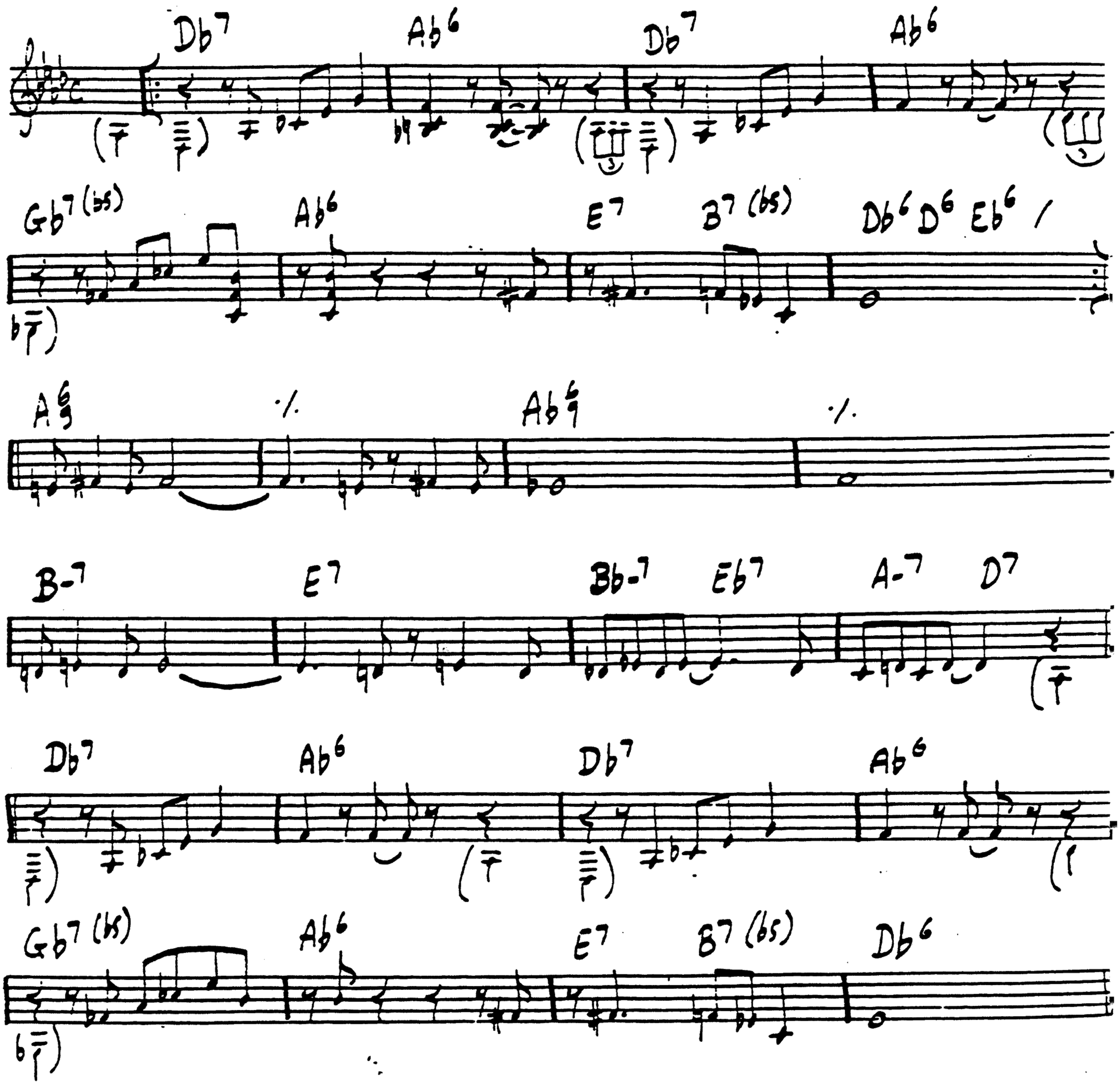
SOLOS ON THE SAME FORM (ABA),

15·56 ALTERNATING CHAIRS (ALTERNATING DOUBLE TIME (FAST FURIOUS) CHORUSES 12

TH. MONK

BYE-YA

12

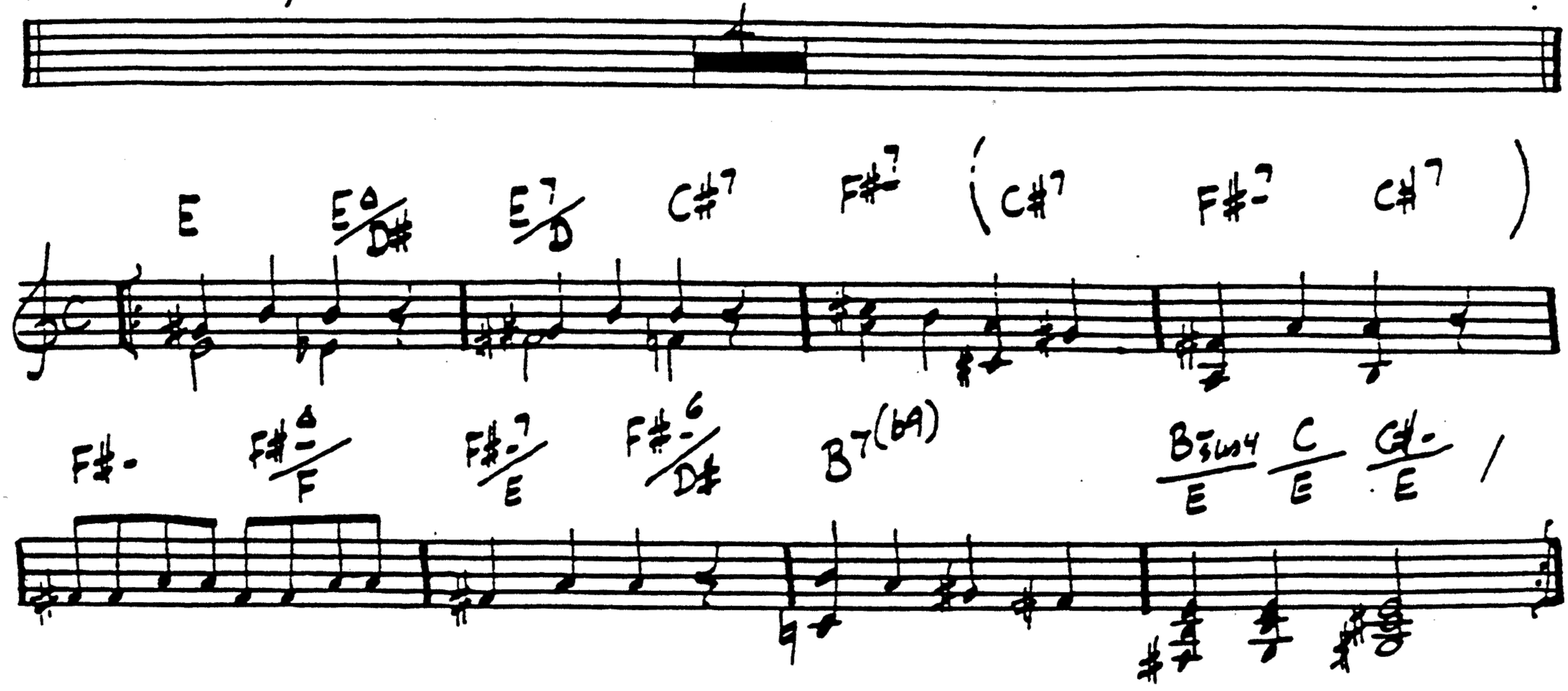


TH. MONK

CHILDRENS' SONG
(THAT OLD MAN)

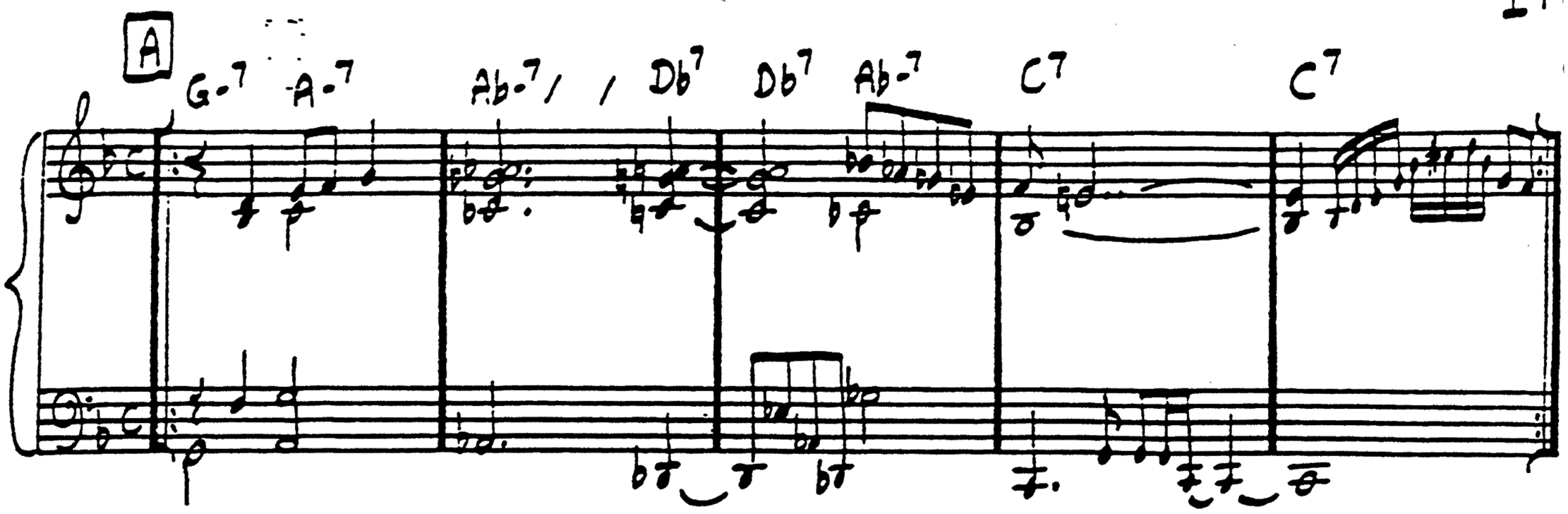
13

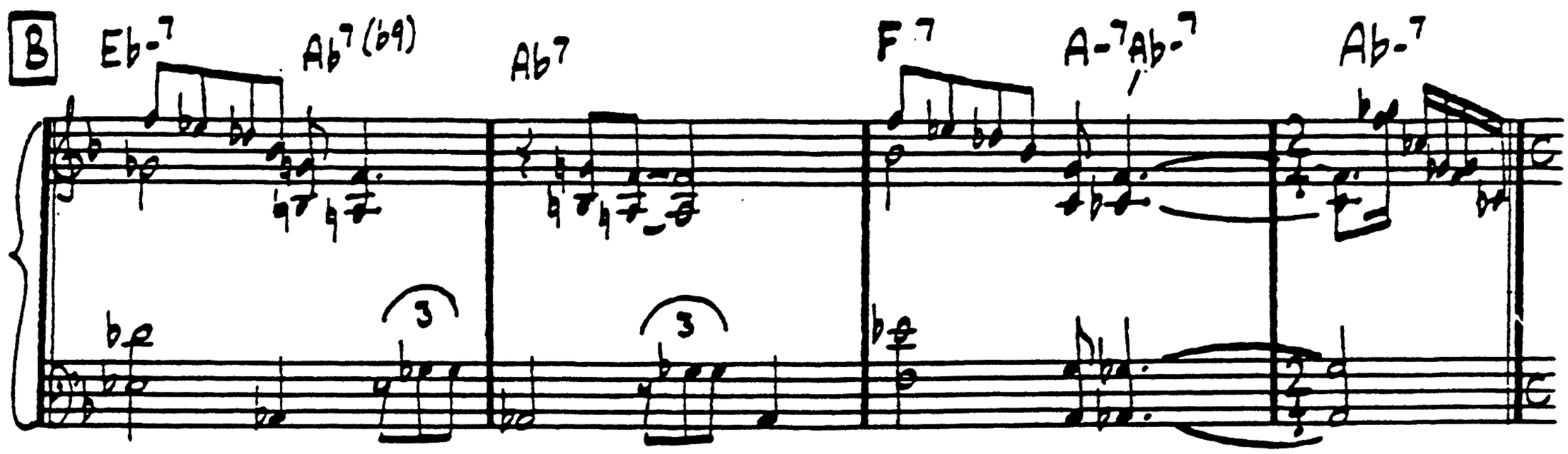
(INTRO: DRUMS)

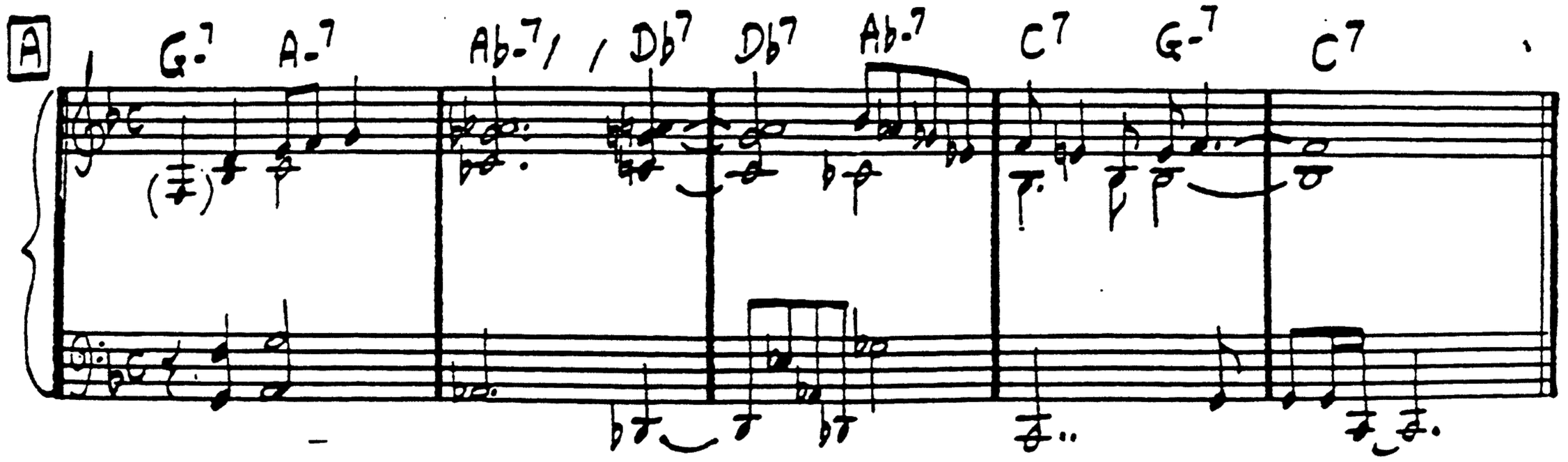


T.S. MONK

COMING ON THE HUDSON







INTRO: ONE A

S 2.58)
1 5 58

CREPUSCULE WITH · NELLIE

TH. MONK

15

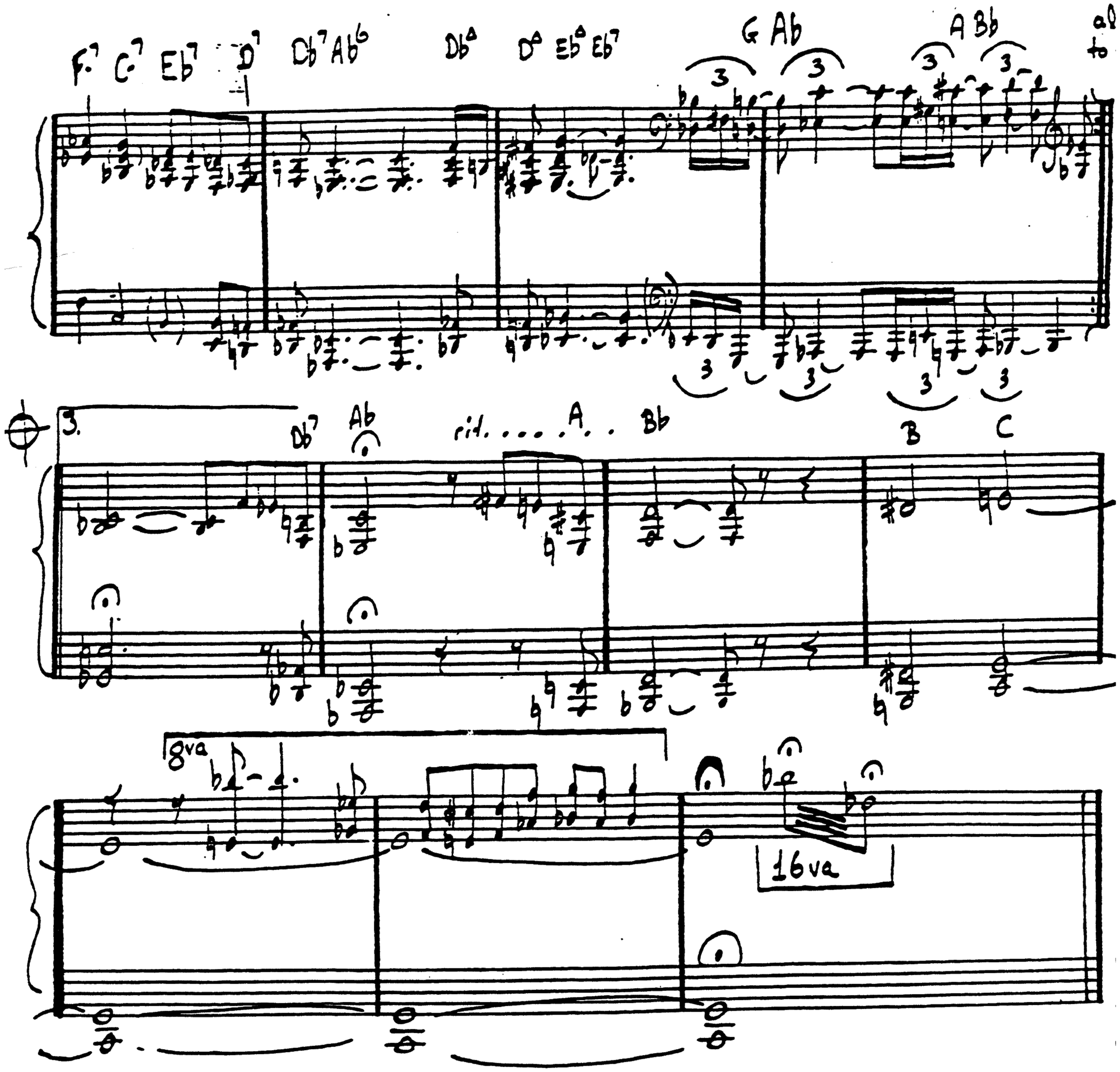
𝄋 $B\flat^7$ $E\flat^7$

$A\flat^7$ $(D^{7\sharp 9})$ $D\flat^{7\sharp 9}$ $G\flat^7$ 3 C^{-7} $F^{7\flat 9}$

B^{-7} (E^7) $B\flat^{-7}$ $(E\flat^7)$ $A\flat^{\Delta}$ 1. $G\flat^{7(\flat 5)}$ 2. $G\flat^{7(\flat 5)}$

$A\flat^7$ $A\flat^{\Delta}$ B^{-7} $B\flat^{-7}$ $E\flat^7$

(CREPUSCULE WITH NELLIE)



CRISS-CROSS

(1951)

TH. MONK

16 I

(INTRO) G-7

A G-6 G-7 F#7(#9) Bb7

D-7 D-7 G7(b5) F#7(b5) %

piano only

B G-7 F7 BbΔ C-7

F7 BbΔ F#7 F#7(b5)

A G-6 G-7 F#7 Bb7

D-7 D-7 G7 F#7 (TO CODA) %

piano only

F#7(b9) %

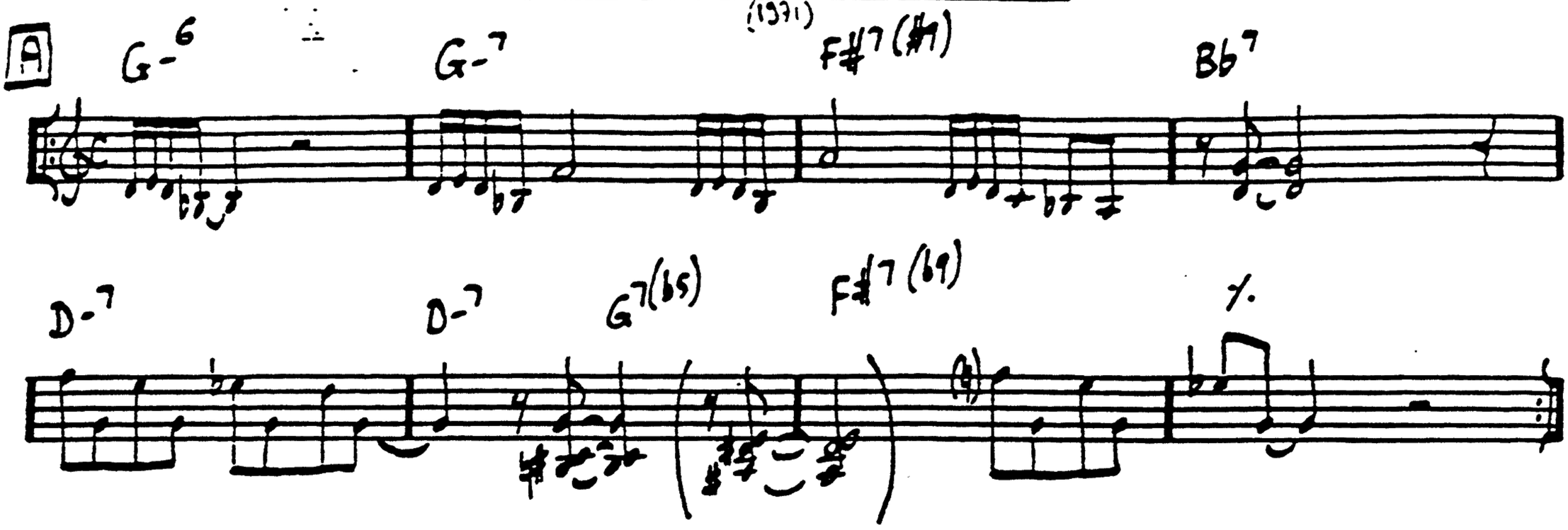
(CODA)

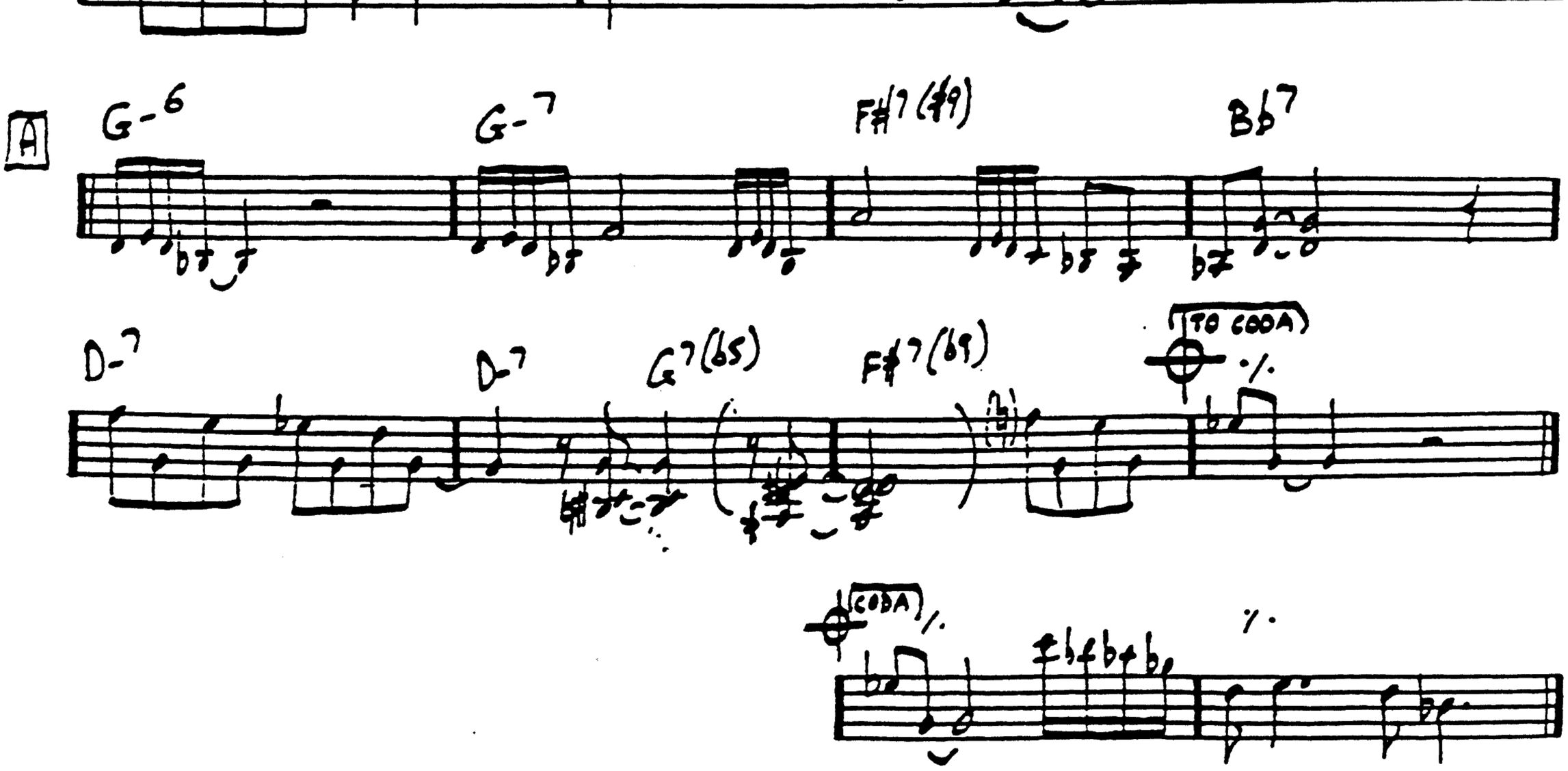
TH. MONK

16 II

CRISS · CROSS

(1971)





(Begins on 5th bar)

EASY STREET

by A.K. JONES
as played by
T. MONK

~~T. MONK~~

17

(PNO INTRO)

F#-7 B7 | E A-7 | E^Δ / F#-7 B7

A

E^Δ C#7 | A6 B7 | E7 / / (G#7 b5) A-7 D7

E^Δ C#7 | A6 B7 | 1. E^Δ F#-7 / F#-7 B7

2. E^Δ E7 E7

B

A^Δ A6 | A-7 D7 | E^Δ E7 F#-7 B7 | B-7 E7

A^Δ A6 | A-7 D7 | G#-7 C#7- | F#-7 B7(b5)

A

E^Δ C#7 | A6 B7 | E7 / / (G#7 b5) A-7 D7

E^Δ C#7 | F#ø B7 | E6 E7/D | E7 / F#-7 B7

(CODA) F#ø B7 | E^Δ E7/D | E^Δ fine

2-65

EPISTROPHY

TH. MON

Db7 D7 | Db7 D7 | Db7 D7 | Db7 D7

Eb7 E7 | Eb7 E7 | Eb7 E7 | Eb7 E7

Eb7 E7 | Eb7 E7 | Eb7 E7 | Eb7 E7

Db7 D7 | Db7 D7 | Db7 D7 | Db7 D7

F#-7 | % | % | % ~

B7 | Db7 | D7

Eb7 E7 | Eb7 E7 | Eb7 E7 | Eb7 E7

Db7 D7 | Db7 D7 | Db7 D7 | Db7 D7

(ENDS: Gb7b5
repeating last bar)

NO VAMP:

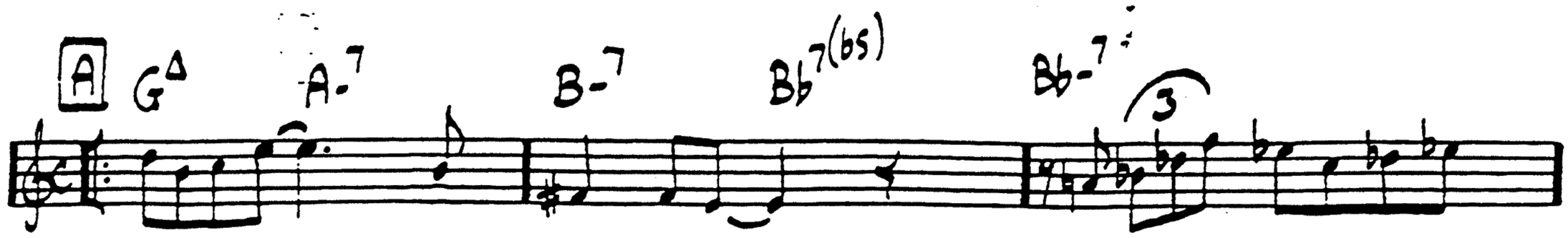
CR:

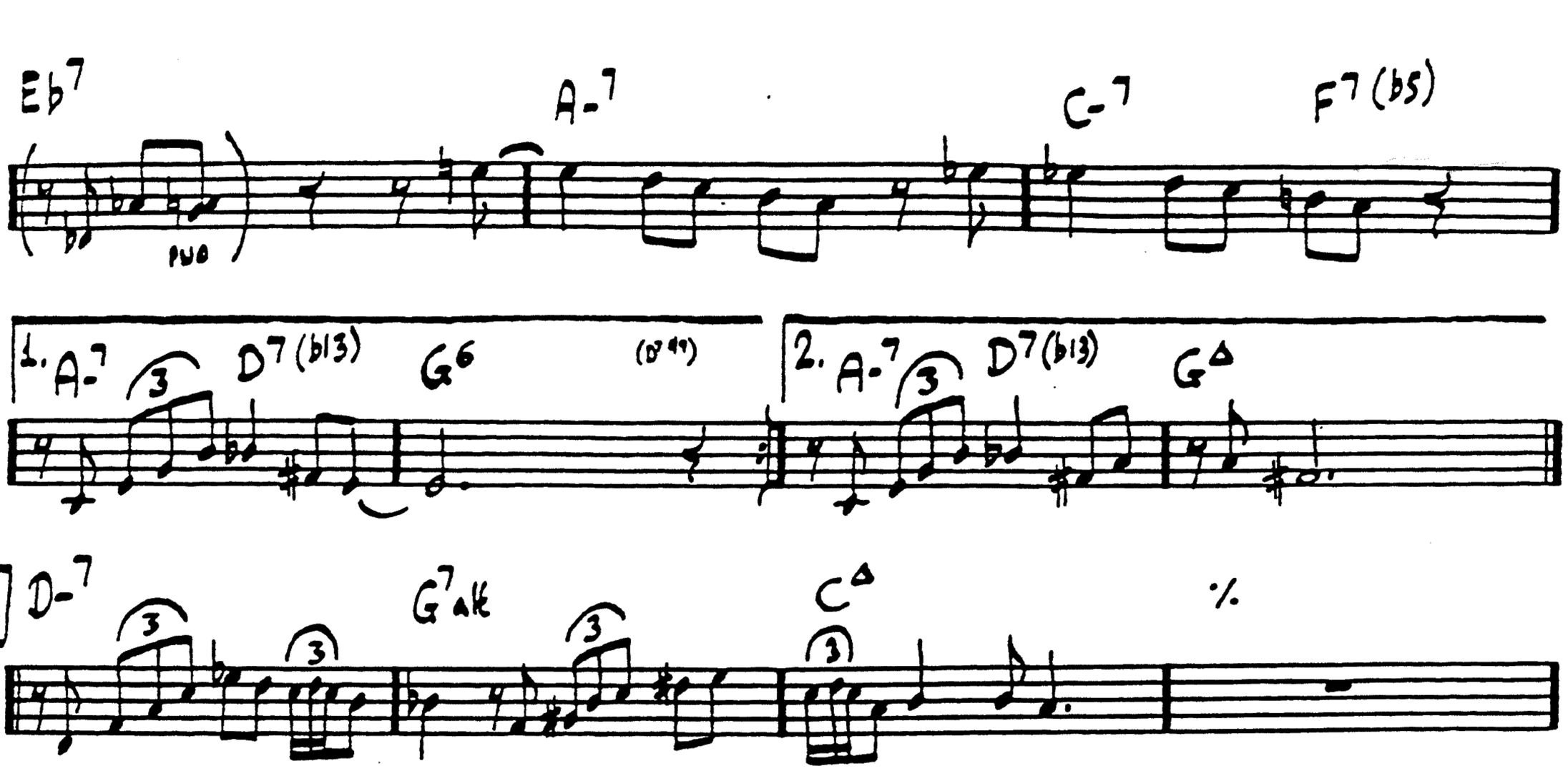
(DRUMS: ... or Bass: ...)

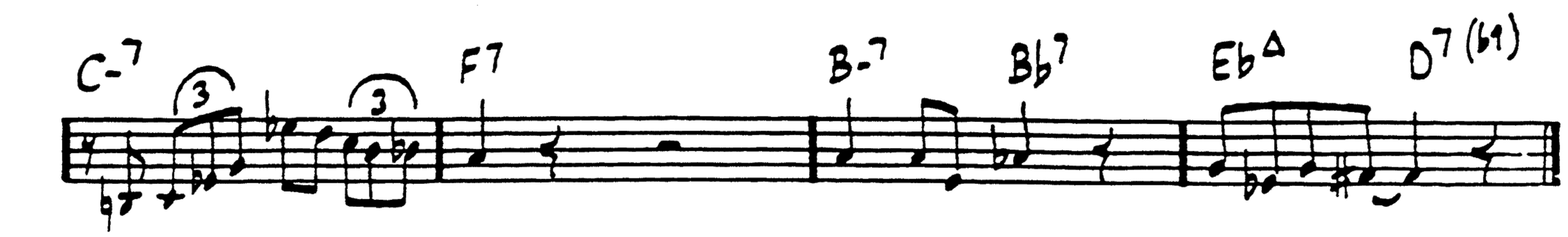
JUN 26·57 APR 29·59
JUL 9·58 APR 18·61
AUG 9·61

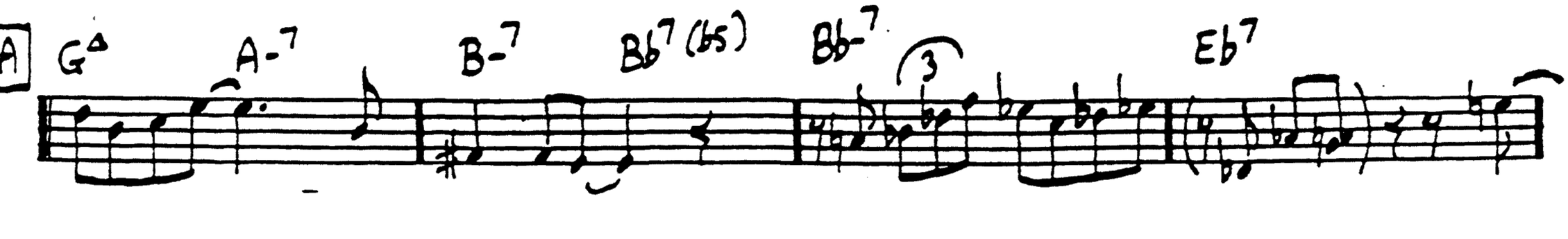
TH. MONK

ERONEL









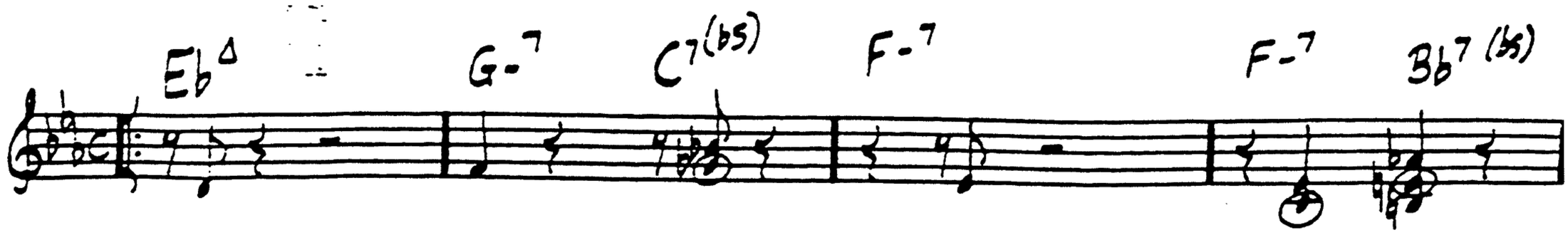
JUN 7·54
JUL 23·51

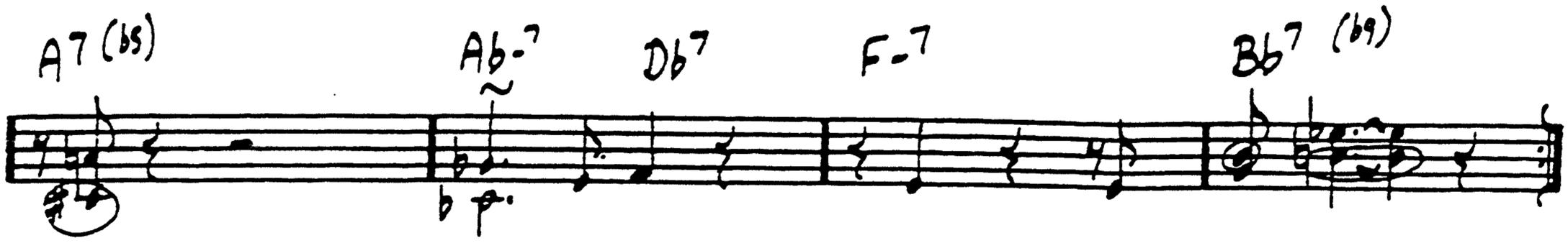
TH. HOUK

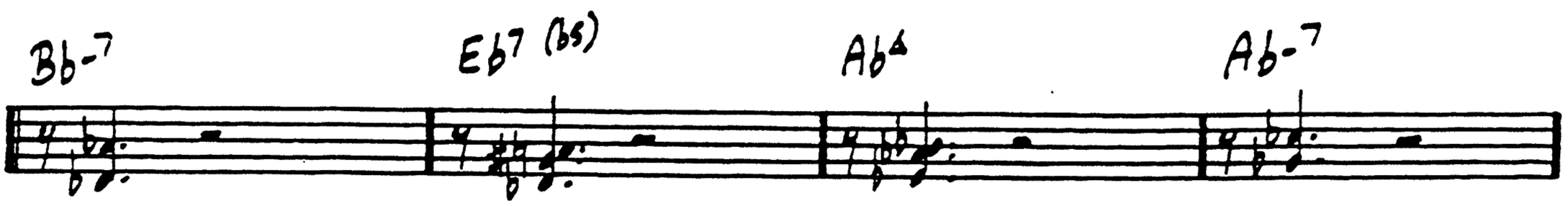
EVIDENCE

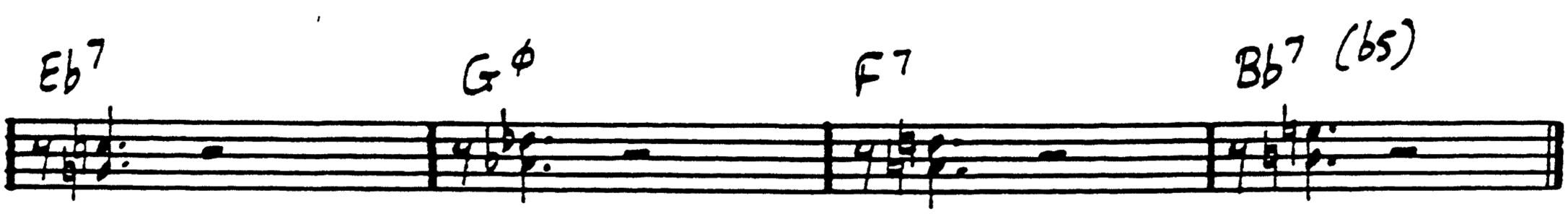
(JUSTICE)

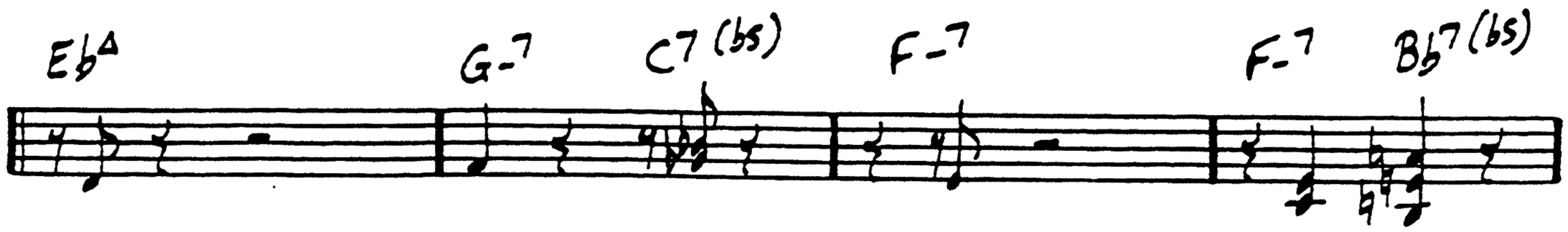
20

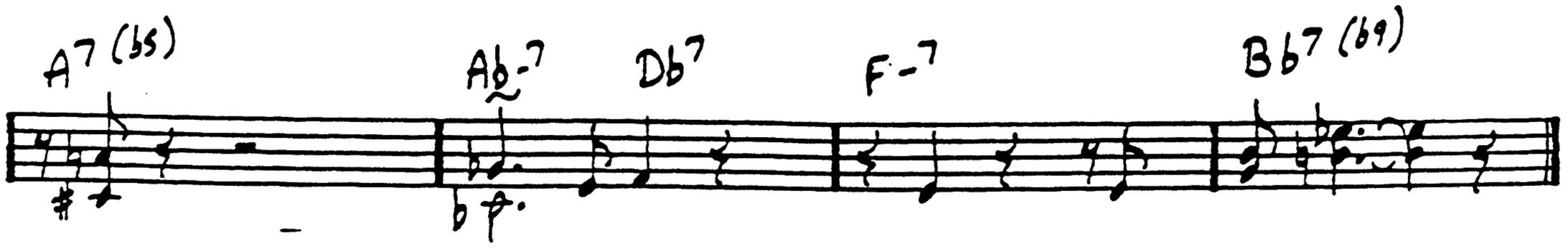












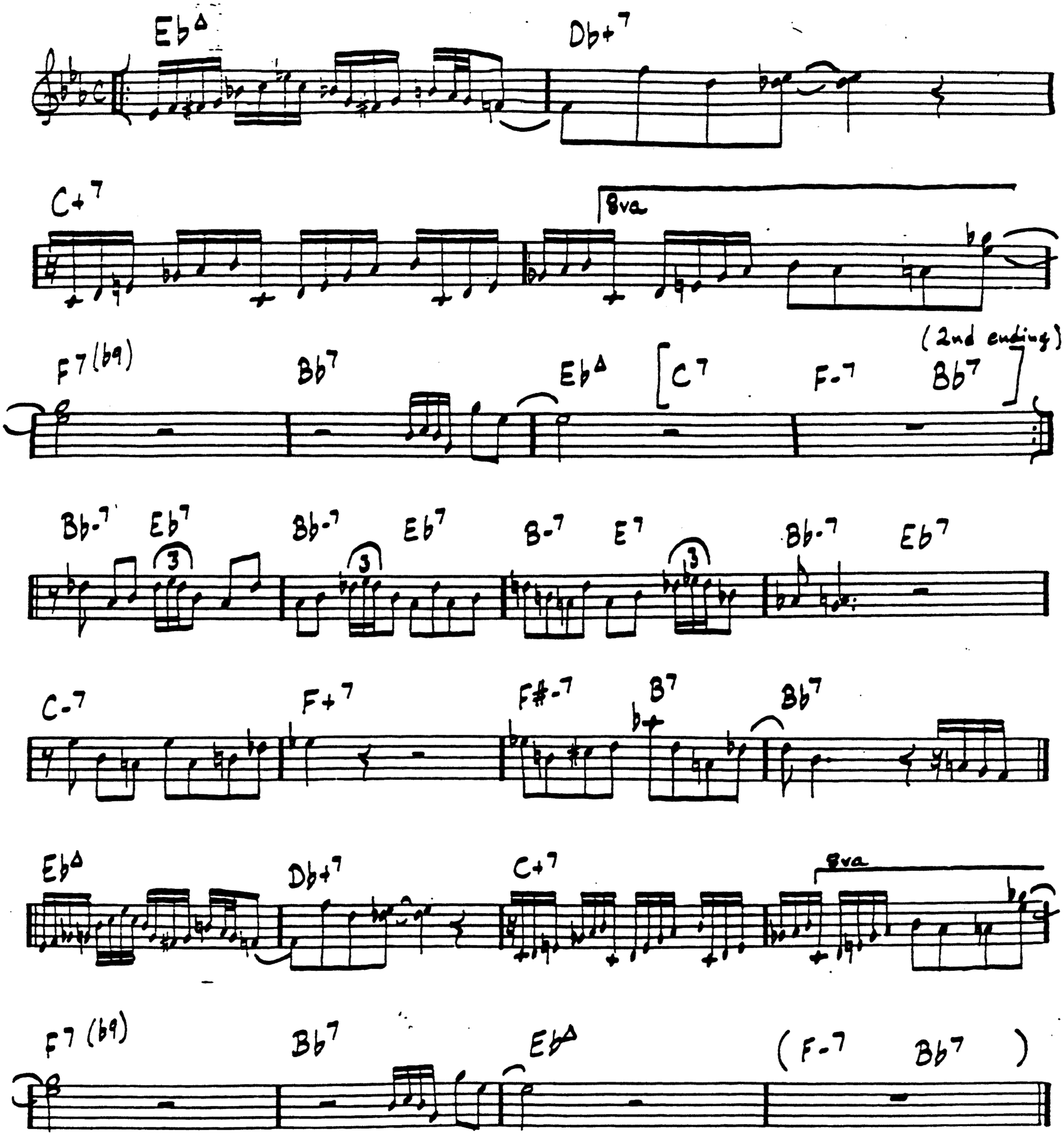
APR 29.60
JUN 2.54
NOV 5-7
JUL 9 55

(8-bar pno Intro, plays [A] with circled notes as melody)

FOUR IN ONE

TH. MONK

21

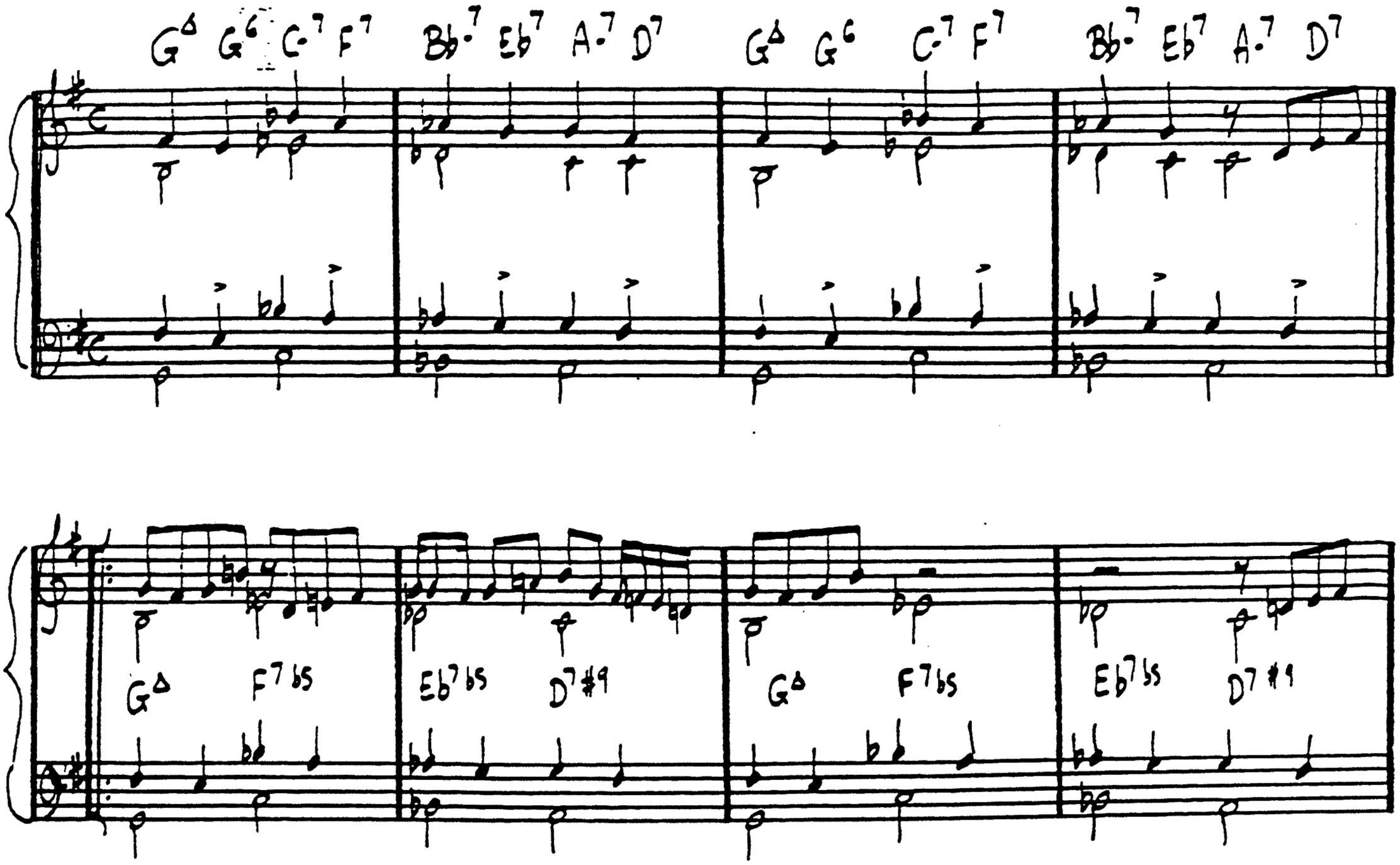


L 23·51
R 29·60

TH. MONK

FRIDAY THE 13th

22



NOV 13·53
(FEB 28·59)

FUNCTIONAL

TH. MONK

(#1) Bb7 Eb7 Bb7 (F-7 Bb7)

Eb7 Bb6 Bb6 / D-7 Db-7

C-7 F7 Bb7 F7

(#2) Bb7 Eb7 Bb7 /

Eb7 / Bb7 D-7 Db-7

C-7 F7 Bb7 F7

(Bb∆ F° Eb Ab7 Bb7 Db-7 C-7 F7)

DPR · 12/16 · 1953

GALLOP'S GALLOP

A-7 D7 Bb-7 Eb7 Ab△ B b7 Bb7 Eb7

Bb7 Eb7 Ab△ (Db7) B-7 E7 Bb-7 Eb7

Ab7 % Db7 %

Bb-7 % Eb7 Eb7 (Bb7)

A-7 D7 Bb-7 Eb7 Ab△ Bb7 Bb7 Eb7

(Bb7)

Bb7 Eb7 Ab7 Db7 B7 Bb7 Eb7 / Ab△

(INTRO) Ab7 Db7 B7 Bb7 Eb7 / Ab△

DRUM ROLL

TH. MONK

GREEN CHIMNEYS 25

Ab-7 G-7 Ab-7 Db7 Ab-7 G-7 Ab-7 Db7 b5

Ab-7 G-7 Ab-7 Db7 Ab-7 G-7 Ab-7 Db7 b5

F#7 F#7 B7 F#7 F#7 B7

F#7 F#7 B7 F#7 F#7 B7

Ab-7 G-7 Ab-7 Db7 Ab-7 G-7 Ab-7 Db7 b5

Ab-7 G-7 Ab-7 Db7 Ab-7 G-7 Ab-7 Db7 b5

ENDING

Ab-7 Db7 b5 15va

INTRO: 16 (2 As) 8 pno
8 pno+bd (8va, 16va)

19.12.67

HACKENSACK (2)

TH. MONK

A | F△ | Bb7 | F△ | A-7 | Ab-7 |

G-7 | C7 | F△ | (G-7 | C7 2x) |

B | Bb7 | E7(b9) | F△ | D7 |

G7 | % | C7 | Db7 |

A | F△ | Bb7 | F△ | A-7 | Ab-7 |

G-7 | C7 | F△ | (ENDING) | (G-7 | C7) |

(INTRO)
SAME AS A
EXCEPT FOR BARS 4,5 & 6:

4. 5. 6.

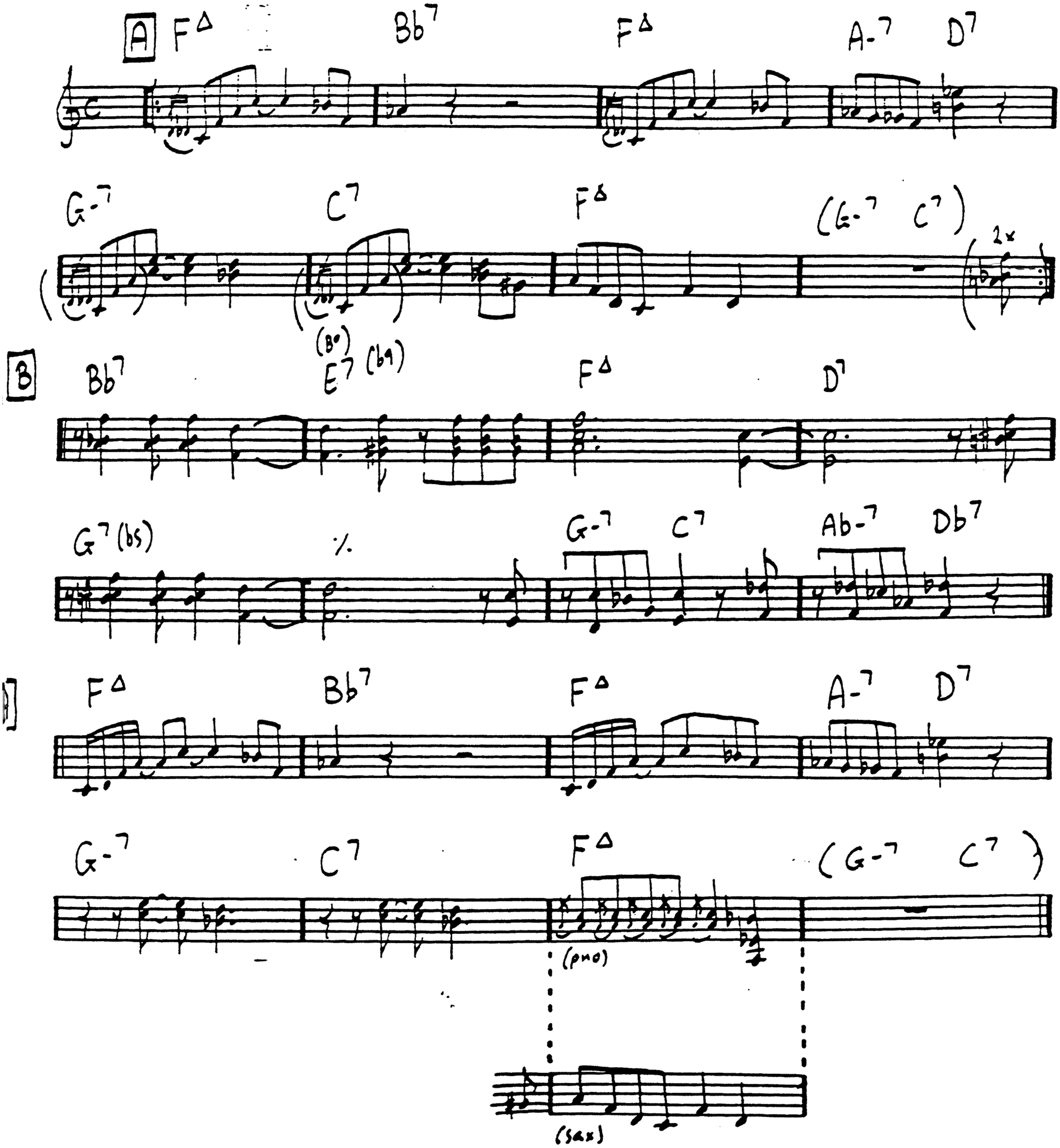
OCT 5 · 1954

(HORNS PLAY BOTH A & ON BAR 7 OF BRIDGE)

HACKENSACK (II)

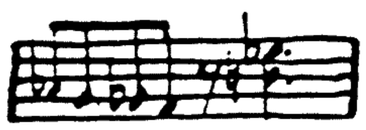
TH. MONK

26



RT A: APR 18·61 } ROUSE
RIDGE 67 }

A: JUN 7·54 & INTRO TO ABOVE
NOV 15·71 ——— EXCEPT 4th BAR:



27

HORNIN' IN

TH. MOUK

(INTRO)

bass

bass

A

Db7 % Gb7 B7 Bb7

A7 Ab7 Db△ %

B

A-7 D7 A-7 D7

A-7 D7 A-7 D7

A

Db7 % Gb7 B7 Bb7

A7 Ab7 Db△ %

(CODA)

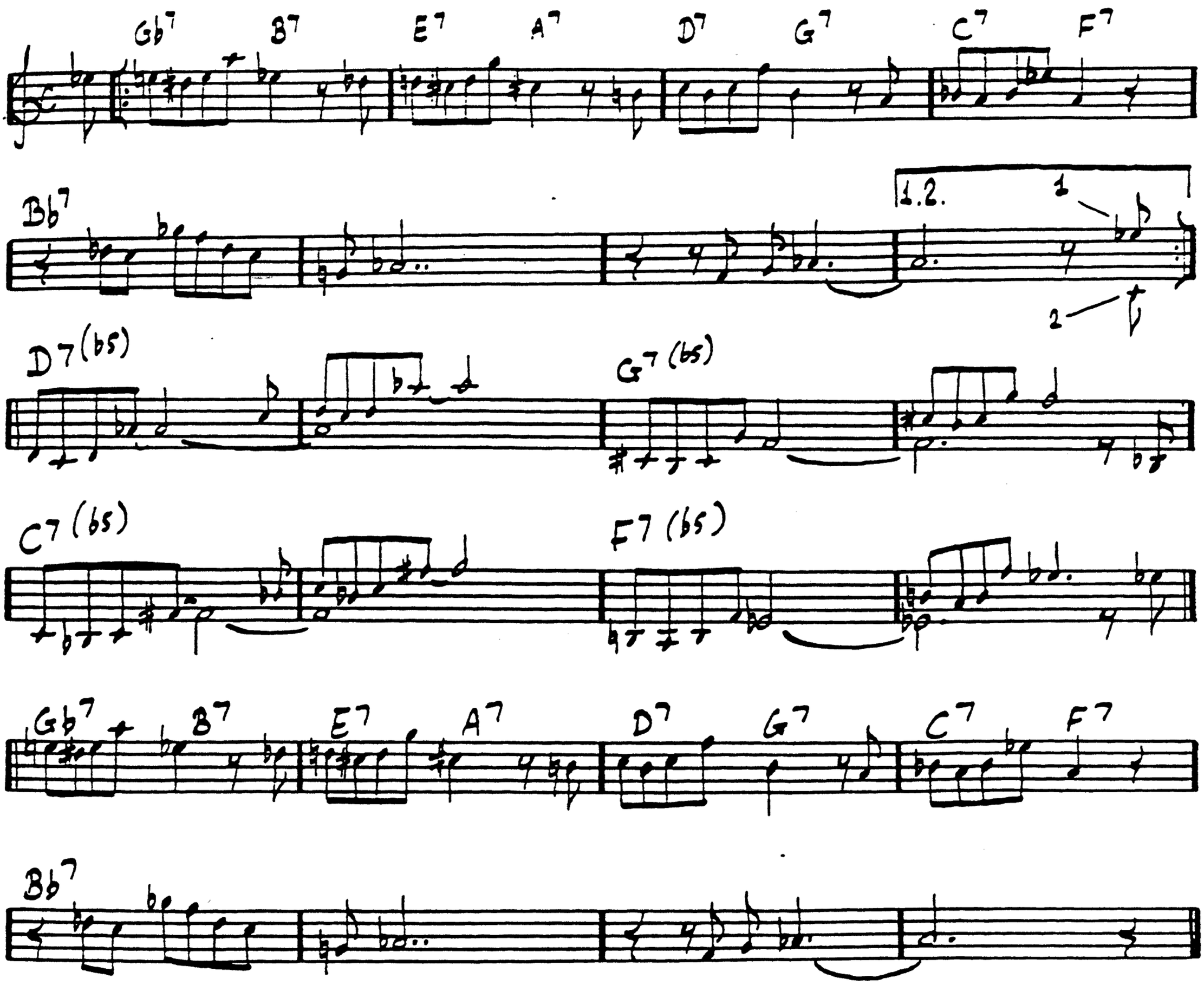
(not: Db△)

MAY 30·52

HUMPH

TH. MONK 2ε

(4 bar Drum Intro)



OCT 15 47

TH. MONK

I MEAN YOU

29

(INTRO) Eb

8va

A F6 Db7 D7

G-7 C7 F6 (1st G-7 C7) 2nd

B Eb7 F6

Db7 C7

A F6 Db7 D7

G-7 C7 F6

(TO TAG

SOLOS : A-A-B-A

INTRODUCTION

TH. HONK

30

(INTRO) D. Db D Db

C-7 Db7 (b5) C7 (b5) B7 Bb-7 Eb7 Eb7 Ab△

Bb7 B7 (b5) G7 B7 (b5) A7 D△

1. D6

2. D6

Db6 D Db D

Eb△ D△ D△ Db△ D6 B7 (b5)

C-7 Db7 (b5) C7 (b5) B7 (b5) Bb-7 Eb7 Eb7 Ab△

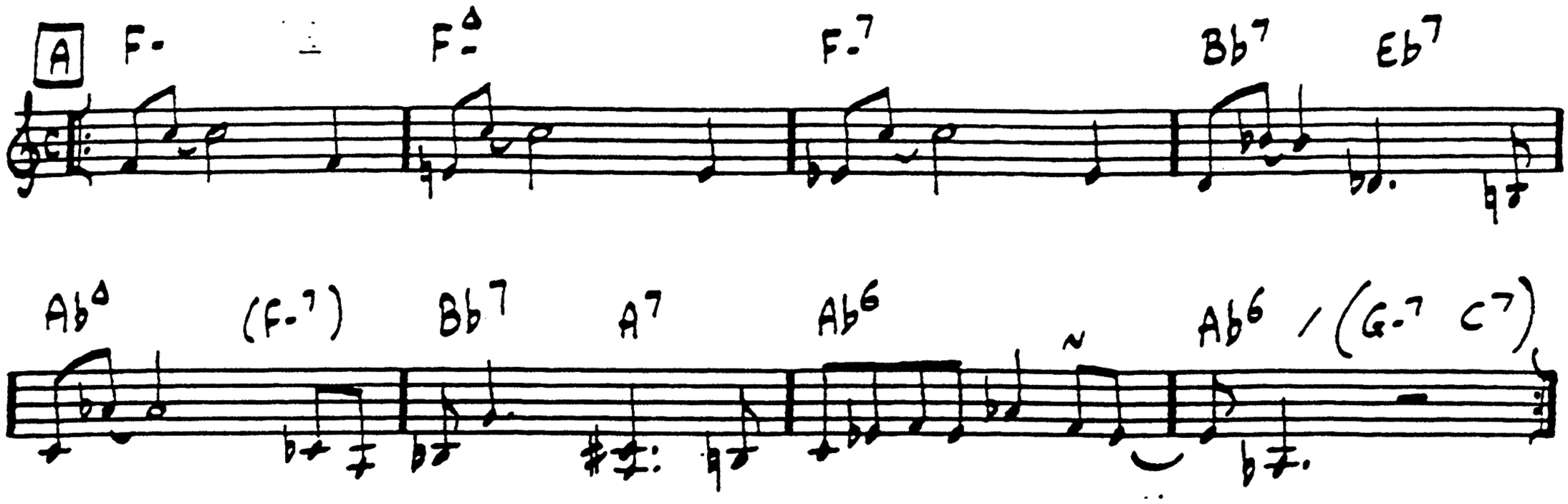
Bb7 B7 (b5) G7 B7 (b5) A7 D△ D6

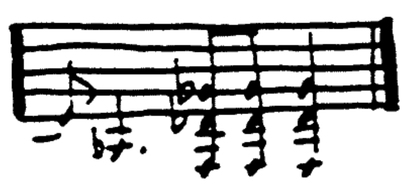
Db6 D△ Db△ % Fine

TH. MONK

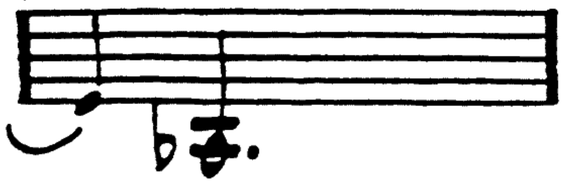
IN WALKED BUD

31





8 bar intro [A].
Last bar of INTRO:



piano figures in bridge are (bars 3,4 & 7,8 ♩)
from 2 different recordings:
1st: JUL 9·56, AUG 7·56, FEB 28·57
2nd: FEB 24·58

TH. MONK

JACKIE-ING

32

Bb△ / / / 𝄇

/ / C-7 F7

Bb△ / B° C°

Bb△/F Bb△ Bb△ / 1. /

2. /

BASS + DMS

Bb△ / / / / / C-7 F7

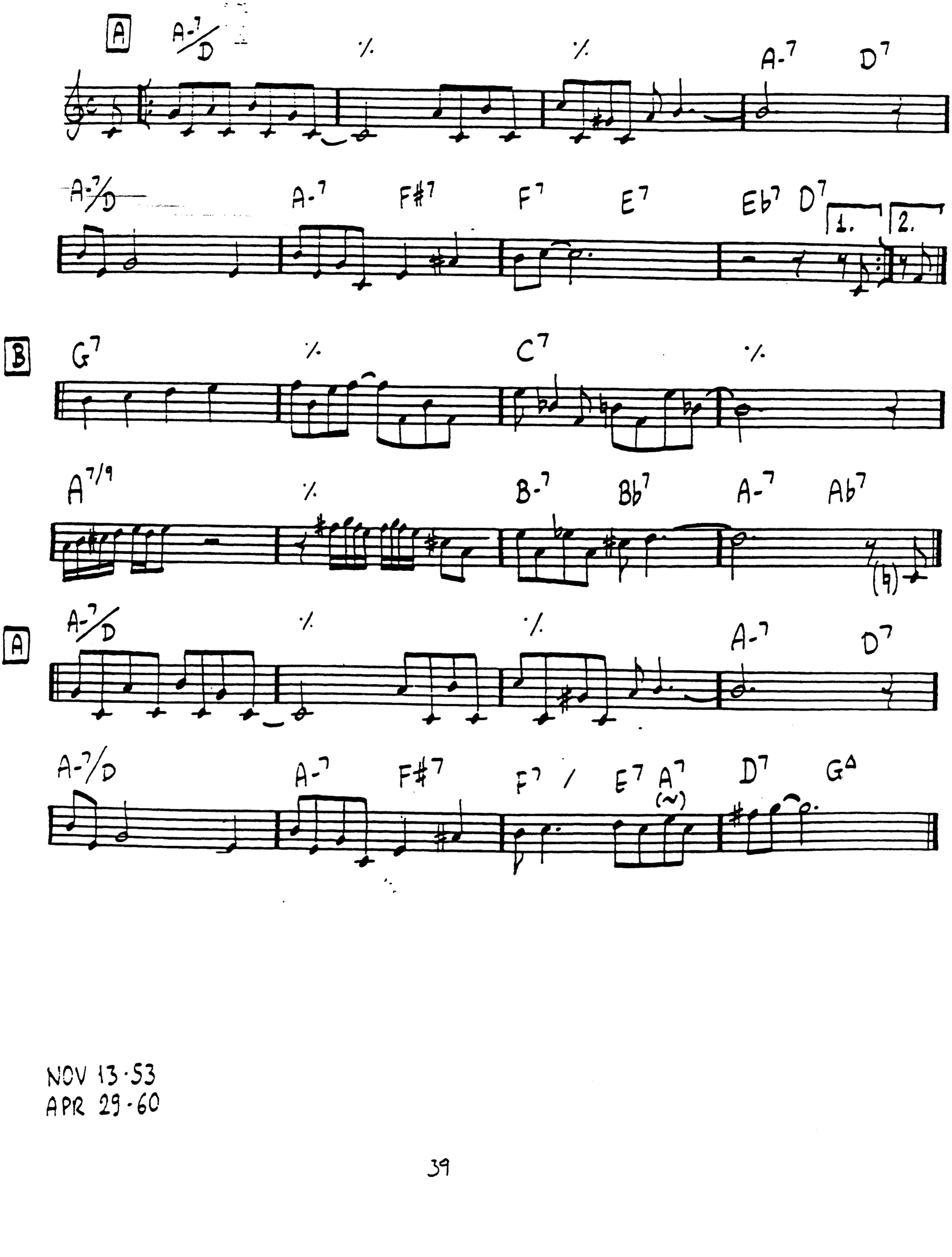
Bb△ / B°/F C°/Eb Bb△ Bb△ / / /

NOV 15.71
JUN 4 59 → 8bar dm intro
(APR 18.61)
(APR 21.61) → dm solo intro

LET'S CALL THIS

TH. MONK

32

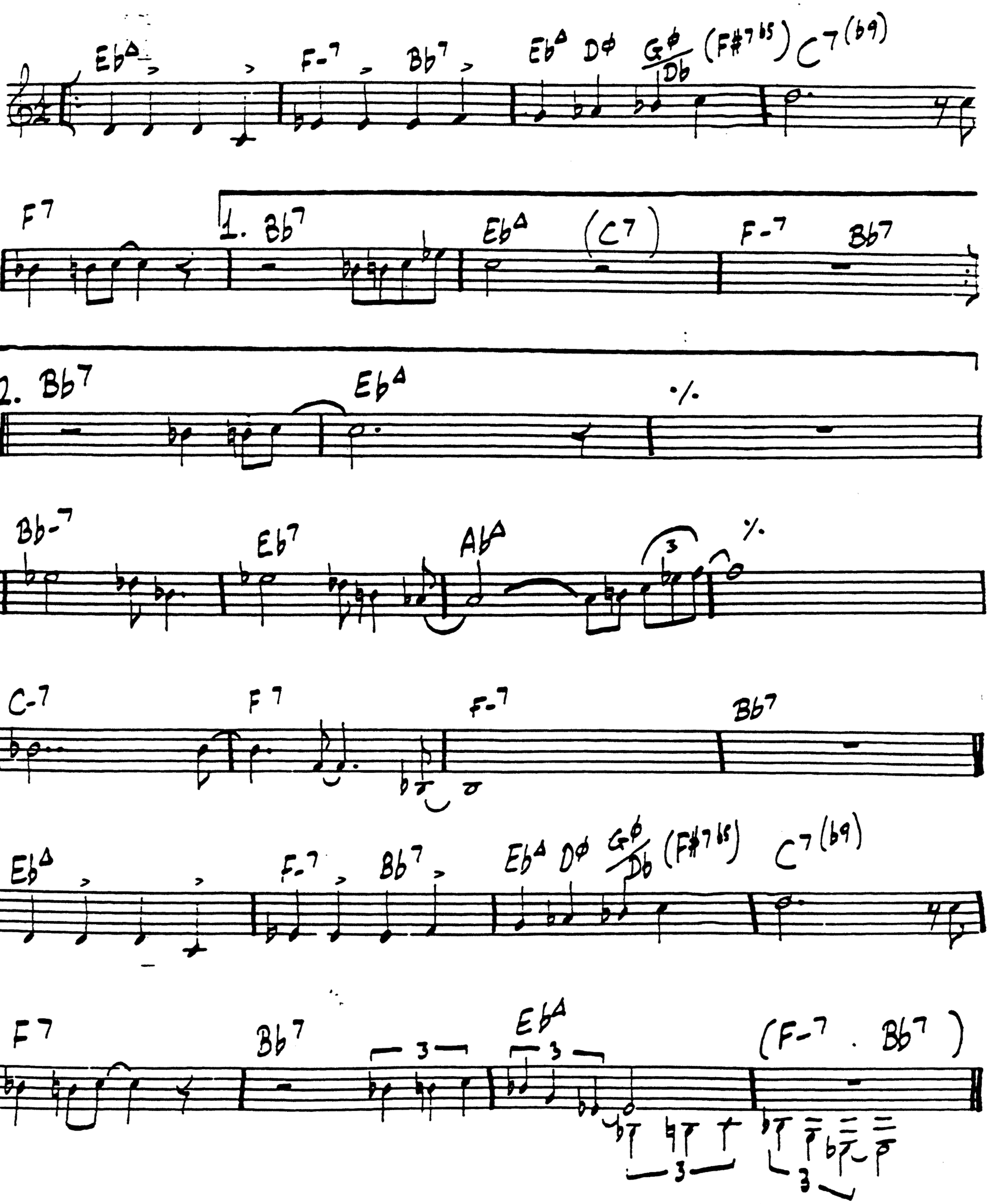


NOV 13·53
APR 29·60

LET'S COOL ONE

TH. MONK

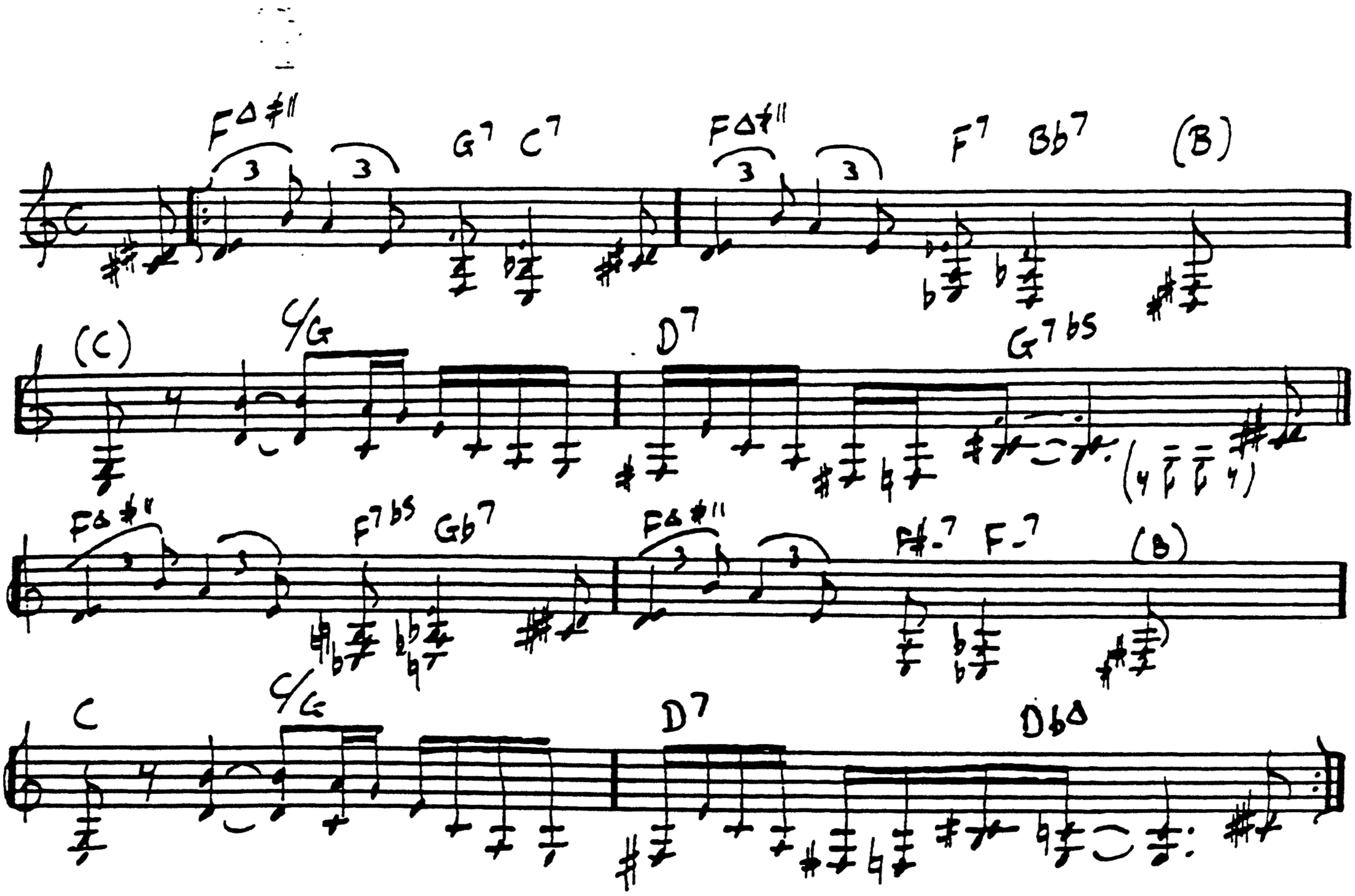
34



MAY 21 '58
AUG 7 '58

LIGHT BLUE

TH. HONK 3



AUG 7 58

LITTLE ROOTIE TOOTIE

TH. MONK

('52) (INTRO) 3 3 3 3 3

(Drums)

A

Ab7 Db7/F Bb-7 Eb7(#9) Ab7 Db7/F Bb-7 Eb7(#9)

CLO FINGERS

Ab Ab7/C Db△ D° Eb7 Ab△

B

A7 Ab7 Db△ A7 Ab7 G7(b5) C7(b5)

F7 F-7 Bb7(b9) Db-7 Gb7 B7 Bb7 A7

A

Ab7 Db7/F Bb-7 Eb7(#9) 3 Ab7 Db7/F Bb-7 Eb7(#9) 3

piano

CLO FINGERS

Ab Ab7/C Db△ D° 3 Eb7 Ab△

CODA

Ab7 % % % %

Ab7 % % % %

15:52

LOCOMOTIVE

TH. MONK

37

(INTRO) — C-7 Eb△ C-7 Eb△ C-7 Eb△ Eb△

A1 Eb△ C-7 Eb△ C-7 Eb△ C-7 Eb△ C-7

A2 Eb△ C-7 Eb△ C-7 Eb△ C-7 Eb△ C-7

B Bb-7 Eb7 Bb-7 Eb7 Bb-7 Eb7 E-7 A7(b5)

Bb-7 Eb7 Bb-7 Eb7 Bb-7 Eb7 Gb7b9 F7b9 Bb7(b5) /

A3 Eb△ C-7 (3) Eb△ C-7 (3) Eb△ / C-7 Eb△ Eb△

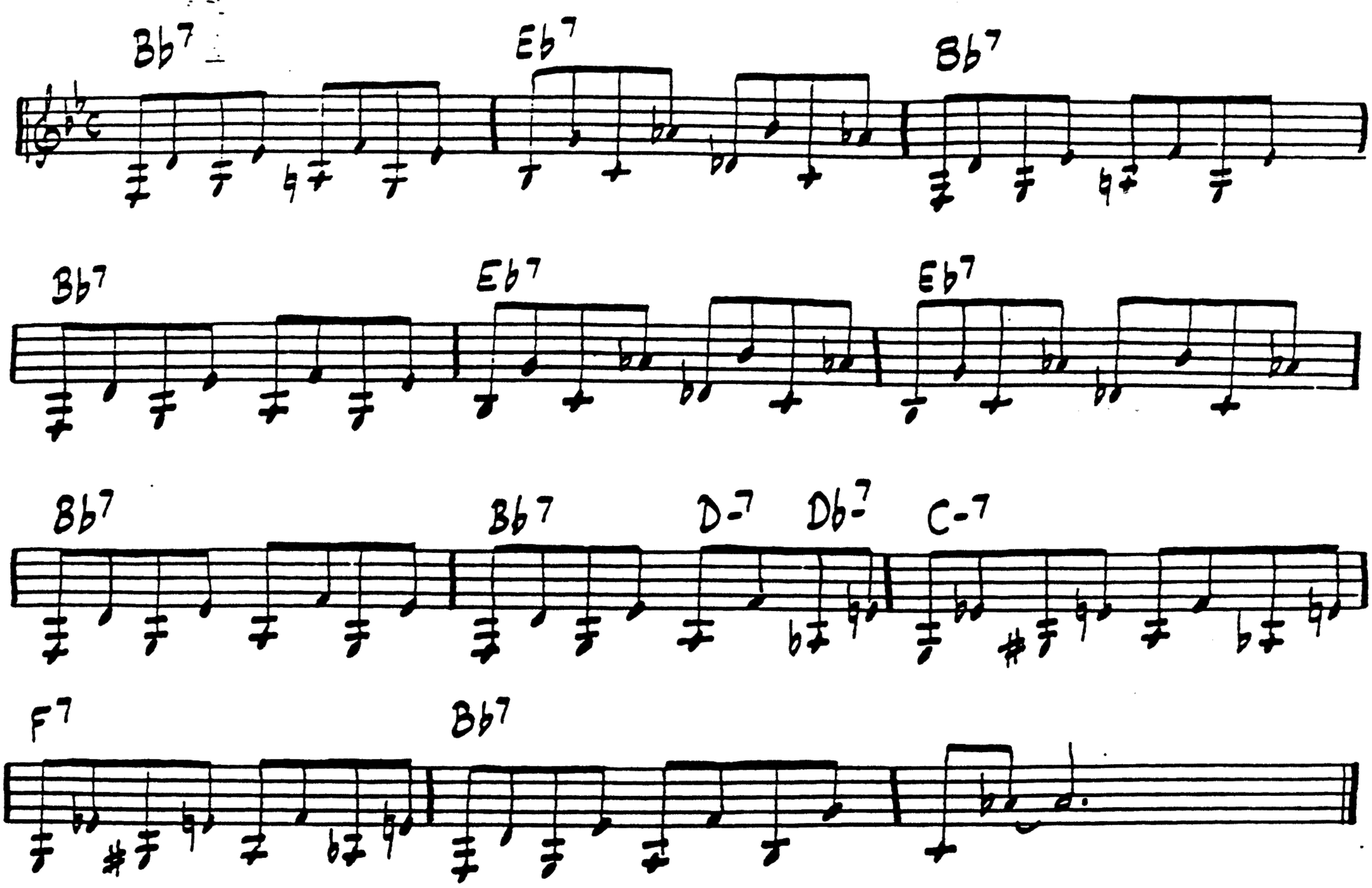
(SOLOS: A-A-B-A)

OCT 5.54

TH. MONK

38

MISTERIOSO



NOV 15 21
AUG 7 55

MONK'S DREAM

TH. MONK

39

A | C^{Δ} | F^{7} | $B\flat^{7}(\flat5)$ | C^{Δ} | F^{7} |

$B\flat^{7}(\flat5)$ | C^{Δ} | F^{7} | B^{-7} | $B\flat^{7}$ |

1. $A^{7}(\flat5)$ $A\flat^{7}(\flat5)$ $G^{7}alt$ | 2. $A^{7}(\flat5)$ $A\flat^{7}(\flat5)$ $G^{7}alt$ |

B | C^{7} | % | G^{-7} | % |

$D\flat^{6}$ | C^{7} | $D\flat^{6}$ | C^{7} | $D\flat^{6}$ | C^{7} | $D\flat^{\Delta}$ |

A | C^{Δ} | F^{7} | $B\flat^{7}(\flat5)$ | C^{Δ} | F^{7} | $B\flat^{7}(\flat5)$ |

C^{Δ} | F^{7} | B^{-7} | $B\flat^{7}$ | $A^{7}(\flat5)$ $A\flat^{7}(\flat5)$ | $G^{7}(\flat5)$ |

Coda

MONK'S MOOD

TH. MONK

40

A F-7 | 8b7 | C△ | C△ | D∅ | G7alt

Db△ | (C B) Bb7(b9) | A7(b9) | E7(b9) | Eb7(#9)

1. A-7/D | B-7/E | D-7 | Bb7 | 2. Ab7+ | G7 | Db△

B G-7/C | C7(b9) | G-7/C | F#-7 | F#-7 | B7(b9) | E6

A∅ | Ab7 | D-7/G | Ab° | A∅ | F7alt | F-7 | Eb-7 | D-7 | Bb7alt

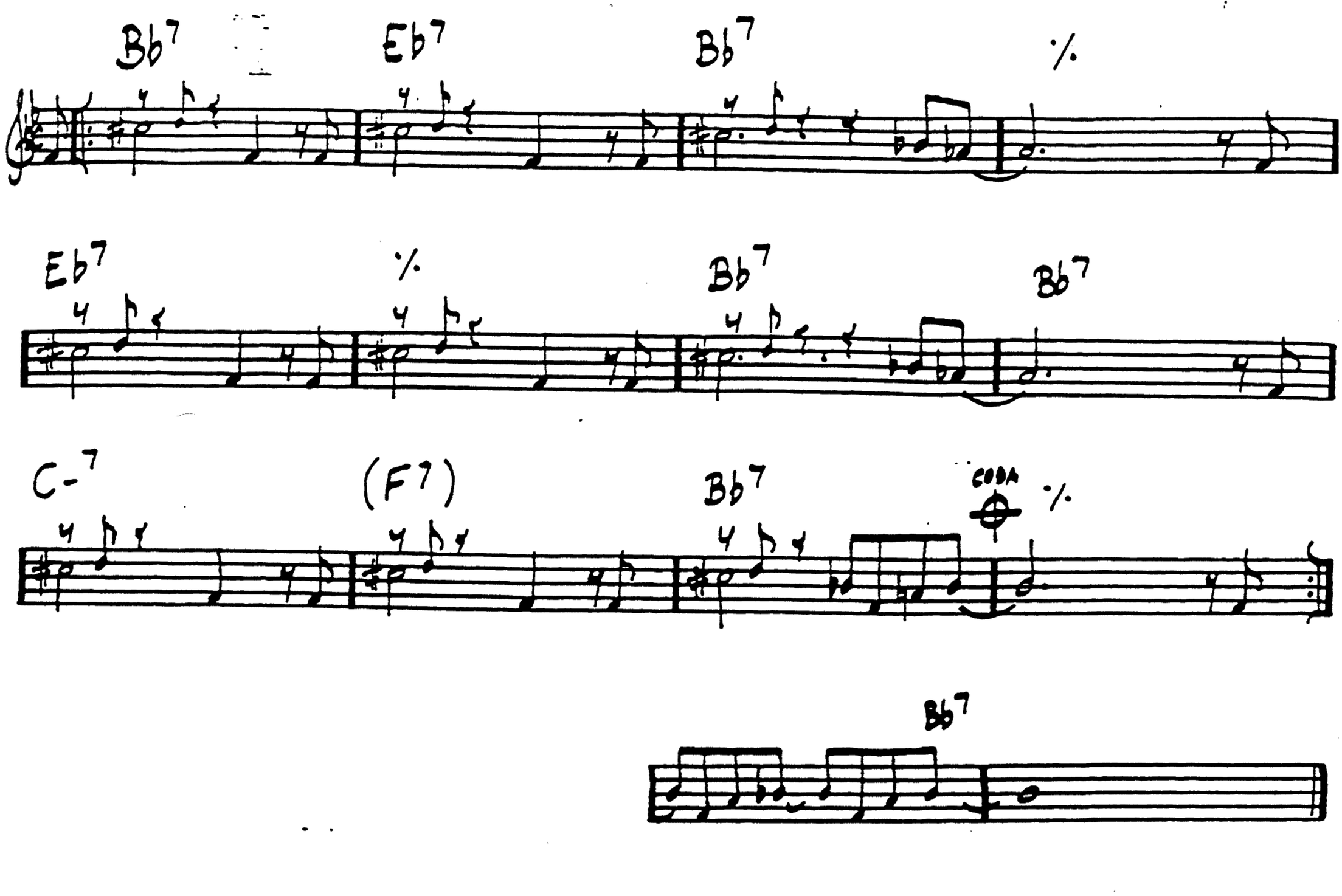
A F-7 | Bb7 | C△ | C△ | D∅ | G7alt | Db△ | (C B)

Bb7(b9) | A7(b9) | E7(b9) | Eb7(#9) | Ab7+ | G7 | Db△

TH. MONK

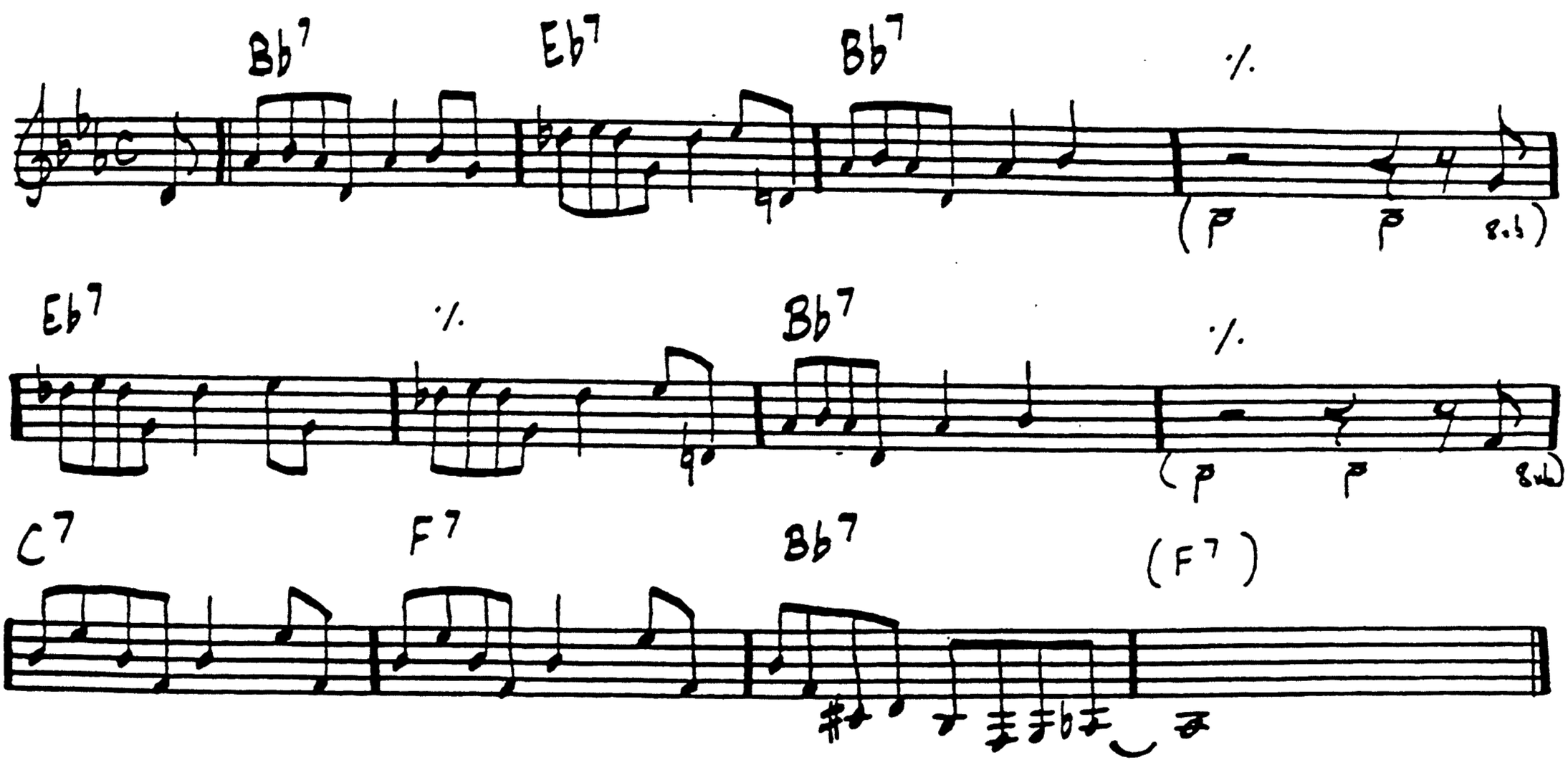
41

MONK'S POINT



TH. MONK

NORTH OF THE SUNSET

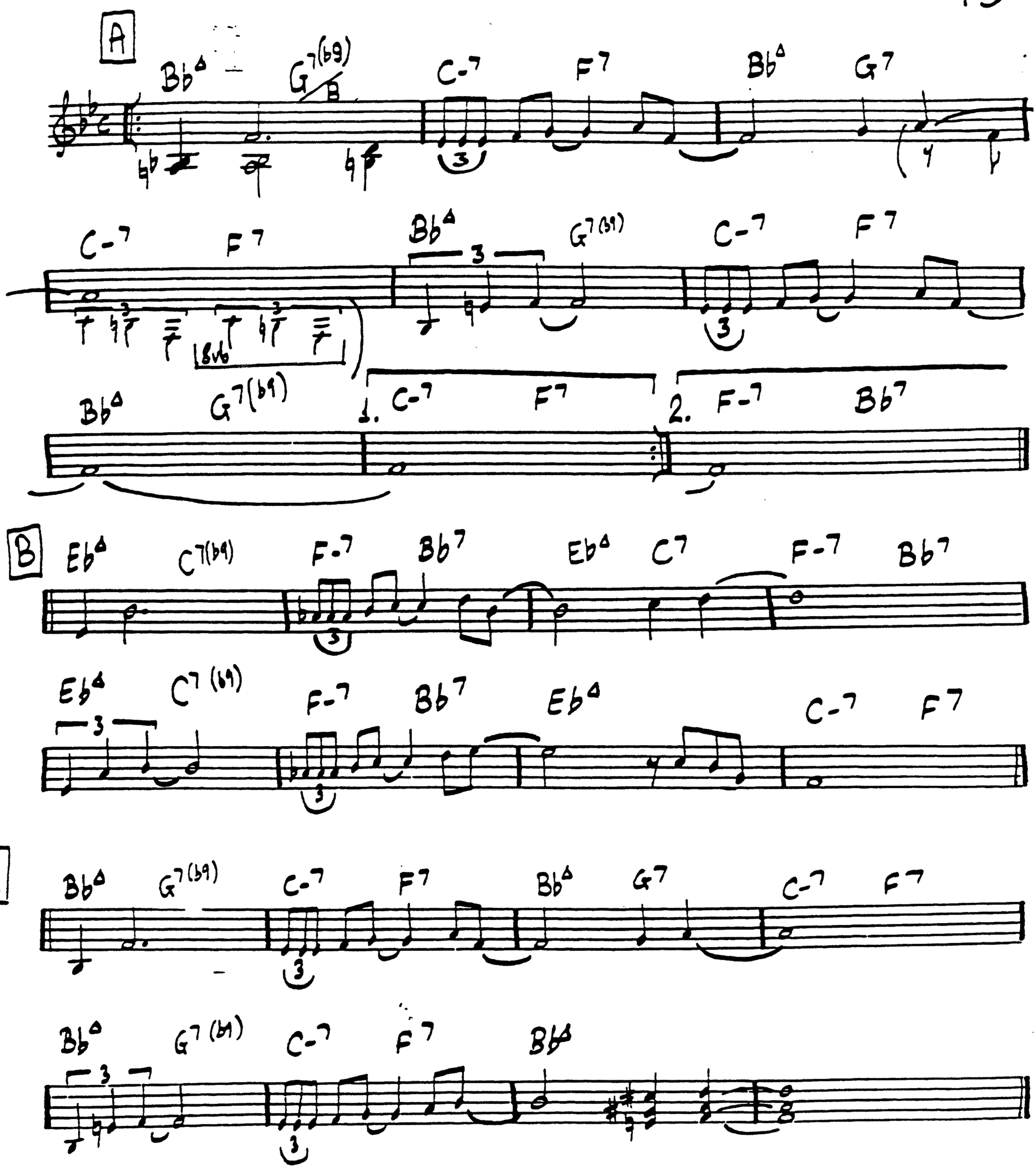


OCT 31 1960

NUTTY

TH. MONK

43



SEP 22·54
NOV 15·71
AUG 7·58

SL

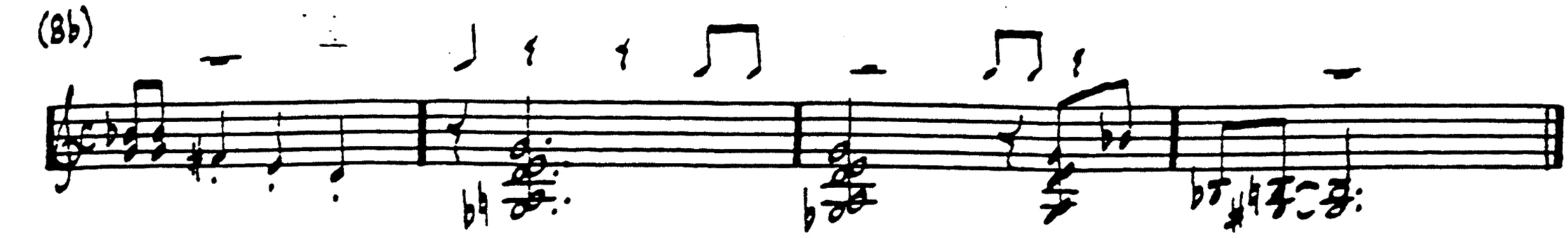
TH. MONK

OFF MINOR

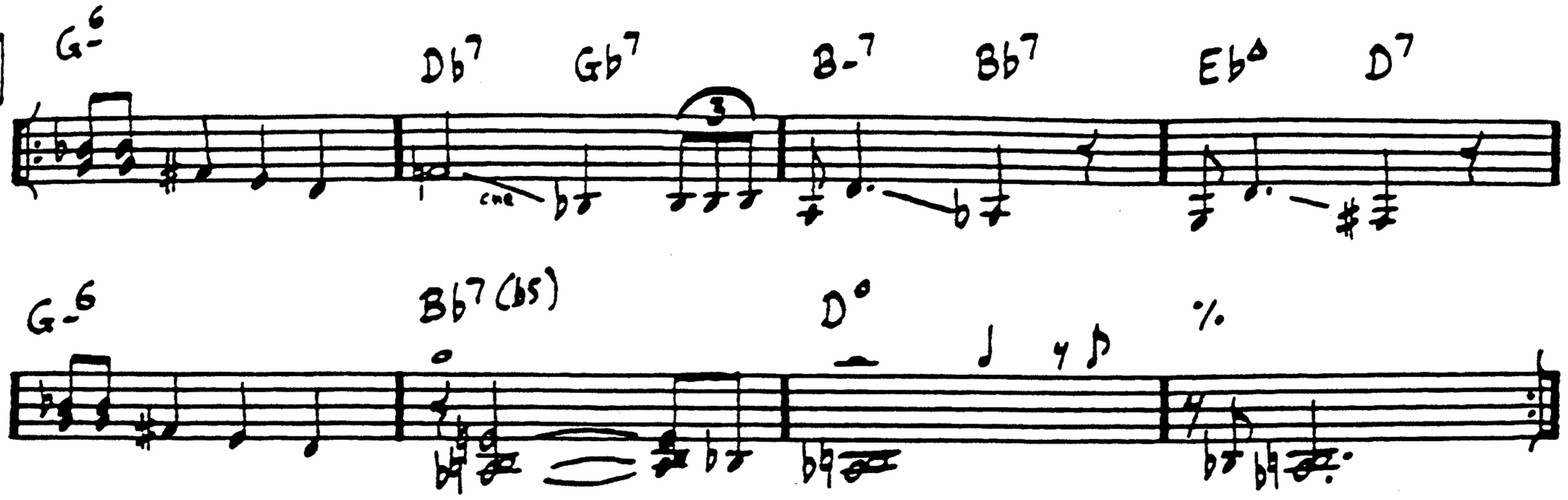
44

(INTRO & CODA)

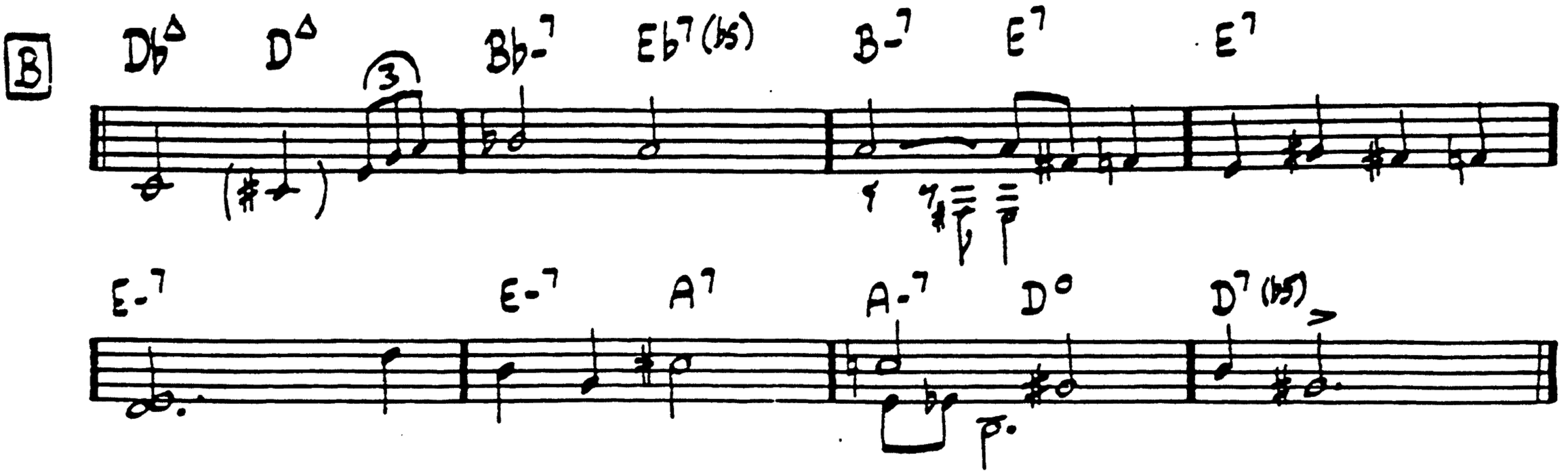
(Bb)



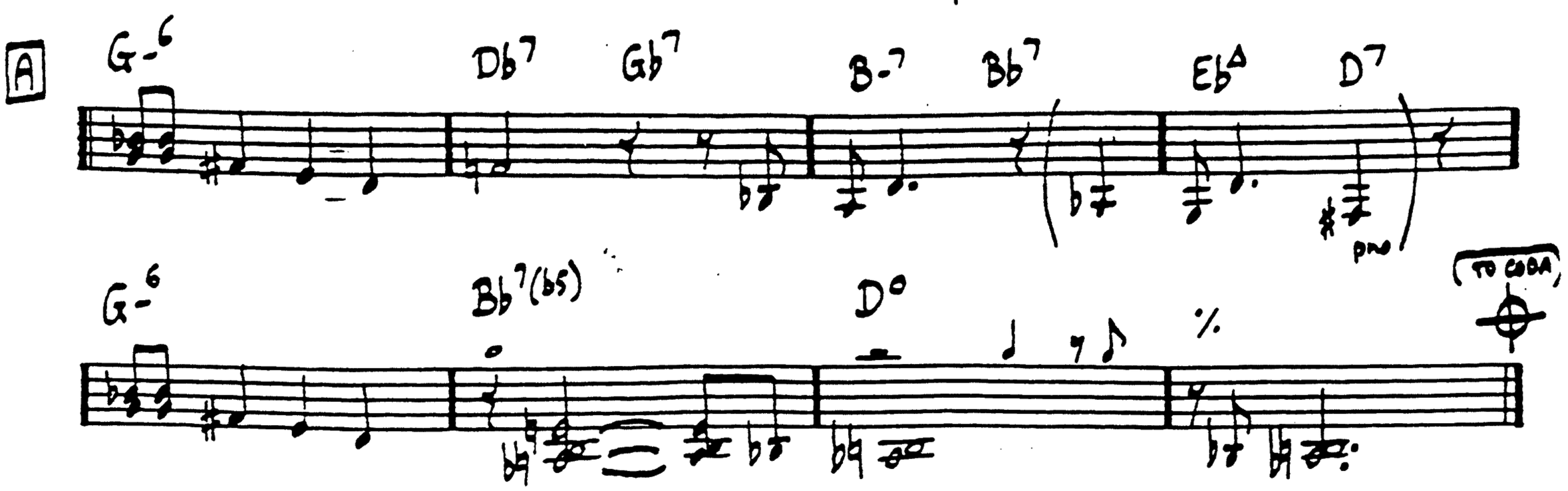
A



B



A

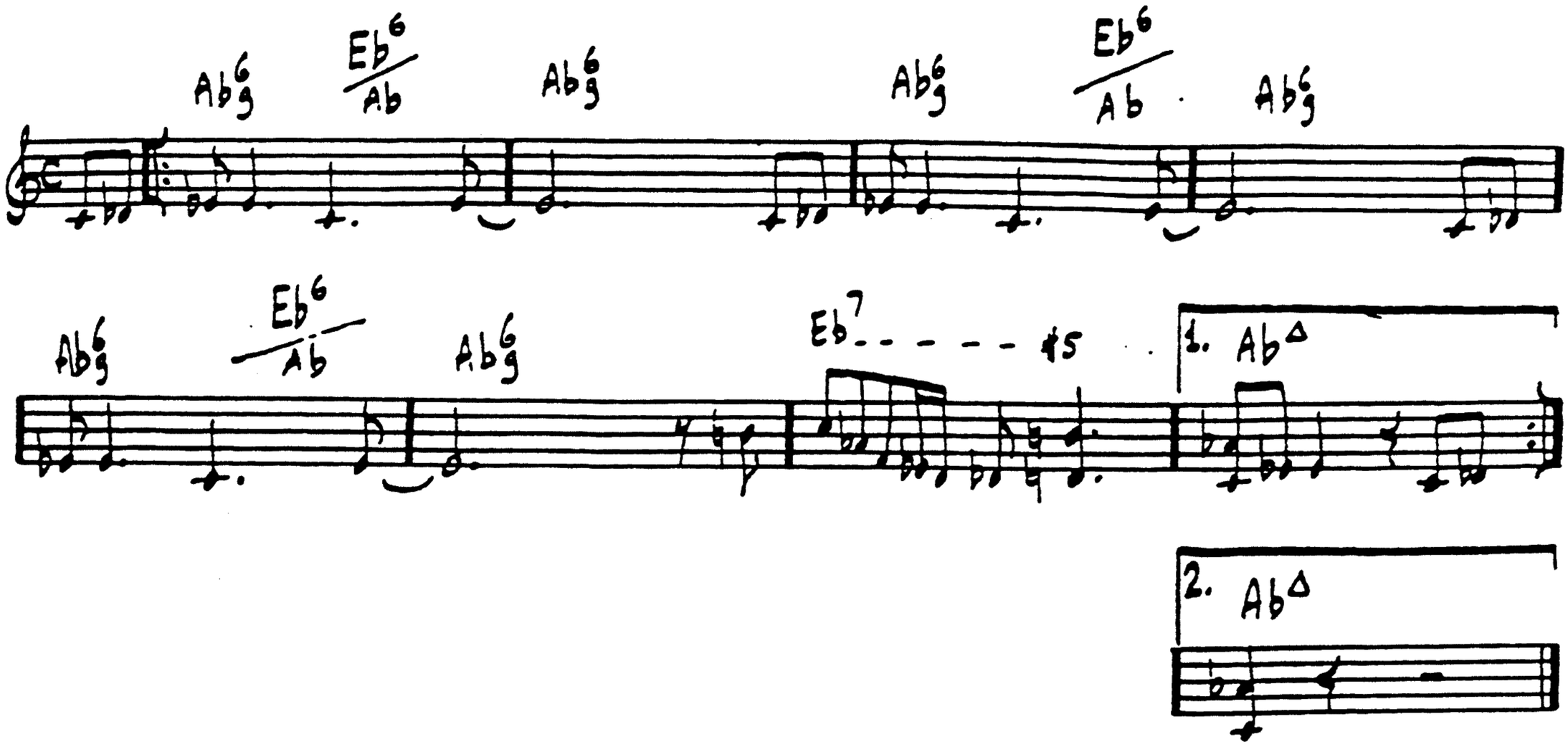


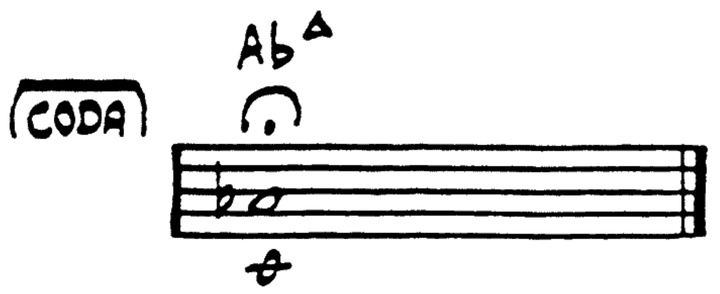
INTRO + FIRST A: JUN 26·57 (FEB 28 57)

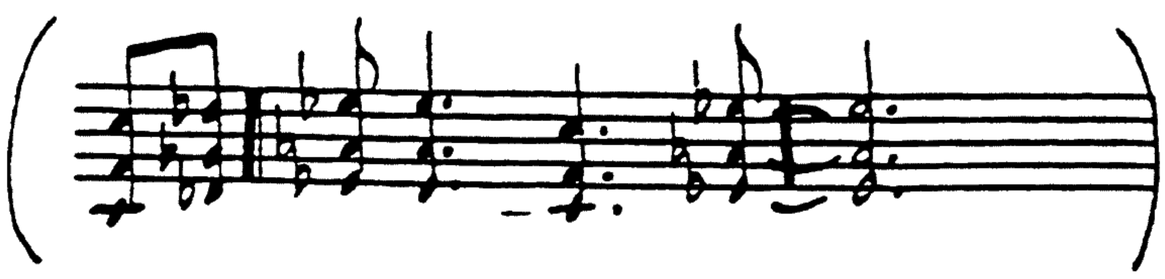
LAST A: APR 18·61 (w. SAX)
JUN 7·54

OSKA-T

TH. MONK





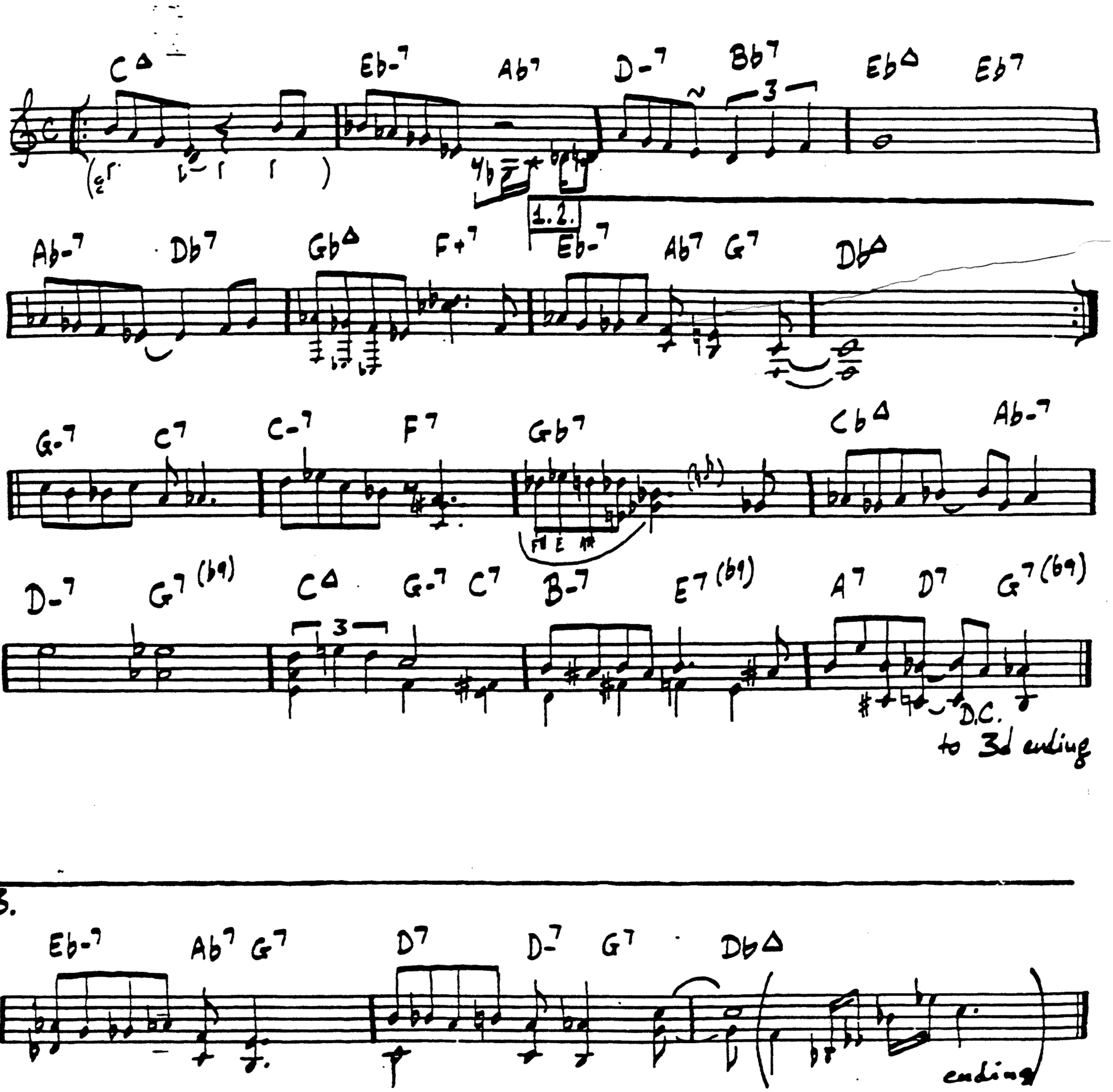


[PNO 2x
BASS 2x
SAX 2x] (SOLOS: Ab7)

PANNONICA

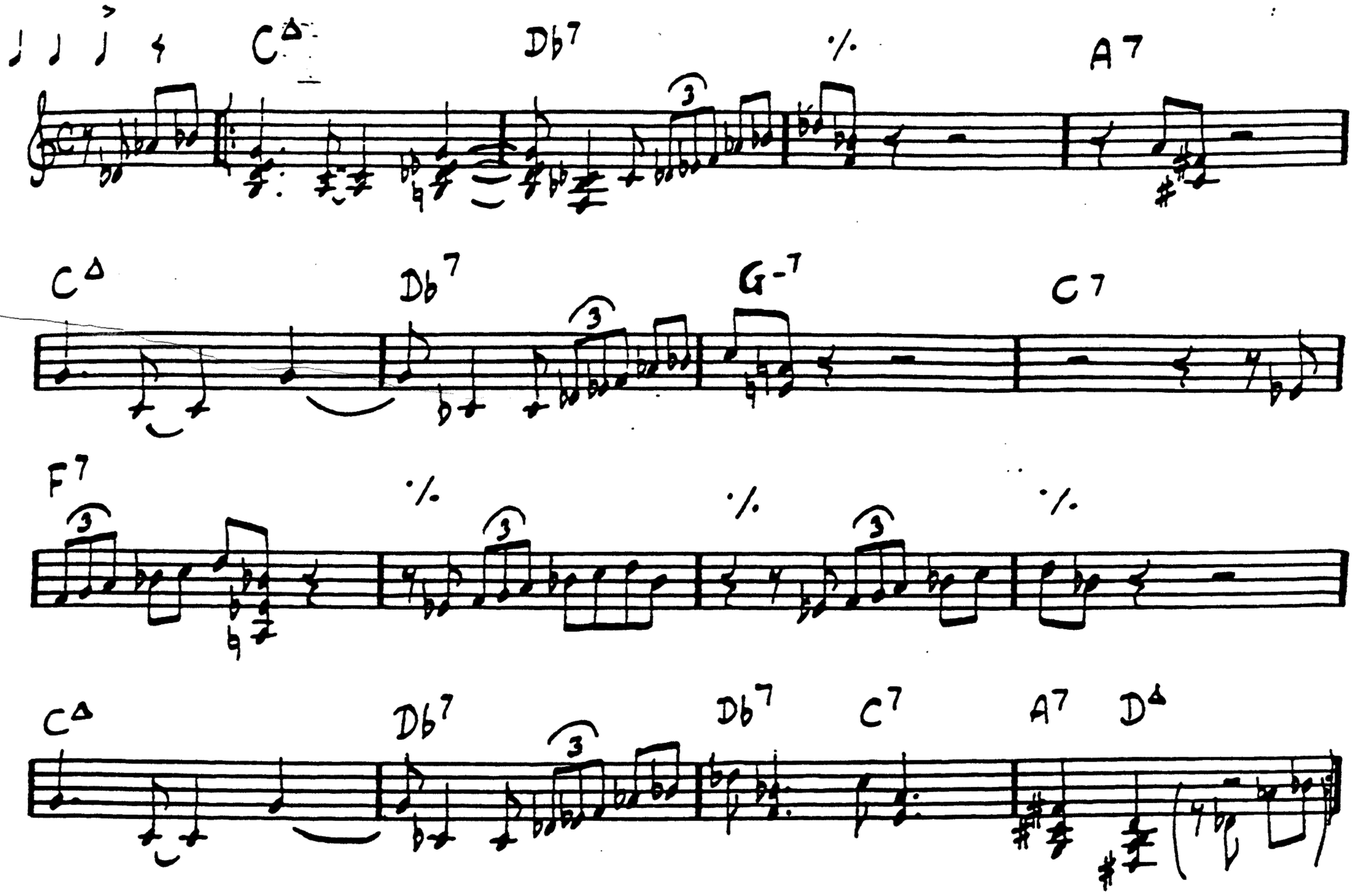
TH. MONK

46



TH. MONK

PLAYED TWICE



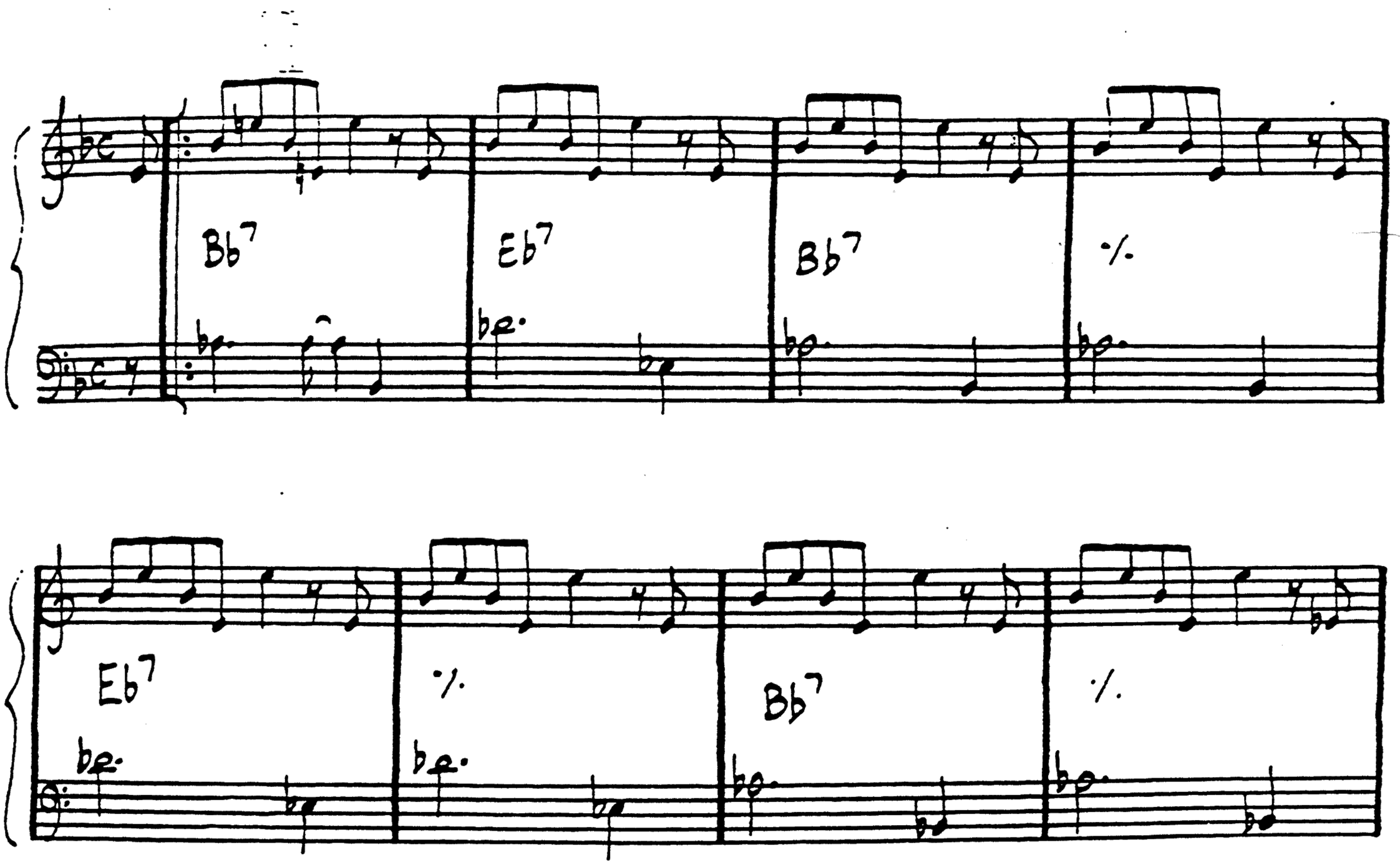
JUN 1·59

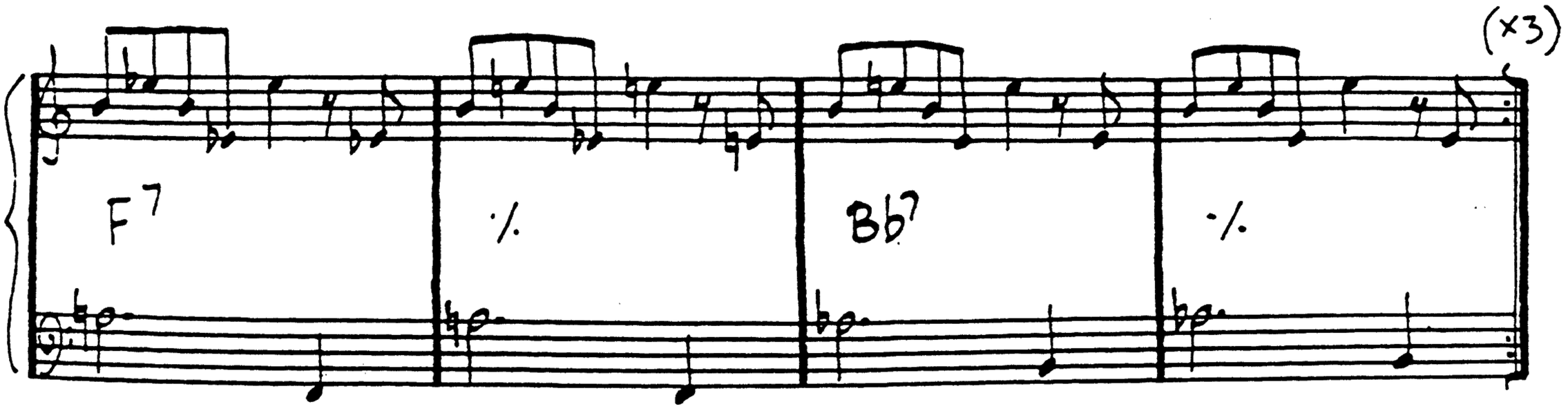
RAISE FOUR

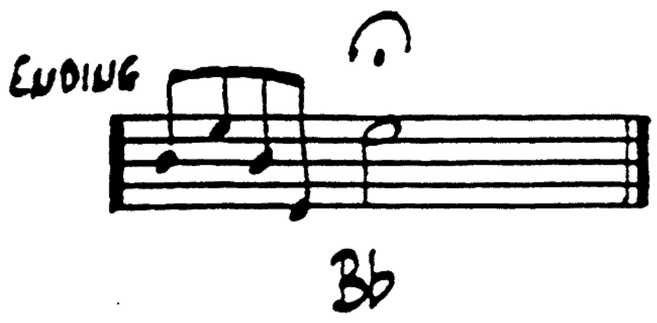
TH. MOUK

48

(♩=144)



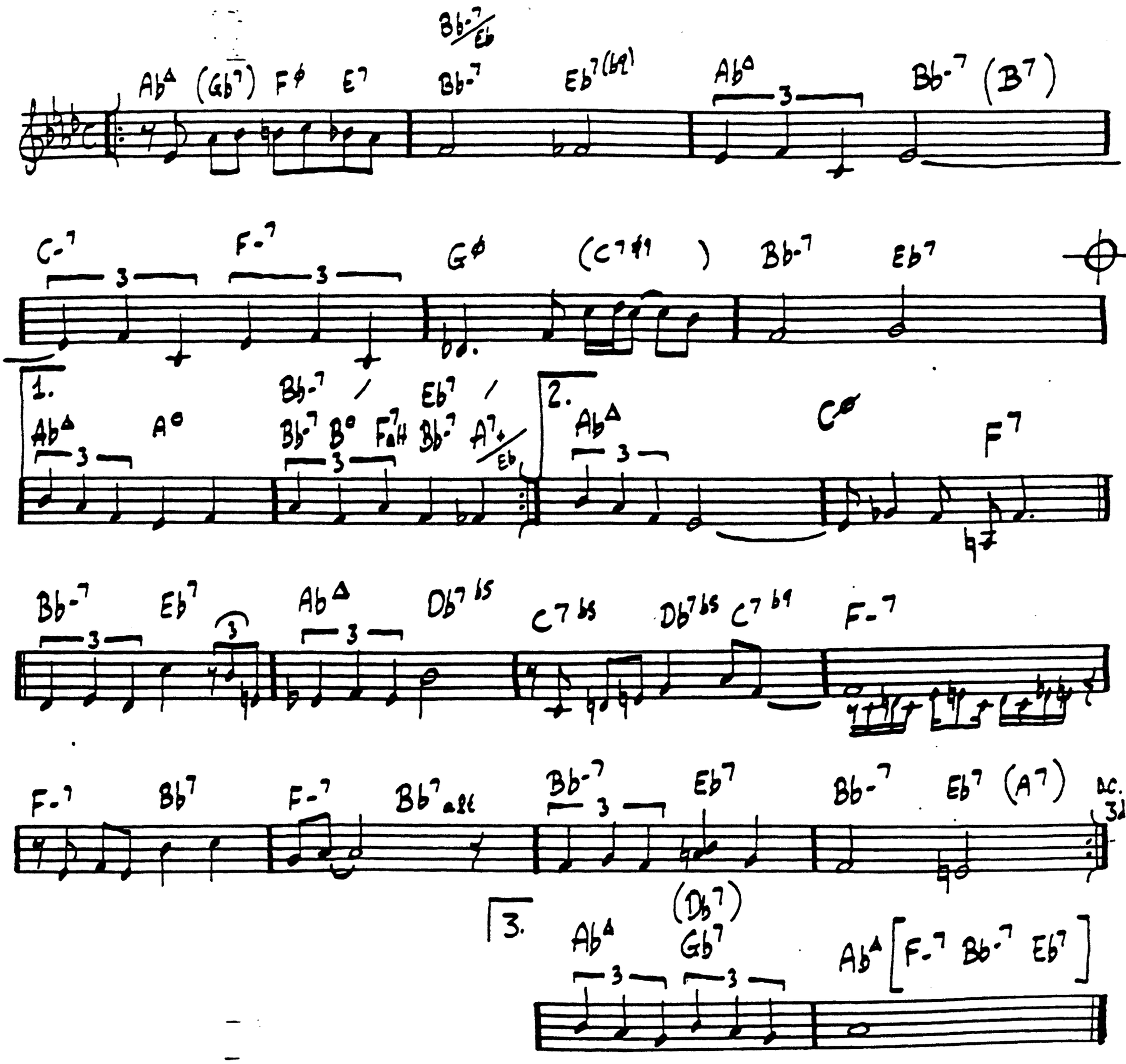




24-2-68

REFLECTIONS

TH. MONK

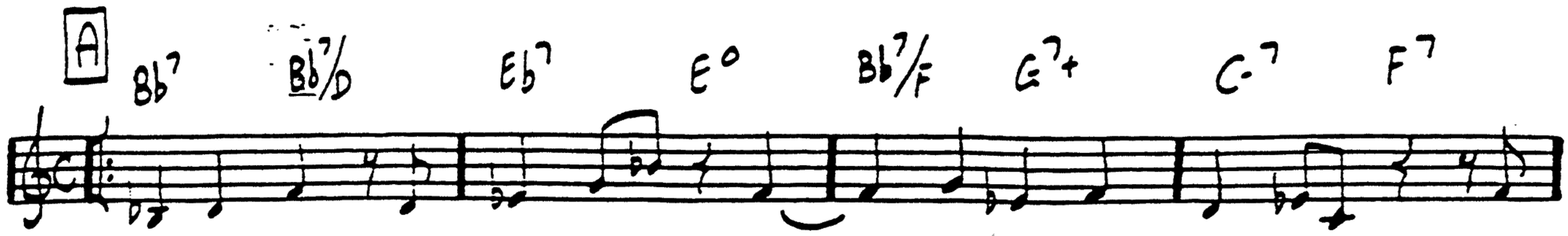


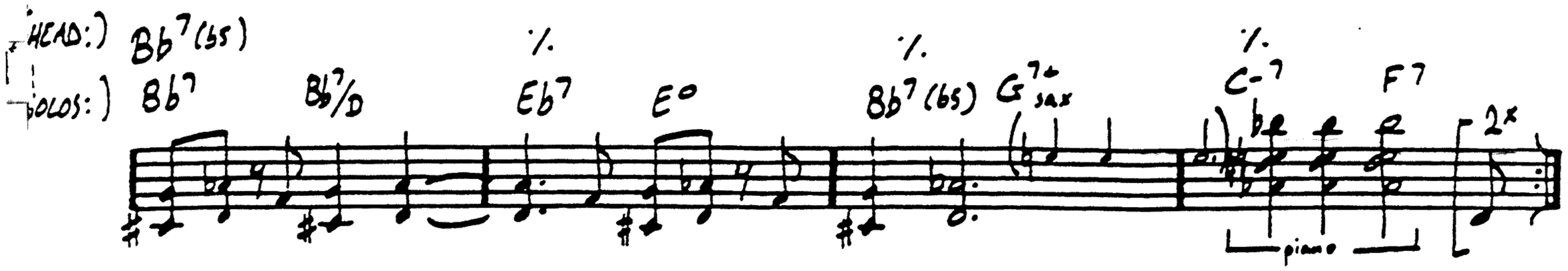
JUN 7 54
OCT 22 59

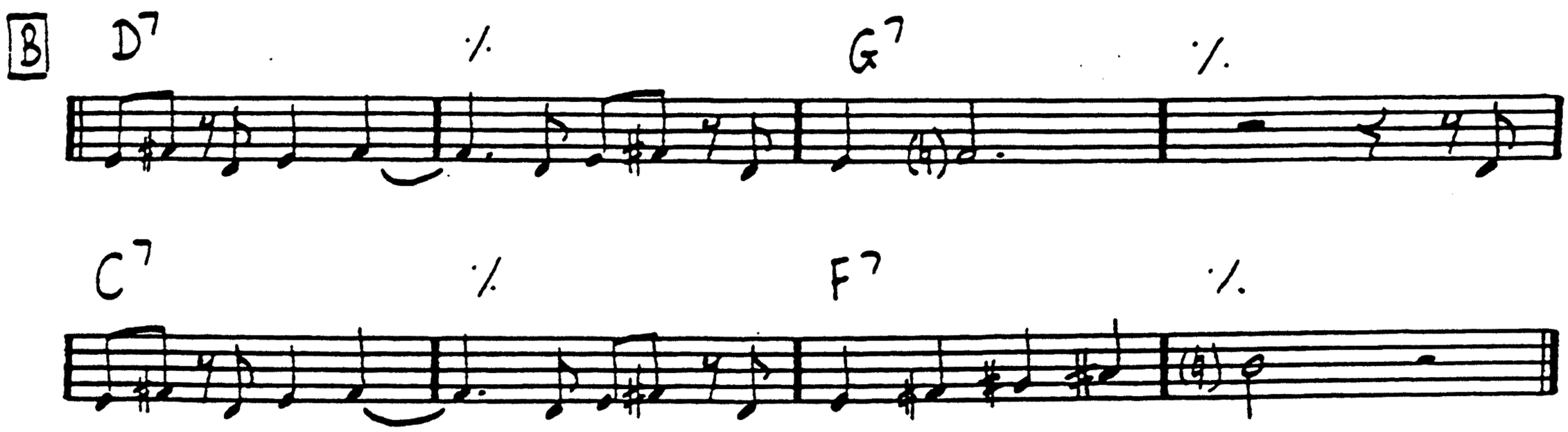
RHYTHM-A-NING

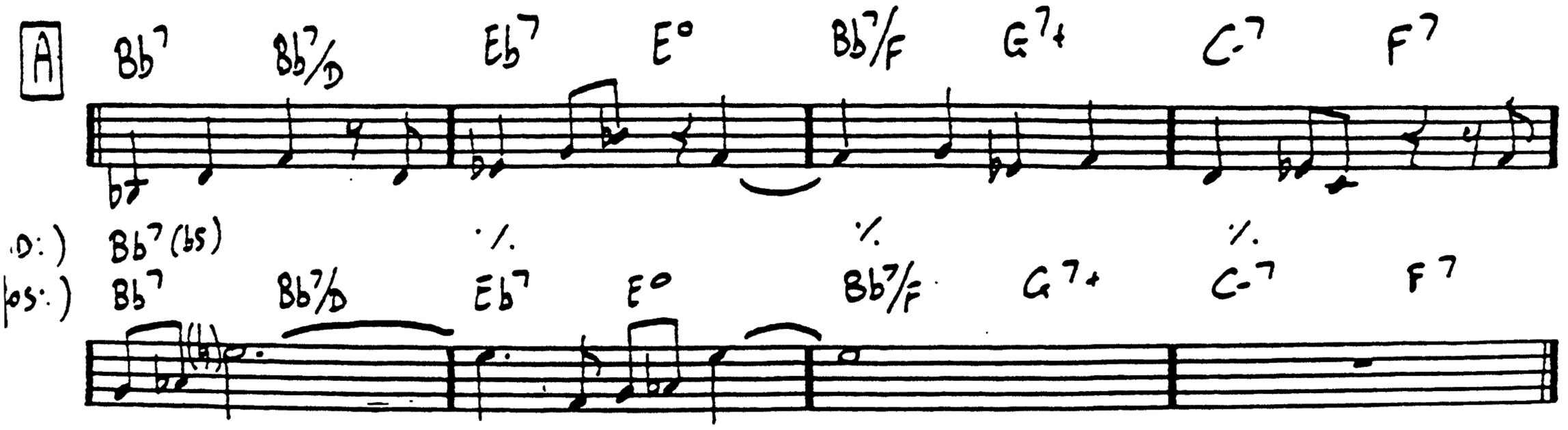
TH. MONK

50









AUG 12·57* → LAST A
AUG 7·58
FEB 28·59
APR 18·61
APR 21·61

(* Also, 16 BAR B Section.....)

'ROUND MIDNIGHT

TH. MONK

(p.2)

51

A Eb-7 /D /Db /Db C∅ / Ab-7 Db7b9 (C∅) Eb-6 B-7 E7 Bb-7 Eb7

Ab-7 Db7 Gb6 → D7 Eb-7 → Ab7 1. C∅ F∅ / / Bb7

2. C∅ F7 Bb7sus4 Eb9 (b5)

B C∅ F7 (b9) Bb7 C∅ F7 (b9) Bb7

Ab-7 / F7 Bb7 C∅ F7 Db6 B6 Ab-7 / F7 Bb7

A Eb-7 /D /Db /Db C∅ Ab-7 (Db7b9) (C∅) Eb-6 B-7 E7 Bb-7 Eb7

Ab-7 Db7 (Gb6 D7) Eb-7 Ab7 C∅ F7 Bb7sus4 Eb9

PR 29.60
UN 7.54
PR 5.57
PG 13.57
CR

RUBY, MY DEAR

TH. MONK

52

(INTRO) E 9,11 | F#9 | B7(b9) | Bb7(b9)

A | F-7 | Bb7(b9) | Eb△ | (F-7 F#-7 G-7 Ab A) | Bb) | G-7 | C7(b9) | F△ | (PIANO) G-7 | G#-7 | A-7

Bb-7 | Eb7(b9) | Ab△ | C-7 (F7) | Bb-7 | A6 | 1. B-7 / Bb7 | Bb7#5 | 2. B-7 | Bb7(b5)

B | A△ | F#-7 | B-7 | E7(b9) | A9 | Bb9 | B° / /

C- | C-△ | C-7 | C-△ | D7 | Eb7 | Ab9 | Eb7(#9)

A | F-7 | Bb7(b9) | Eb△ | (F-7 F#-7 G-7 Ab A) | Bb) | G-7 | C7(b9) | F△ | G-7 | G#-7 | A-7

Bb-7 | Eb7(b9) | Ab△ | C-7 | (F7) | Bb-7 | E7 sus4 | (TO CODA) | F#9 | B7(b9) | Bb7(b9)

(CODA) | F#9 | B7(b9) | Bb7(b9) | A7 (WHOLE TONE) | Ab7 | Db6

ritard

MAR 2 65 } SOLO
OCT 21 59 }
NOV 15 ?? } TRIO
OCT 24 47 }
JUN 26 57 } QUARTET
.... <3 }

SHUFFLE BOIL

TH. HOUK

5

(BASS INTRO) + (CODA)

A

Eb7 Ab7 G7

B C7 B7 Bb7 A7

D-7 G7 G-7 C7

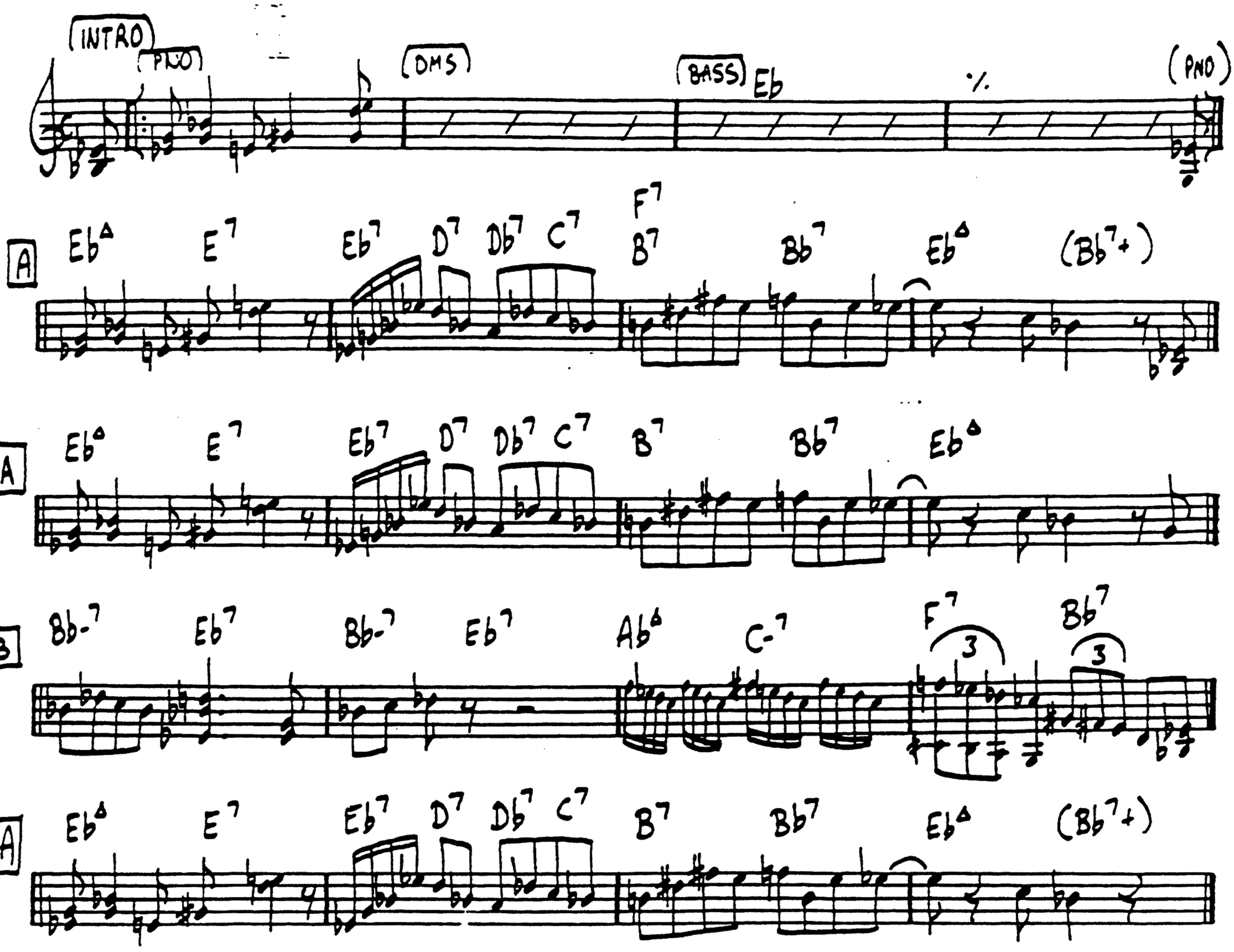
A

(JAN. 29 54)

54

SIXTEEN

TH. HONK



MAY 30, 1952

TH. MONK

SKIPPY

55

D7 G7(#9 #5) C7(b9 #5) F7(b9 #5) Bb7 A7 Ab7 G7(#5)

Gb7 F7(b9 #5) Bb7 A7 Ab7(#5) G7(#5)

Gb7 F7(#5) E7(b5) Eb7(b5) Ab7 G7(b5) Gb7(b5) F7(b5)

Bb7 A7 Ab7 G7 Gb7 B7 E7(b9 b5) A7(b9 b5)

D7 G7(#9 #5) C7(b9 #5) F7(b9 #5) Bb7 A7 Ab7 G7(#5)

Gb7 F7(#5) Bb7 A7 Ab7 G7 Gb7

Db7 C7 B7 Bb7 A7 Ab7 G7 Gb7 B7(b5) Bb7(b5) A7(b5) Ab7(b5) G7(b5) Gb7(b5) F7(b5) E7(b5)

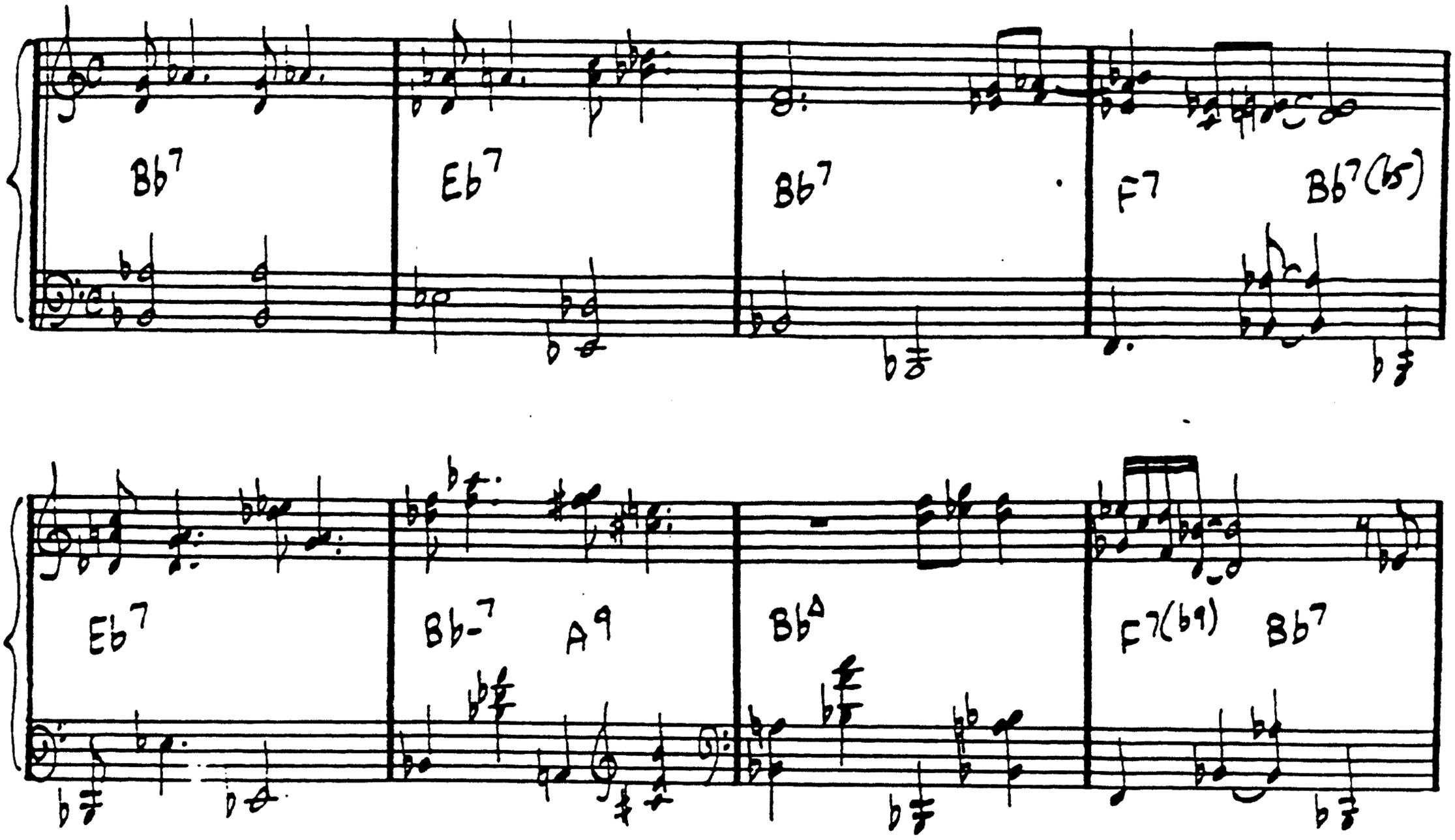
Eb7(#5) % % Ab△

ending

SOMETHING IN BLUE

56

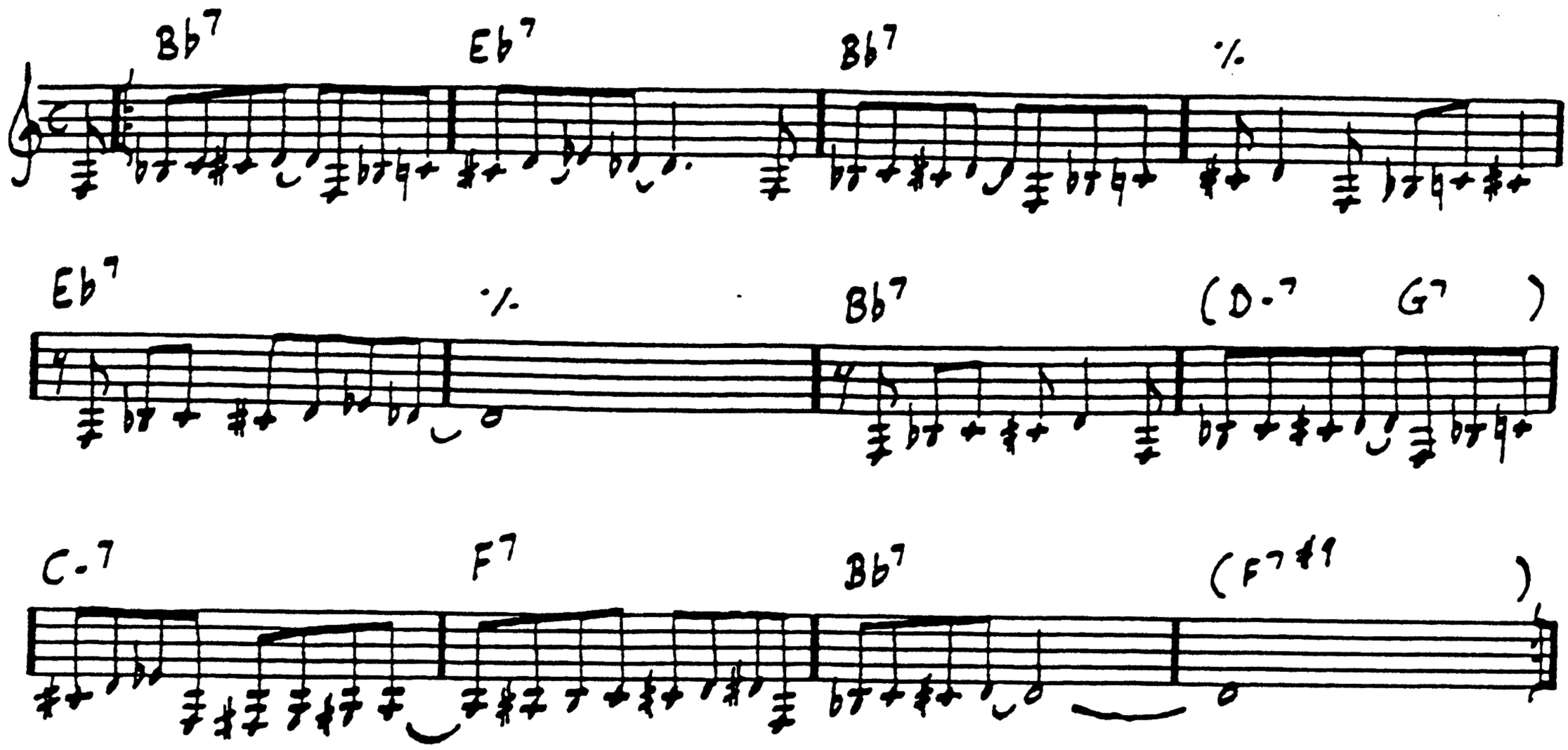
TH. MONK



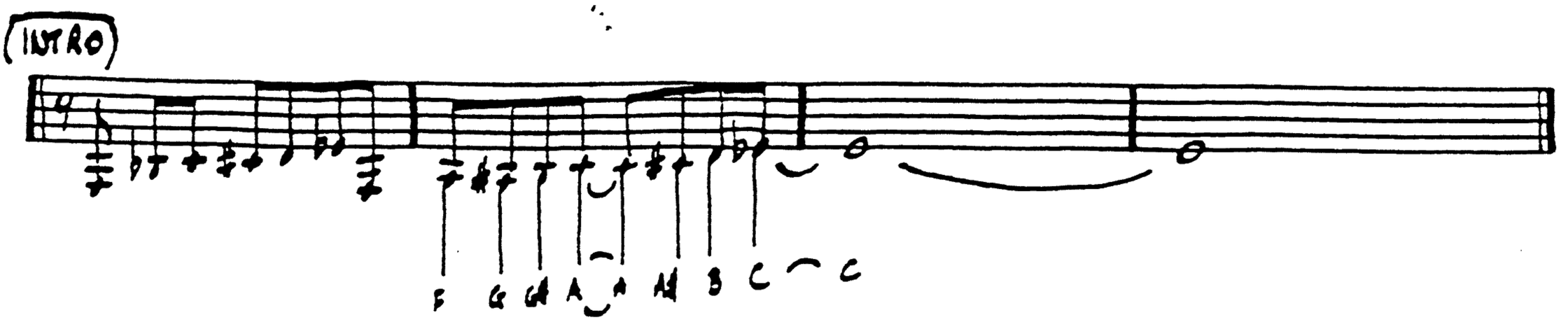
STRAIGHT, NO CHASER

57

TH. MONK



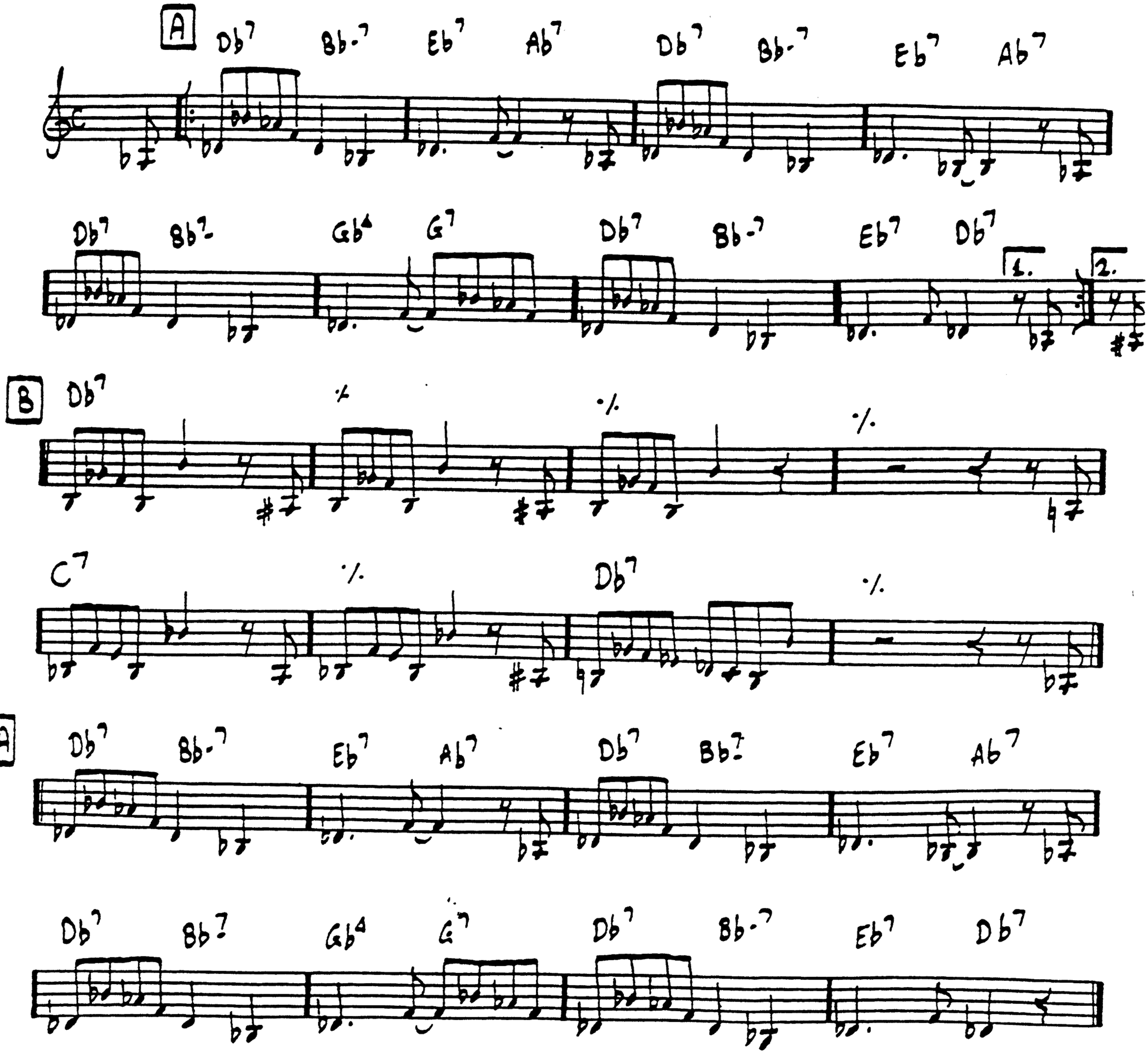
(INTRO)



NOV 19 65
AUG 2 67
JUN 2 67

STUFFY TURKEY

TH. HONK



FORM: A-A-B-A

TEO

TH. MONK

59

(INTRO)

F#7

A

B-7 F#7(#5) B-7 F#7(#5)

B-7 F#7(#5) B-7 C#-7 F#7

B

E-7 F#7 E-7 F#7

E-7 F#7 G7 F#7

A

B-7 F#7(#5) B-7 F#7(#5)

B-7 F#7(#5) B-7 C#-7 F#7

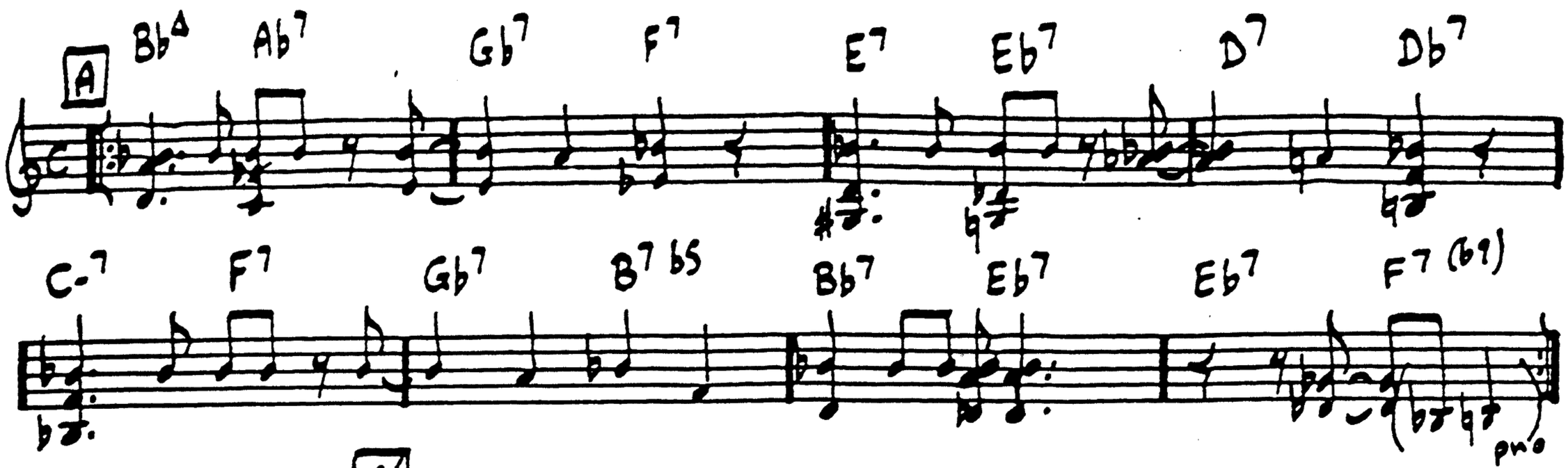
AR 64

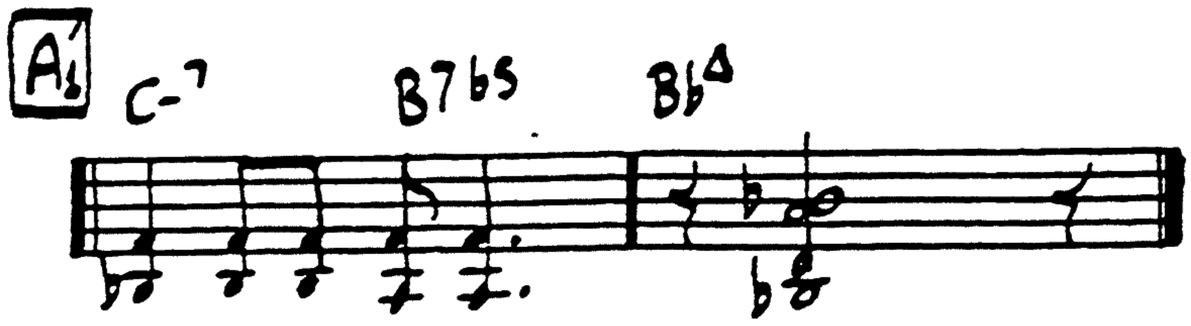
SOLOS: A-B-A

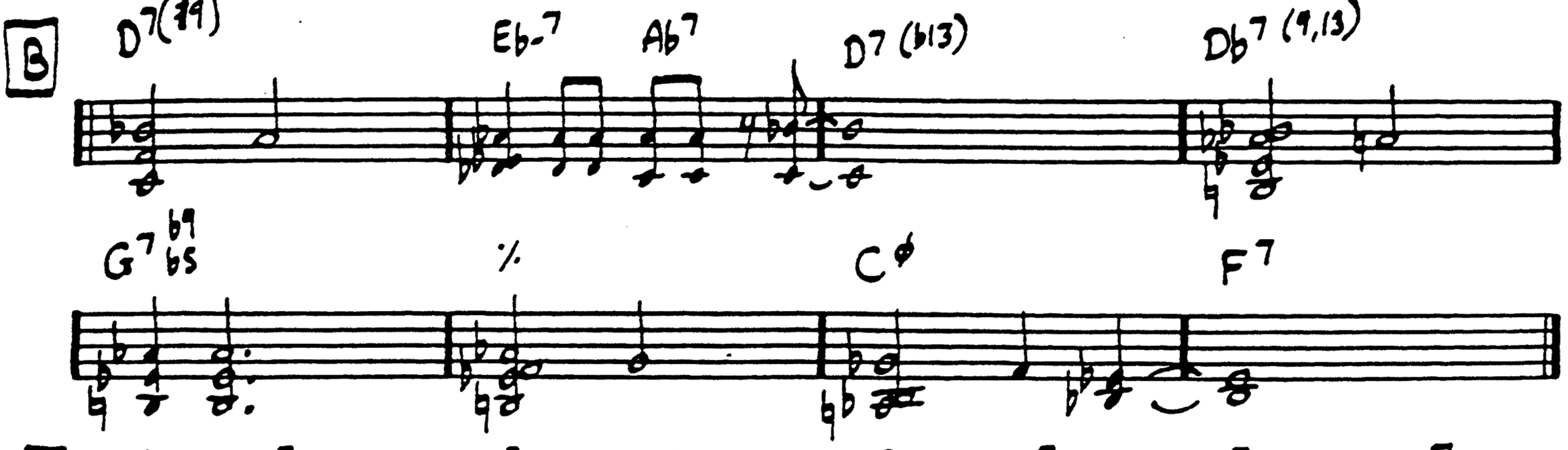
THELONIOUS

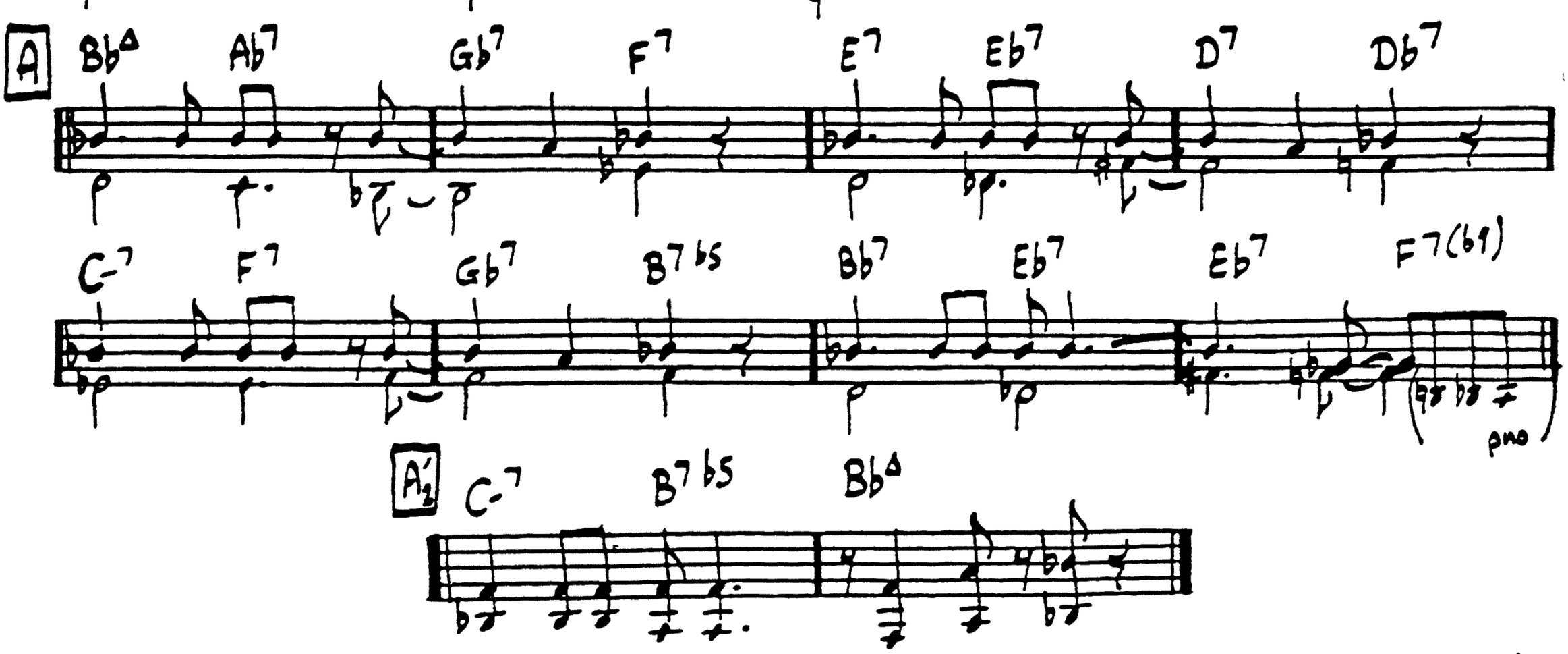
TH. MONK

6C









SOLOS: ENTIRE FORM

INTRO: 10 BARS: A + A'2

Last A: horn line

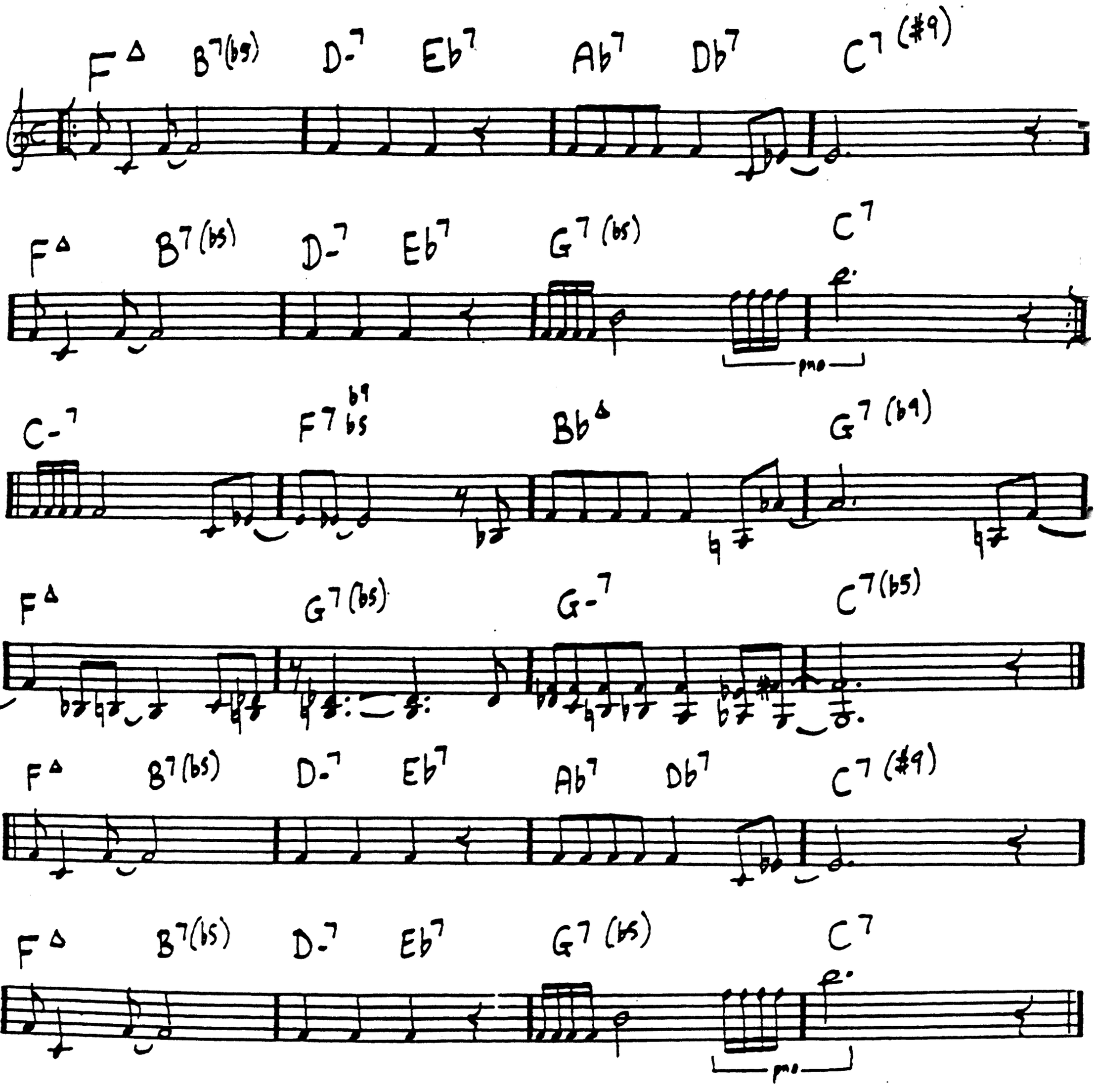
FEB 28·59

FEB 24·68

THINK OF ONE

TH. MONK

6



NOV 13·53

TRINKLE TINKLE

TH. MONK

62

Bb-7 — 3 — A7 | Ab-7 Db7 | Gb-7 B7

E7 F-7 | Bb7+ | Eb△ | % DRUM FILL

Bb-7 — 3 — 3 — Eb7(b5) | Ab△ — 3 — 3 — G7(b5)

C7(b9) — 3 — | Db7 D7 | Gb7 F7 | F-7 Bb7(b9)

Bb-7 — 3 — A7 | Ab-7 Db7 | Gb-7 B7

E7 F-7 | Bb7+ | Eb△ | %

(INTRO) — 3 — 3 — 3 — 3 — 3 — 3 — 3 — 3 — 3 — 3 —

(1952)

BASS: F♯ G G♯ A A♯ B | B♭ A A♭ G F♯

(1951 5:71 } with $\frac{2}{4}$ bar (headonly)
(1952 5:52 }
(1950 5:50 without $\frac{2}{4}$ (INTRO)

TH. MONK

63

UGLY BEAUTY

(INTRO)

Dϕ G$^{7\,b9}$ Dϕ D$\flat^{\Delta}$ E$\flat^{7}$

(3)

(alt $\flat$ $\frac{\equiv}{\overline{}}$ $\frac{}{\overline{}}$)

E$\flat^{-7\,sus4}$ A$\flat^{7\,b9}$ D$\flat^{\Delta}$ %

(bass *)

A$\flat^{-7}$ D$\flat^{7\,b9}$ B$\flat^{7\,\sharp5}$ B$\flat^{7\,\flat5}$

E$\flat^{-7}$ A$\flat^{7\,\flat5}$ A$\flat^{-7}$ / G^{7} G$^{7\,\flat5}$

(**)

Dϕ G$^{7\,b9}$ Dϕ D$\flat^{\Delta}$ E$\flat^{7}$

(3)

(alt $\flat$ $\frac{\equiv}{\overline{}}$ $\frac{}{\overline{}}$)

E$\flat^{-7\,sus4}$ A$\flat^{7\,b9}$ % D$\flat^{\Delta}$

(**) (*)

8va

ELDIM 4: $\flat$

(1st A only)

DEC 19 62

WELL YOU NEEDN'T

TH. MONK

64

F7 Gb7 F7 Gb7

F7 Gb7 F7 % 1st 2nd

Db7 % D7 %

Eb7 E7 Eb7 D7 Db7 C7 B7 C7

F7 Gb7 F7 Gb7

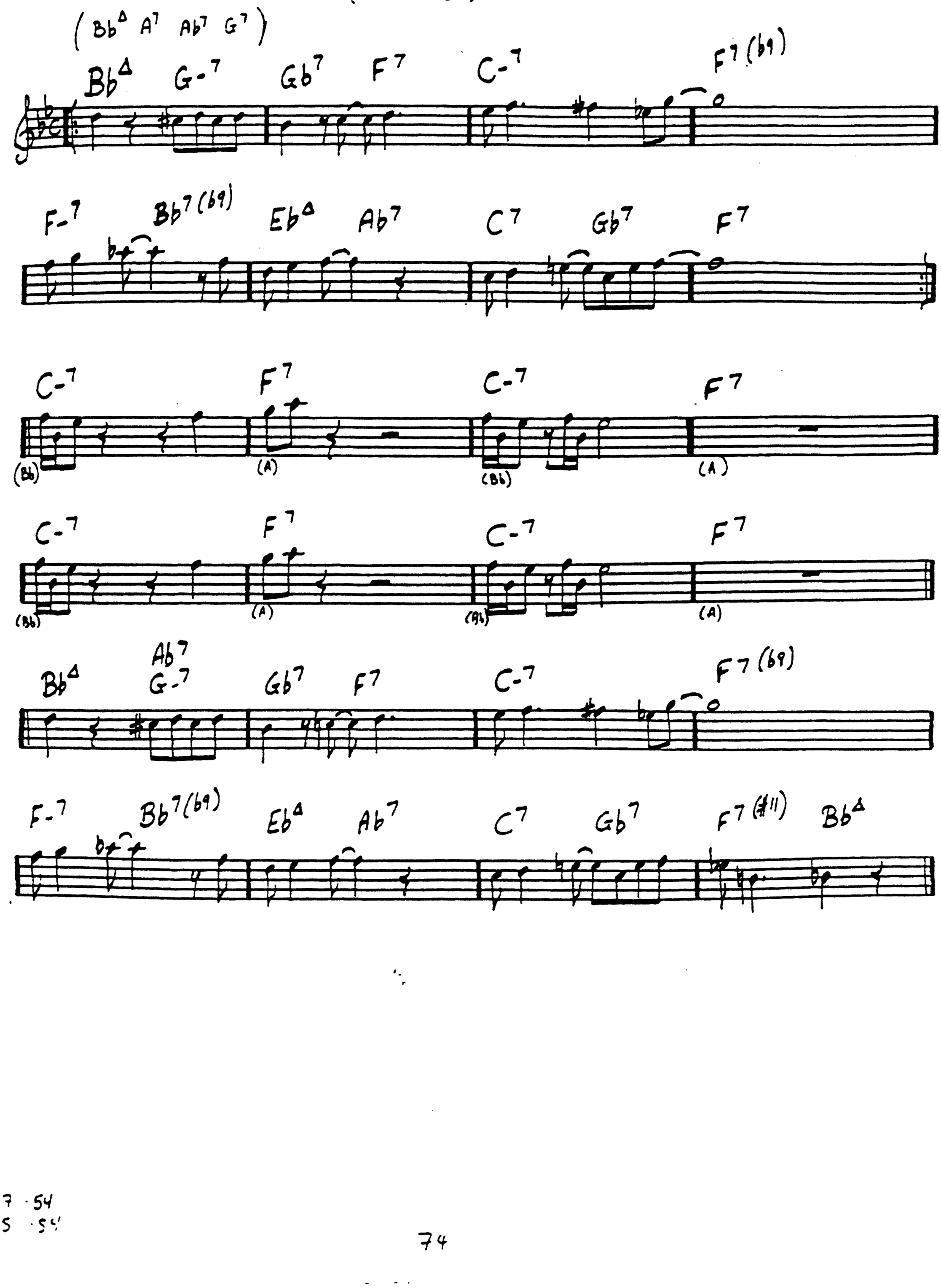
F7 Gb7 F7 %

F7 Gb7 F7 Gb7

F7 Gb7 F7 F7

APR 15·61
JUN 7·54
OCT 2· 63

WE SEE
(MANGANESE)



Dm 7 · 54
C 5 · 54

WHO KNOWS

TH. MONK

♩=250

INTRO

(Db) (C) (B) (Bb) (A) (Ab)

A1

G-7 C7 F△ A-7 Ab-7

A2

G-7 C7 F△ A-7 D7 G7 C7#4

G-7 C7(b13) F△ A-7 D7

G-7 C7 F△ F△ E7(b9)

B

A-7 E7(b9) A△ A7 A6 Ab7(b5)

G7 C7b5 F7 Bb7 Eb7(b5) Ab7 Db7 Gb7

A

G-7 C7 F△ A-7 Ab-7

G-7 C7 F△ (A-7 D7)

1 21 1947

75

TH. MONK

67

WORK

Db7 % Gb7 %

F7 E7 Eb7 A-7 D7(b5) 2x

D-7 G7 G7 C7 %

C-7 F7(b9) E7 A7 Ab7

Db7 % Gb7 %

F7 E7 Eb7 A-7 D7

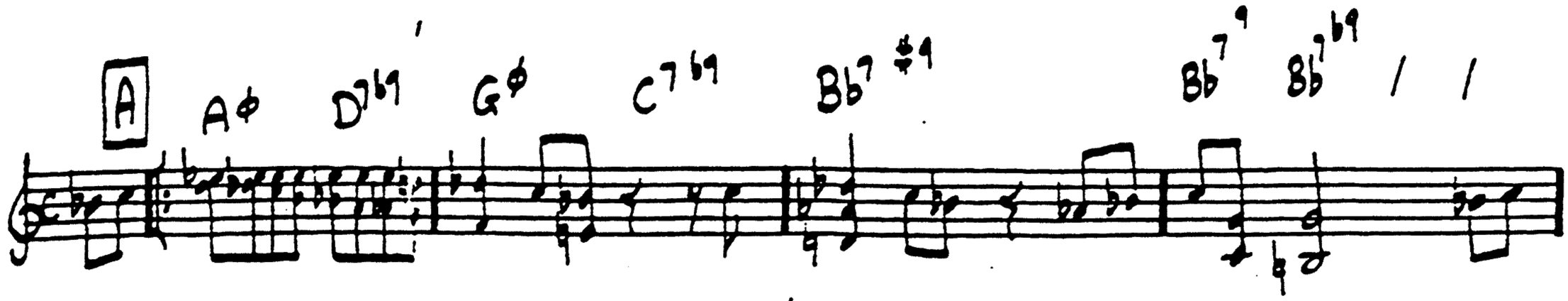
D7 G7 fine

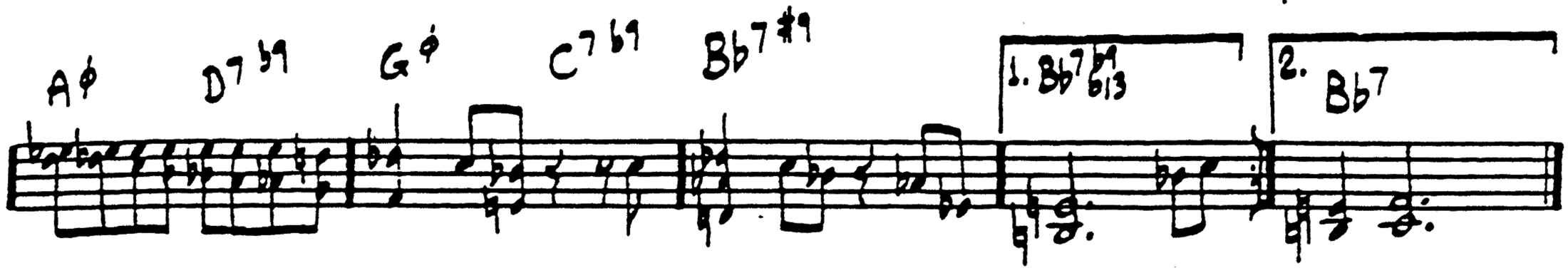
7th X
16th

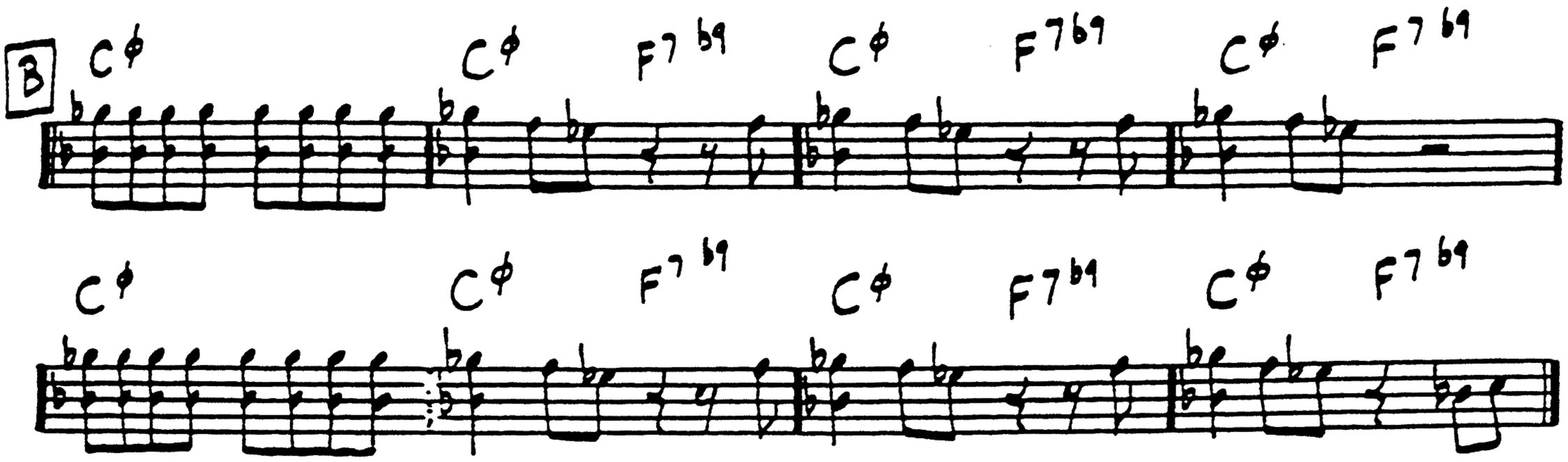
TH. MONK

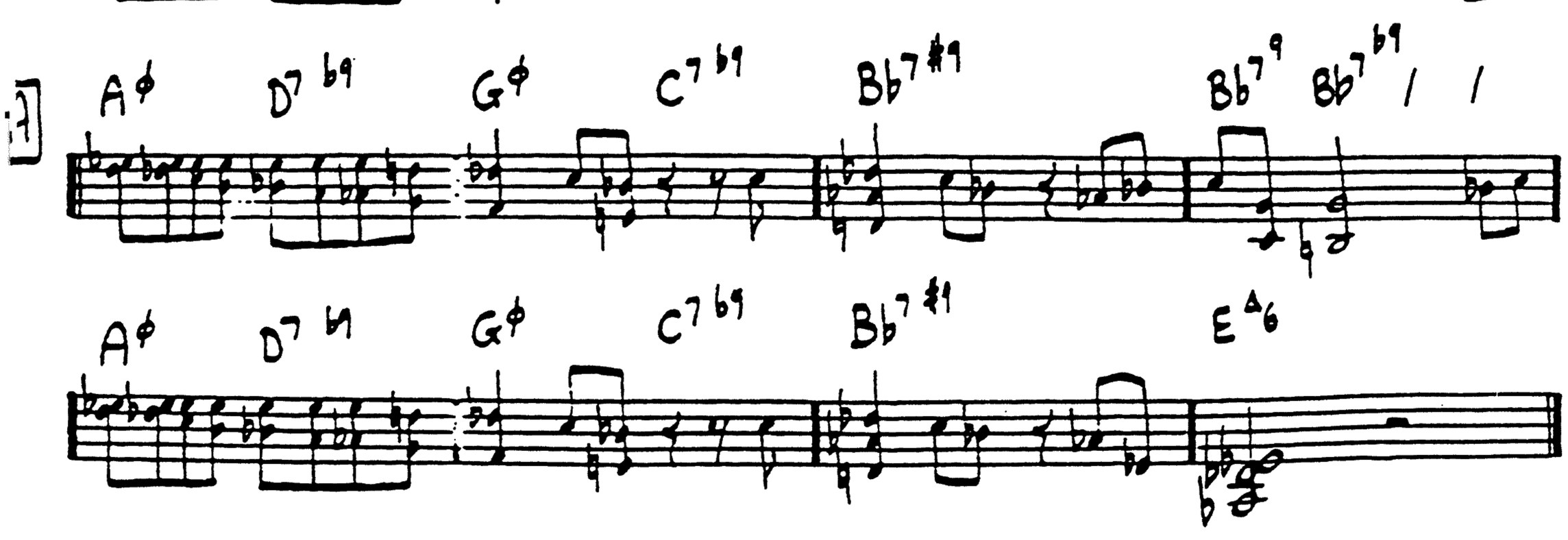
WORRY LATER

(SAN FRANCISCO HOLIDAY)









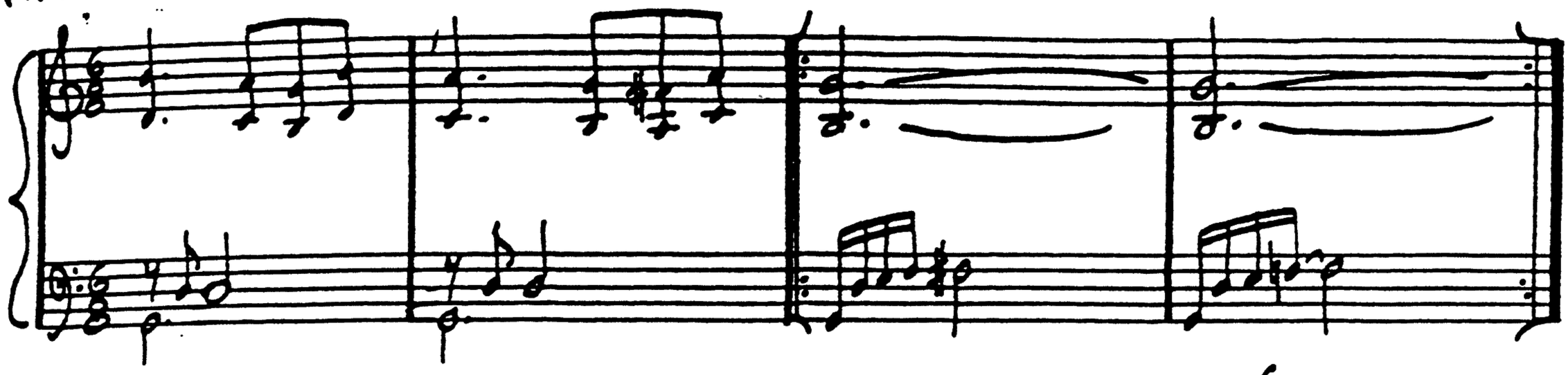
Sbar Intro < DMS or me A

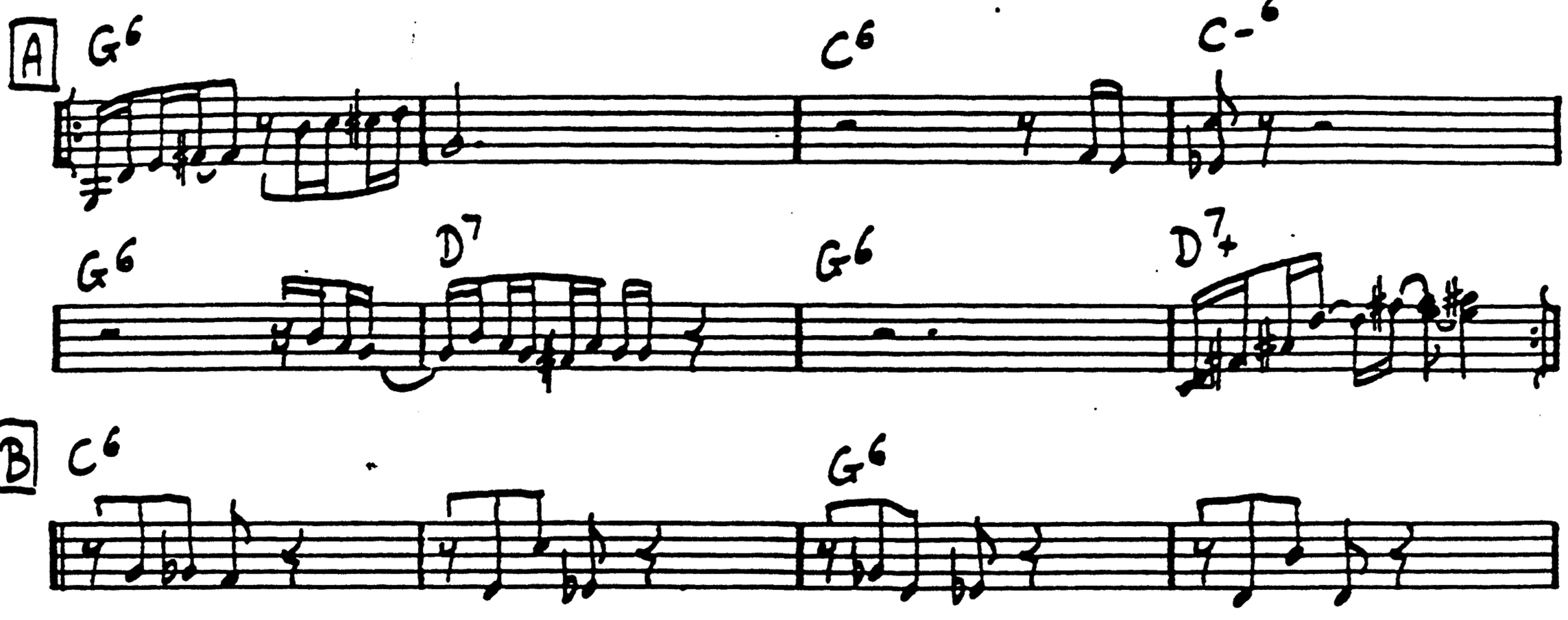
28·50
10·29·60

CAROLINA MOON

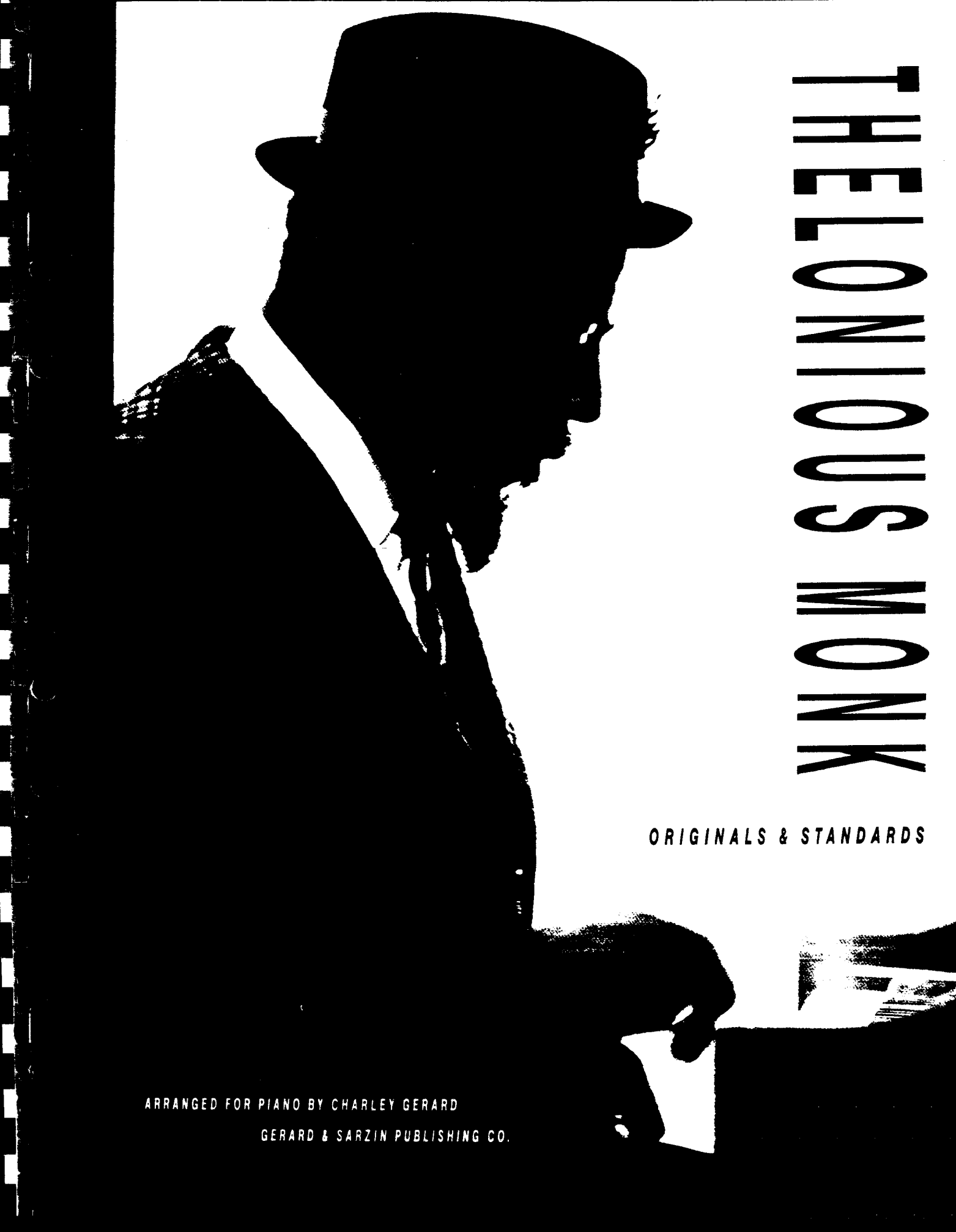
B. DAVIS (1928)
J. BURKE
ARR. TH. MONK (1952)

(PNO INTRO)





30, 1952



THELONIOUS MONK

ORIGINALS & STANDARDS

ARRANGED FOR PIANO BY CHARLEY GERARD

GERARD & SARZIN PUBLISHING CO.

THELONIOUS MONK

ORIGINALS AND STANDARDS

THELONIOUS MONK

ORIGINALS AND STANDARDS

Arranged for Piano

Charley Gerard

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Thelonious Monk: An Original

Thelonious Sphere Monk (1917-1982) was one of the most creative figures in the history of jazz. His music is a mixture of the complex and the simple. Monk was delighted by almost inanely rudimentary melody lines and hokey old standards; the same man reveled in highly chromatic melodic lines and difficult chord changes. People accordingly responded to his music by labeling it hopelessly inaccessible or easy to like. Monk's piano playing had features of the student jazz pianist in his seeming inability to play smooth passages in the Oscar Peterson style: at the same time, his pianistics were supported by a sophistication of musical thought which helped him outdo the jazz virtuosos of the world.

In Monk the person, there was the same combination of the easy to like and the inaccessible. He was a private person whose life was restricted to his family and a few friends in his midtown Manhattan neighborhood. His wife Nellie, the central person in his life, often acted as a conduit between him and the rest of the world. Although Monk went through periods when he went without sleep and did not speak to anyone for days, at other times he was open and personable. One club owner who knew Monk in his twenties described his personality as follows:

> Monk is definitely a character. He's the type of fellow who thinks an awful lot but doesn't have much to say....He just doesn't seem to be present unless he's actually talking to you and then sometimes all of a sudden in the middle of a conversation his mind is somewhere else. He may still be talking to you but he's thinking about something else....I always used to be so disgusted with him [for being late], and yet *you never knew such a likeable guy.*

Monk's Early Years

Monk was born on October 10, 1917 in Rocky Mount, North Carolina. His parents moved to New York when he was four years old. He began playing the

piano when his older sister took lessons, and Monk claimed that he "learned to read just by looking over her shoulder." Monk began taking formal lessons at the age of eleven, and formed an early preference for Fats Waller, Duke Ellington and James P. Johnson. Aspects of Monk's style go back to his teens, when he was a perennial talent show winner at Harlem's Apollo Theatre for his stride[1] style. After developing his own style, he used stride as a sort of counter-feature to his other modes of playing. One of Monk's first jobs was with a traveling gospel group. He retained the rhythmic propulsion of gospel in his own music, although it was expressed in a style that otherwise owes nothing to gospel music.

The Forties

Monk became well known for his performances as the house pianist at Harlem's Minton's Playhouse, one of the spawning grounds of bebop. In 1944 he made his first commercial recording as a sideman with Coleman Hawkins. In 1946, he joined Dizzy Gillespie's big band for a short while, which gave airplay to a few of his compositions. The following year, Blue Note Records contracted with him to make his first records as a leader, and the records introduced his compositions to a wider audience.

Monk's style of composing was established by his mid-twenties, a fact made clear by the dates when his compositions were first recorded. A tape recording done at Minton's Playhouse in 1941 when Monk was twenties includes a performance of "Rhythm-a-ning"; "Round Midnight" was recorded by Cootie Williams in 1944; and "Ruby, My Dear" has been said to have been composed when Monk was a teen-ager. All of the Monk compositions in this collection come from this period.

Mary Lou Williams and other musicians who knew Monk in the 1940s claimed that his distinct manner of playing the piano was not developed until after 1945. He was said to play in a more fluid manner, with occasional

[1]Stride was a popular piano style in the '20s and '30s. The style is characterized by the action of the pianist's left hand, which alternates from a bass note (on beats 1 & 3) to a chord (on 2 & 4) several octaves above.

Tatumesque runs. Budd Johnson was one of Monk's companions at the time, and he attributed the change in Monk's style to hurt feelings over not getting any significant credit for the bebop style. Charlie Parker and Dizzy Gillespie were getting the credit which Monk rightly felt was his to share. At one point, Monk announced to Johnson: "I'm gonna let them take that style and go ahead, and I'm gonna get a new style."

The Fifties and Sixties

Although he had a consistent flow of recordings from Blue Note and Prestige in the early 1950s, Monk's career was floundering. Work began to fall off. After an unfair drug-related charge, Monk lost his cabaret identification card. Until 1966 when the law licencing club employees was abolished, performers needed the card to work in New York City nightclubs. This meant that for a time, Monk was shut out of the club scene, which was then the main source of income for jazz musicians. Furthermore, Prestige was no longer especially interested in recording any more Monk albums, prefering to concentrate on more lucrative jazz artists such as Miles Davis.

Monk's signing with Riverside in 1955 was the beginning of an upsurge in his popularity that was to culminate with his face appearing on the cover of *Time Magazine* and a recording contract with Columbia Records. At one point, his quartet featuring long-time associate tenor saxophonist Charlie Rouse was one of the most popular jazz groups in the world.

Monk composed less and less as he became more famous. On his Columbia recordings of the 1960s, Monk concentrated on re-recording his older compositions. The one notable exception was an album recorded in December, 1967 entitled "Underground," for which he composed three works: "Green Chimneys," "Ugly Beauty" (Monk's only piece in 3/4) and "Boo Boo's Birthday." Unfortunately, the hope that Monk would begin composing more was not borne out. After a couple of years in which his popularity quickly ebbed, Monk retired. A long period of near total reclusivity ended when Monk died in 1982.

Everything I play is different. Different melody, different harmony, different structure. Each piece is different from the other one. I have a standard, and when the song tells a story, when it gets a certain *sound*, then it's through...completed.

—Thelonious Monk

Monk's Works

It is remarkable whenever a musician develops a truly original music which commands the approval of musicians from out of several different genres and, at the same time, succeeds with the public. Thelonious Sphere Monk was one of a handful of musicians who fit this description.

Coming out of the bebop tradition (indeed, an architect of the style), he was not really a bebop musician. He added qualities to bebop which were not otherwise a feature of the style. I am thinking especially of his campy spoofs, his stride left hand, and his jagged, disjunct melodies. There were the exposed dissonances, the way in which he held notes for a dramatically over-long period making them seem to float, the way he crushed notes and the way he kept one note sustained while the rest were mysteriously released.

Some Characteristics of Monk's Compositions

Monk's music is distinguished from the work of more run of the mill jazz composers by his extensive utilization of motivic building blocks—blocks as small as an interval. For example, "Epistrophy" is based on the 2nd, and "Misterioso," on the 6th. A melodic segment of a handful of notes is used as the subject of extensions, transpositions, ellisions and combinations of these techniques of transmuting the material at hand. The way in which Monk skillfully makes everything in a composition grow from a single interval or a small group of notes calls to mind the work of twentieth century classical composers.

Monk's compositions are incomplete without their secondary lines; nearly every one possesses passages with prescribed voicings. Leave out the major 2nds in "Hornin' In," the parallel 6ths in "Crepuscule with Nellie," or the parallel 3rds in "Blue Monk" and these compositions lose a touch of their Monkishness.

Monk had a fondness for *rhythmic displacement*: "The repetition of a...melodic segment with a different relationship to the meter in which it is found."[1] One such melodic segment is found in the first five notes of "Straight,

[1] *The Language of Twentieth Century Music: A Dictionary in Terms*, by Robert Fink & Robert Ricci (New York: Schirmer Books, 1975).

No Chaser:" F - Bb - C - C# - D. The first note of the segment begins on *4 and*, then the segment repeats beginning on *3 and*.

A sizable number of Monk's compositions are based on the chord changes of pop standards. This technique of composition can be called *harmonic borrowing*. Although it has been used throughout the history of jazz, it is most closely identified with the bebop era of the 1940s when hundreds of tunes were composed borrowing the chord changes of pop standards, especially George Gershwin's "I Got Rhythm."

Monk Composition	**Pop Standard Borrowed**
Let's Call This	Sweet Sue
Bright Mississippi	Sweet Georgie Brown
Evidence	Just You, Just Me
Hackensack	Lady, Be Good
Let's Cool One	*Bridge*, Honeysuckle Rose
Rhythm-n-ing	I Got Rhythm
52nd Street Theme	*A section*, I Got Rhythm; *Bridge*, Honeysuckle Rose
Little Rootie Tootie	*A section* (for solos), I Got Rhythm
Humph	I Got Rhythm (substitute changes)
In Walked Bud	*A section*, Blue Skies

Monk's compositions were not etched in stone, and sometimes he created several versions of the same tune. "Blue Monk" came out with a transmogrified ending when he recorded it with Art Blakey and the Jazz Messengers. "Thelonious" sounds somewhat more finished in the 1968 piano trio version than in its first recorded version of 1947 for three horns and rhythm section. Alfred Lion, who produced Monk's first recording sessions as a leader, noted Monk's mercurial approach to his compositions:

> He didn't then write much of anything down....And even if he had written it down, he might have changed his mind fifteen times between the time a musician had learned his part and the final take.

Some of Monk's compositions have been better known in the manner in which other musicians arranged or recomposed them than in Monk's versions. It is not generally known that Dizzy Gillespie wrote the introduction to "Round Midnight" which has become an intrinsic element of Monk's most famous ballad. Miles Davis effectively recomposed "Well, You Needn't," giving it a new bridge with a similar melody but a different sequence of chords. Due to Milt Jackson's interpretation of "Epistrophy" on one of Monk's first recordings, the tune is often performed with a slightly different melody than the way in which Monk subsequently recorded it.

The authenticity of a few of Monk's pieces has been called into question. Jazz critic Ira Gitler states in his *Swing to Bop: An Oral History of the Transition of Jazz in the 1940s* (New York: Oxford University Press, 1985) that "Rhythm-a-ning" was taken from Mary Lou Williams' arrangement of "Walkin' and Swingin'" for a 1936 Andy Kirk recording. Idrees Sulieman claims that he wrote the first 16 measures of "Eronel," one of Monk's more bop-oriented compositions, while Sadik Hakim wrote the bridge. At the time, Lenore was a girl friend of Hakim, and the title is her name spelled backwards. Sulieman and Hakim played the piece for Monk, who changed just one note of the melody. According to Sulieman, Monk had promised to split the credits (and the royalties) but never did.

A Catalog

Monk's recorded body of work consists of 62 compositions. I have catalogued his pieces based on their earliest known recording dates.[2] His compositions fit into seven periods: the pre-Blue Note years (1941–1944), the Blue Note recordings (1947–1952), the Prestige recordings (1952–1955), the 1955 Signal recording session with Monk playing as a sideman for saxophonist Gigi Gryce, the Riverside recordings (1955–1961), the Casino recording date of 1961 and the Columbia recordings (1962–1968). A handful of titles listed as Monk compositions are actually improvised blues. These titles are: "Functional" (recorded 1957); "Bluehawk," "Round Lights" (rec. 1959); "North of the Sunset" (rec. 1964); "Blue Sphere" and "Something in Blue" (rec. 1971).

[2]See Leen Bijl and Fred Canté's discography, *Monk on Record* (available from Golden Age Records in Amsterdam).

These titles are not in my catalog. In addition, I did not include compositions Monk did not record such as the bebop classic "52nd Street Theme" and "A Merrier Christmas," recorded by Sphere after Monk's death.

Pre-Blue Note

1941
Rhythm–a–ning

1944
Round Midnight

Blue Note

1947
Humph
Introspection
In Walked Bud
Monk's Mood
Off Minor
Ruby, My Dear
Thelonious
Who Knows

1948
Epistrophy
Evidence
I Mean You
Misterioso
Well, You Needn't

1951
Eronel
Ask Me Now
Criss Cross
Four In One
Straight, No Chaser

1952
Hornin' In
Let's Cool One
Sixteen
Skippy

Prestige

1952
Bemsha Swing
Bye–Ya
Little Rootie Tootie
Monk's Dream
Reflections
Trinkle Tinkle

1953
Friday the 13th
Let's Call This
Think of One

1954
Blue Monk
Hackensack
Locomotive
Nutty
We See
Work

Signal

1955
Gallop's Gallop
Shuffle Boil
Brake's Sake

Riverside

1956
Bolivar Blues
Brilliant Corners
Pannonica

1957
Crepuscule with Nellie

1958
Coming on the Hudson
Five Spot Blues
Light Blue

1959
Jackie-ing
Played Twice

1960
San Fransisco Holiday

Casino

1961
Bright Mississippi

Columbia

1963
Oska T.

1964
Teo
Monk's Point
Stuffy Turkey

1966
Green Chimneys

1967
Ugly Beauty
Boo Boo's Birthday

1968
Raise Four
Consecutive Seconds

Well, You Needn't

Thelonious Monk

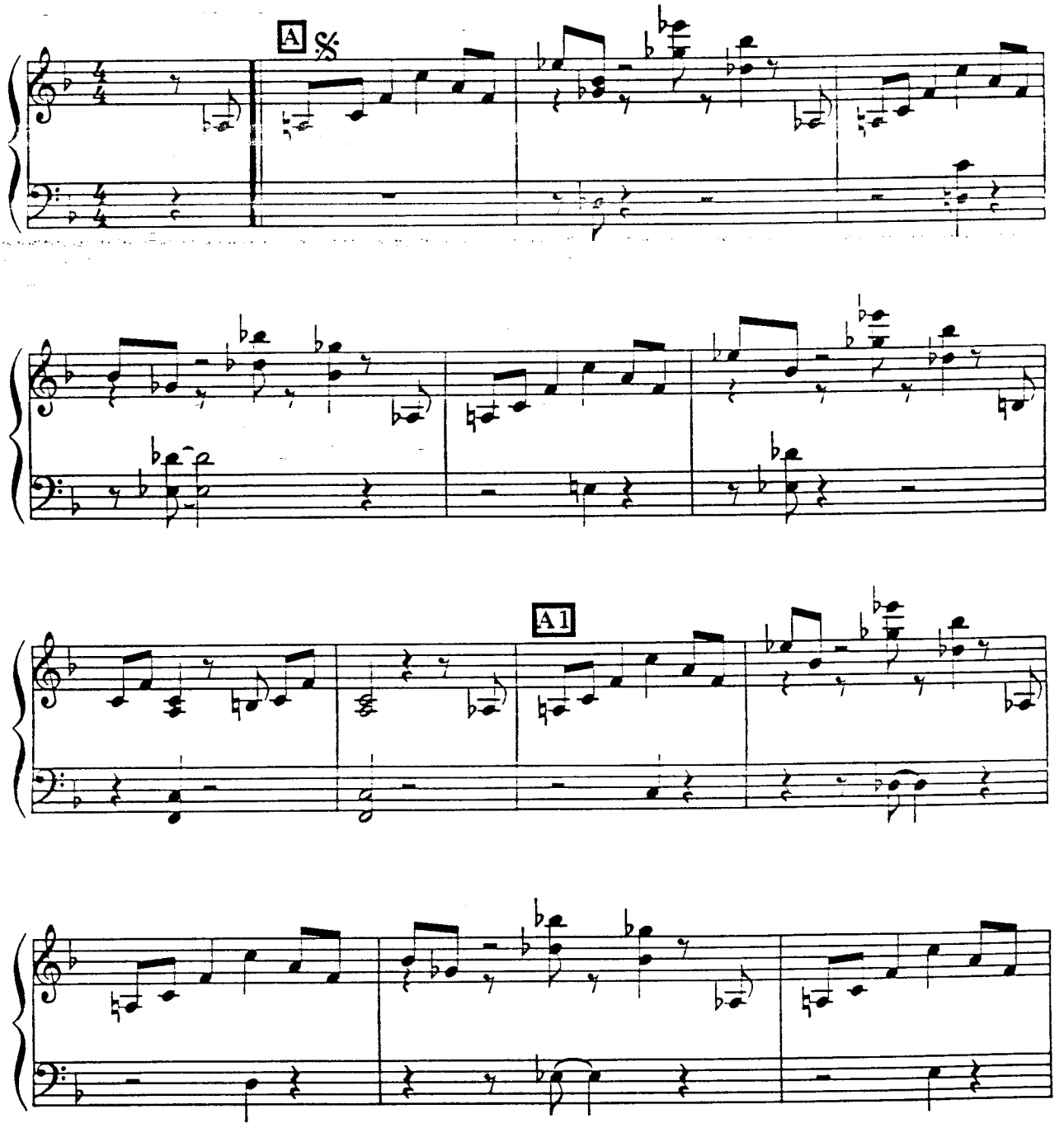
• "Well, You Needn't," like most of Monk's compositions, comes to life when the subsidiary lines intended especially for this piece are included in the arrangement. Note, for example, that in the 2nd, 4th and 6th measures of the *A section* Monk provided a mimicking response an octave above the melody line. The chromatically step-wise moving figure in the bass is another example of a subsidiary line essential to balancing the melody line.

The transcription of the *Bridge* is based on a Monk Quartet recording of the late 1960s, in which the motive begins with a major 2nd rather than the more well-known minor 2nd. Monk insisted in a 1966 *Downbeat* Blindfold Test that "Well, You Needn't" "starts with a Db major 9." But on the selections on which I based my arrangement, the chords are all dominant 9ths.

Well, You Needn't

Thelonious Monk

Medium Fast



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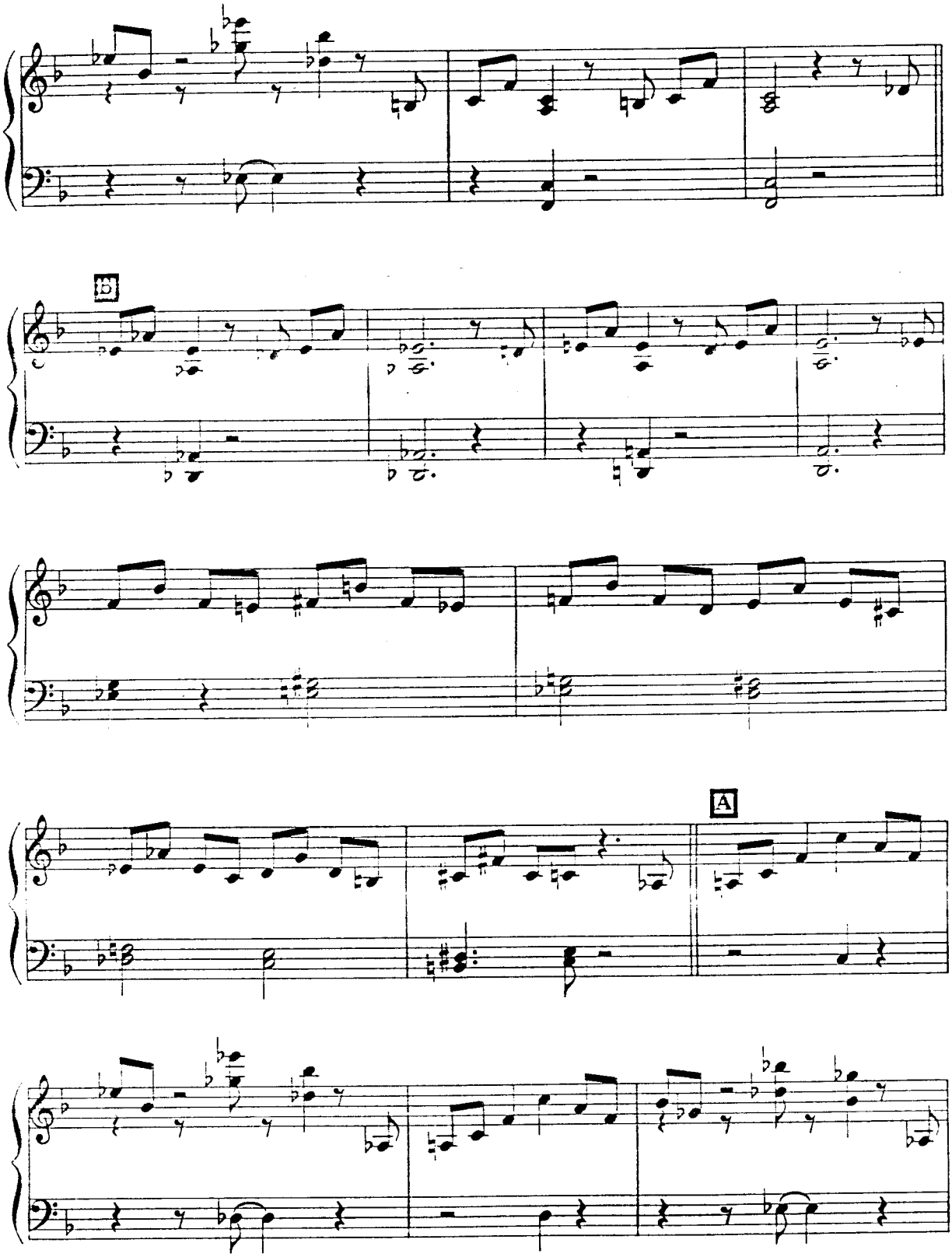
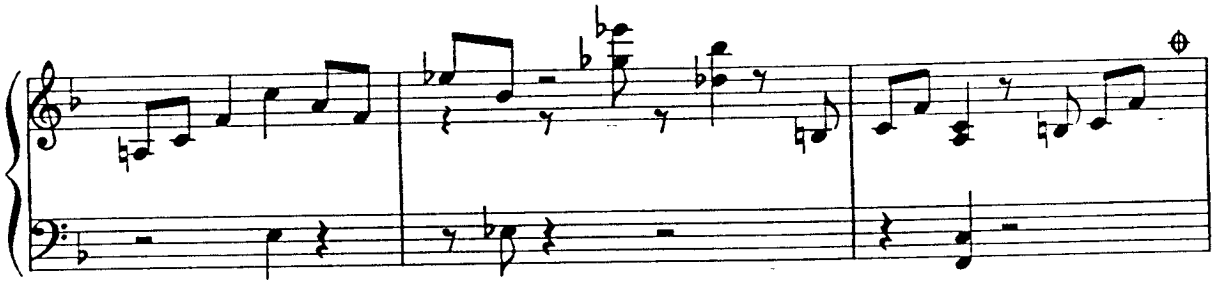
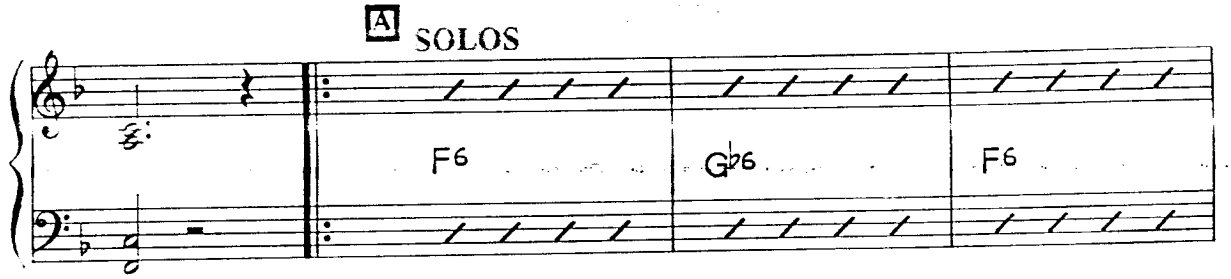
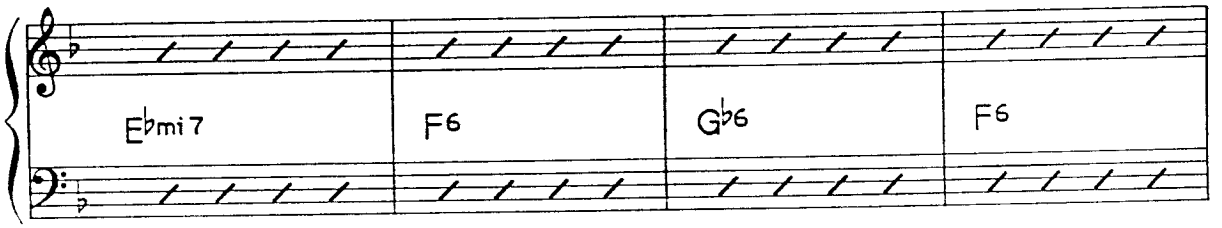
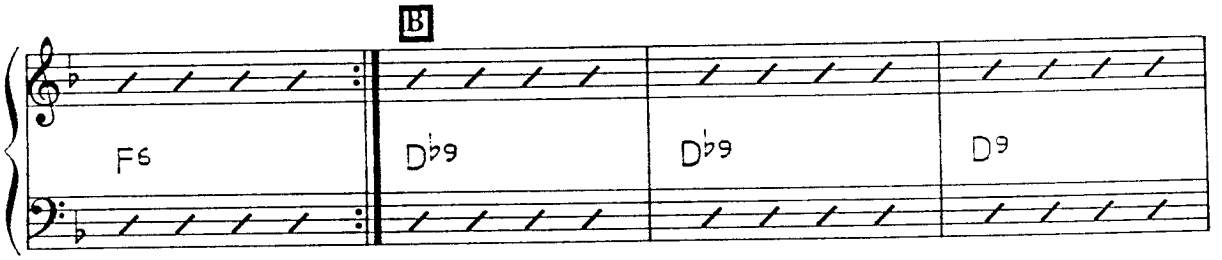
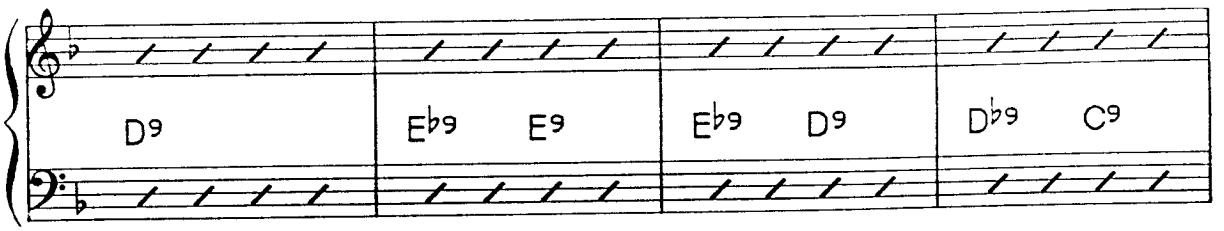

B
A

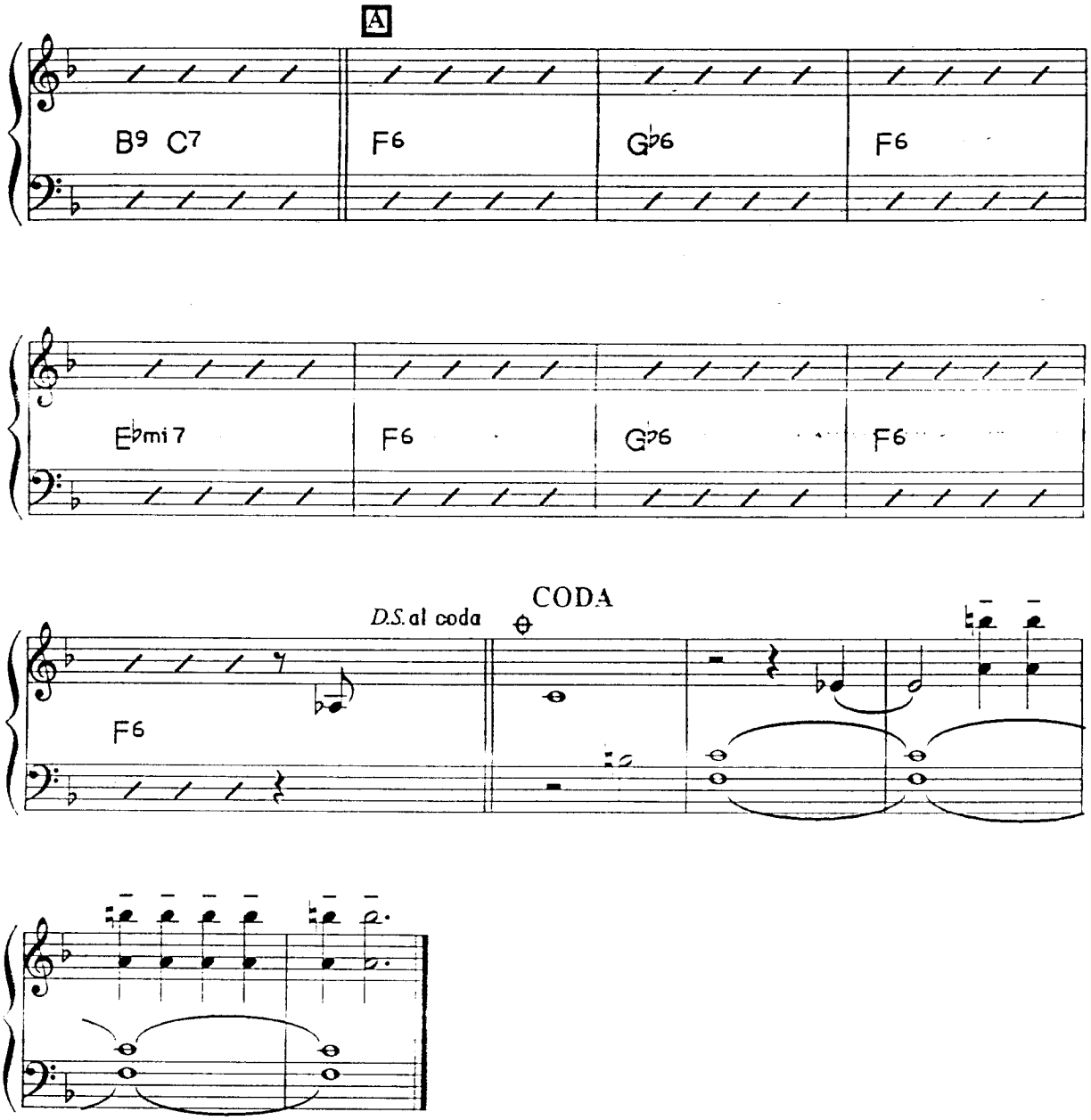



A
SOLOS
F6
G♭6
F6


E♭mi 7
F6
G♭6
F6


B
F6
D♭9
D♭9
D9


D9
E♭9
E9
E♭9
D9
D♭9
C9


A
B♭9 C7
F6
G♭6
F6
E♭mi 7
F6
G♭6
F6
D.S. al coda
CODA
F6

Off Minor

Thelonious Monk

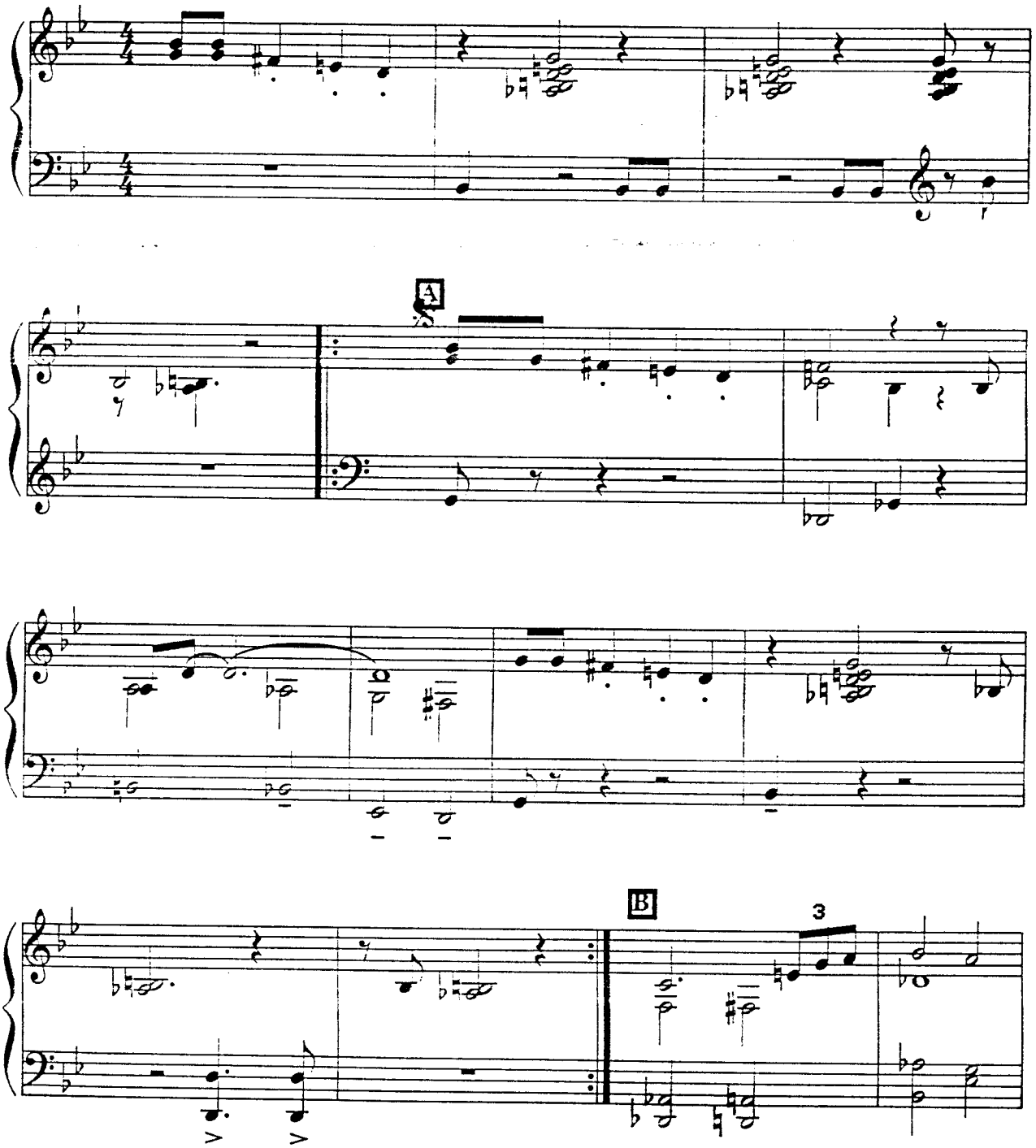
• This macabre theme was first recorded at a 1947 Blue Note session. My arrangement is a transcription of the Monk–Overton big band chart written for a concert at New York City's Town Hall on February 28, 1959.

The tune is cast in the traditional 32 measure AABA form. All of its 8 measure segments end on a D^{13} chord with both the 5th and 9th flatted. Monk had a penchant for this chord, and it is found in several of his compositions and arrangements. "Off Minor's" harmonic path is torturous, and it presents a real challenge to the jazz improviser.

Off Minor

Thelonious Monk

Medium



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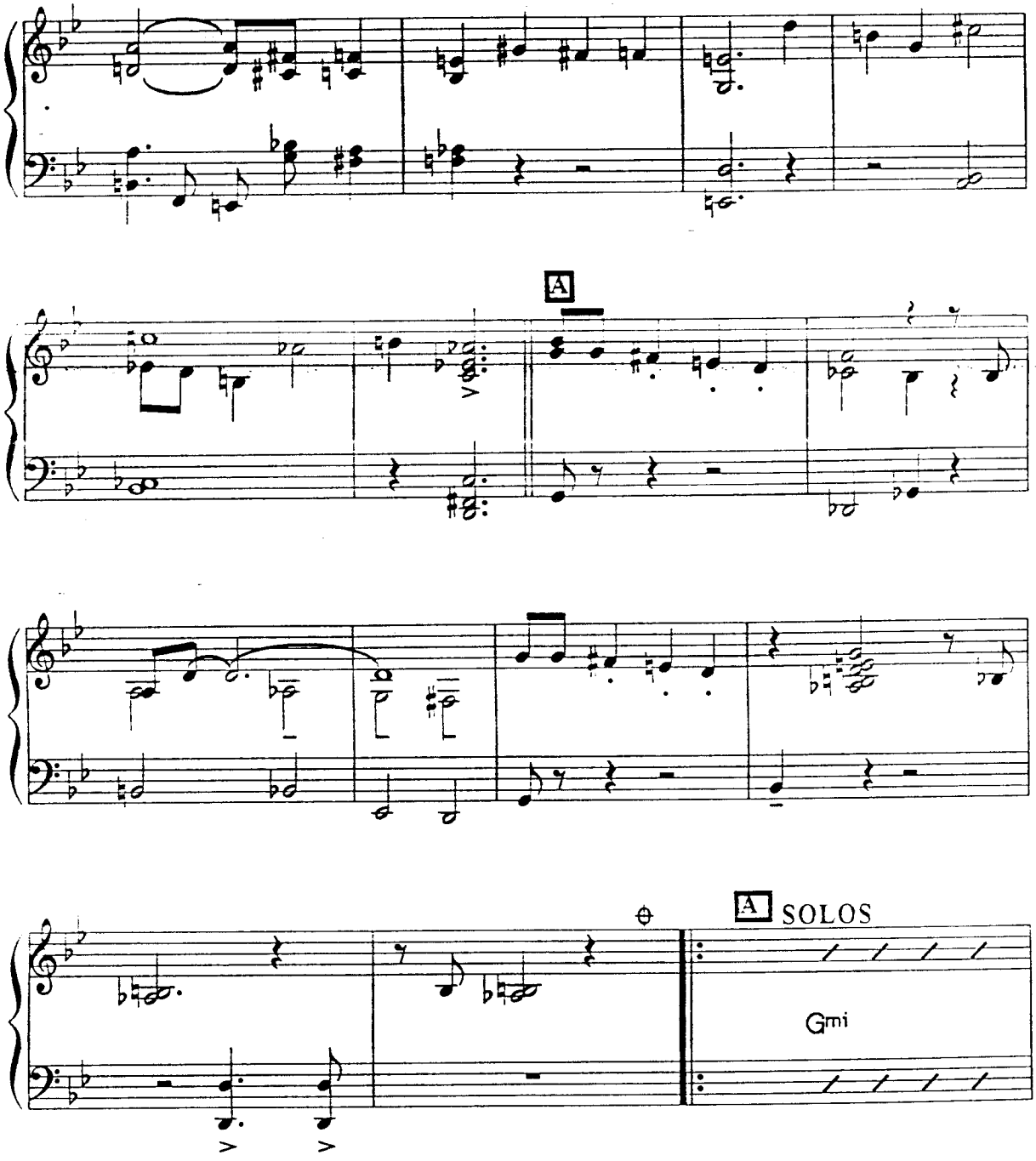
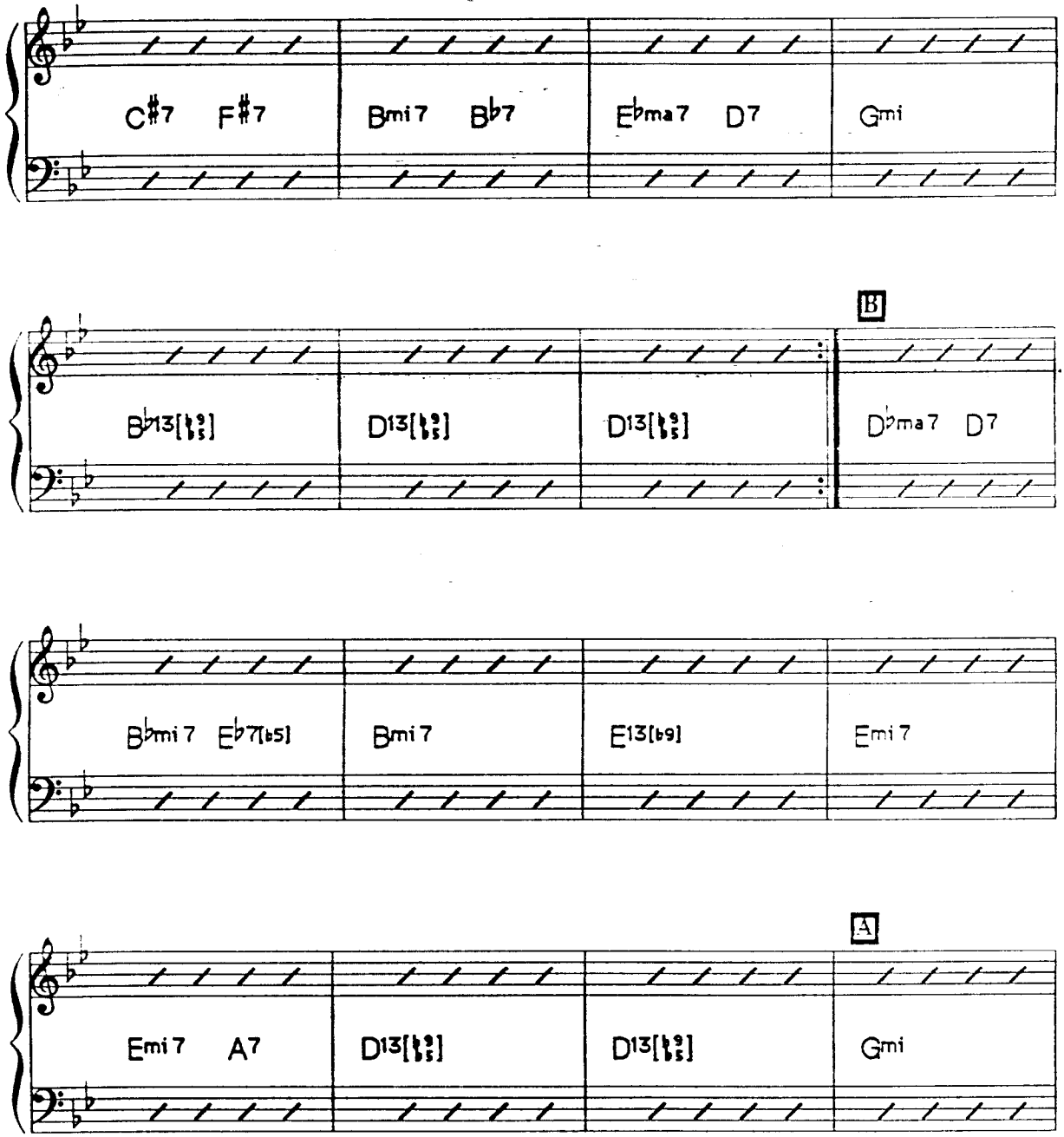
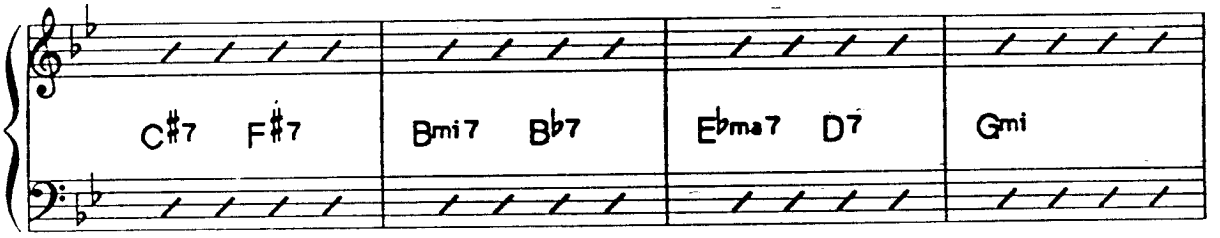
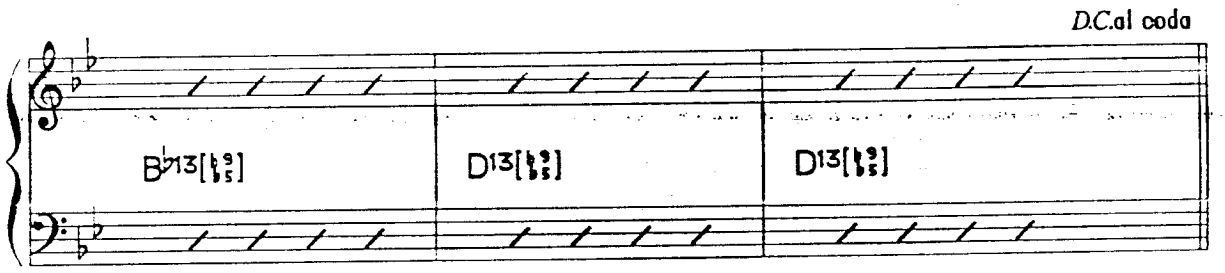
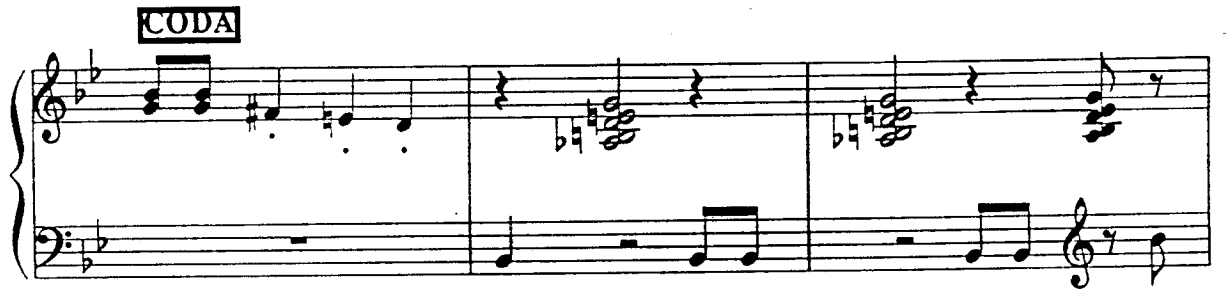
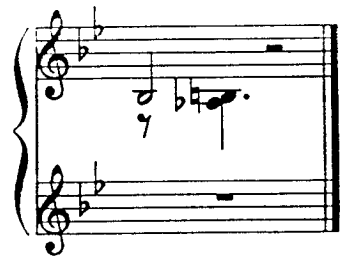

A
A SOLOS
Gmi


C♯7 F♯7
Bmi7 B♭7
E♭ma7 D7
Gmi
B
B♭13[♭9♭5]
D13[♭9♭5]
D13[♭9♭5]
D♭ma7 D7
B♭mi7 E♭7[♭5]
Bmi7
E13[♭9]
Emi7
A
Emi7 A7
D13[♭9♭5]
D13[♭9♭5]
Gmi


C#7 F#7
Bmi7 B♭7
E♭ma7 D7
Gmi


D.C.al coda
B♭13[♭9 ♭5]
D13[♭9 ♭5]
D13[♭9 ♭5]


CODA



I Mean You

Thelonious Monk

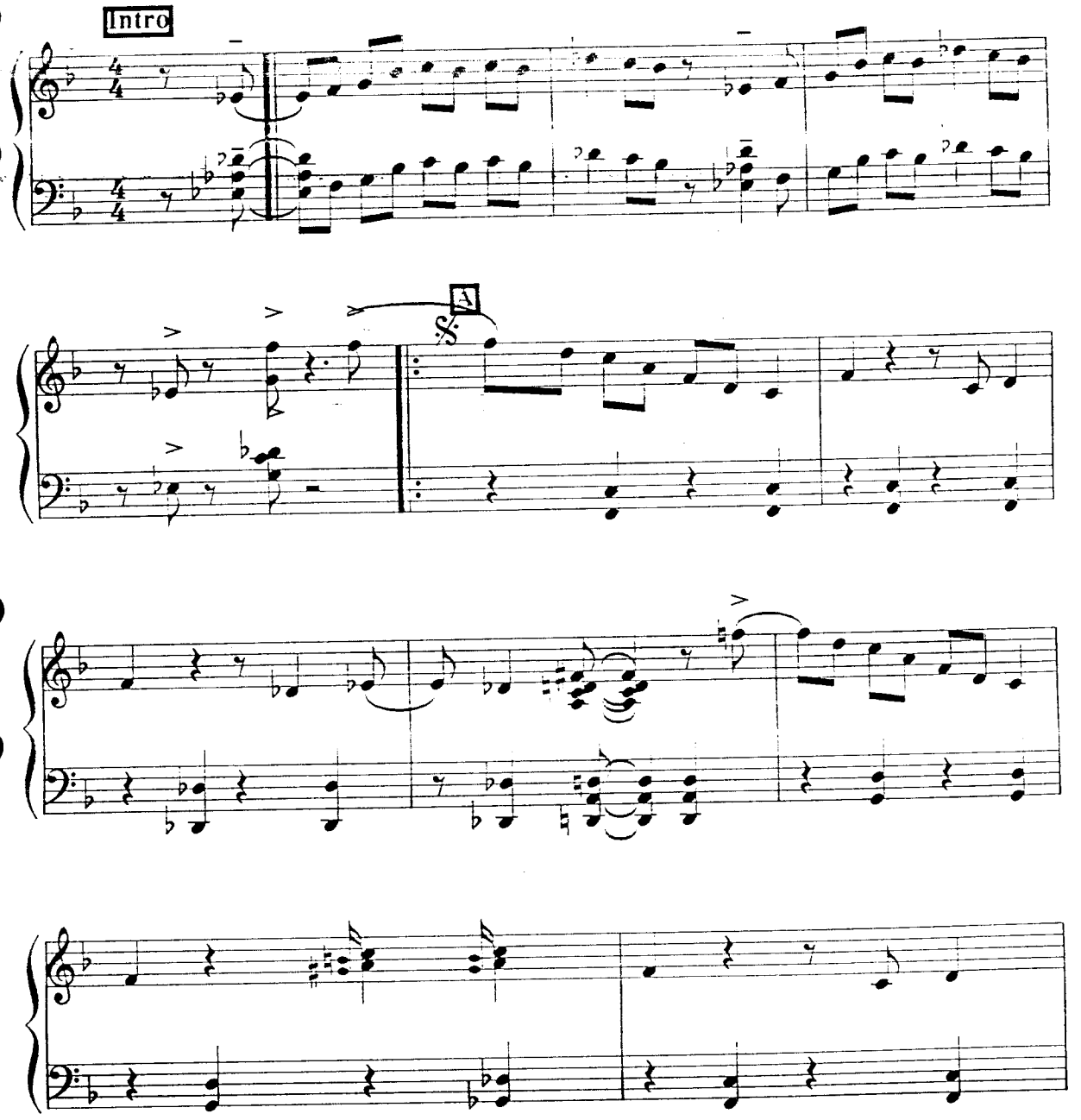
- "I Mean You" was first recorded at a 1948 Blue Note session. It was heard on the soundtrack of "Straight,No Chaser," the recent documentary on Thelonious Monk, where it was given the subtitle, "Stickball." My arrangement is a transcription of the chart Monk wrote with Hall Overton for Monk's second big band concert, which took place at New York's Lincoln Center on December 30, 1963.

The tune begins with a 4 measure passage which is repeated as a tag ending. In some recordings, Monk assigned the soloing instrument to end this passage with a G in the melody line rather than an F.

I Mean You

(Stickball)

Thelonious Monk & Coleman Hawkins



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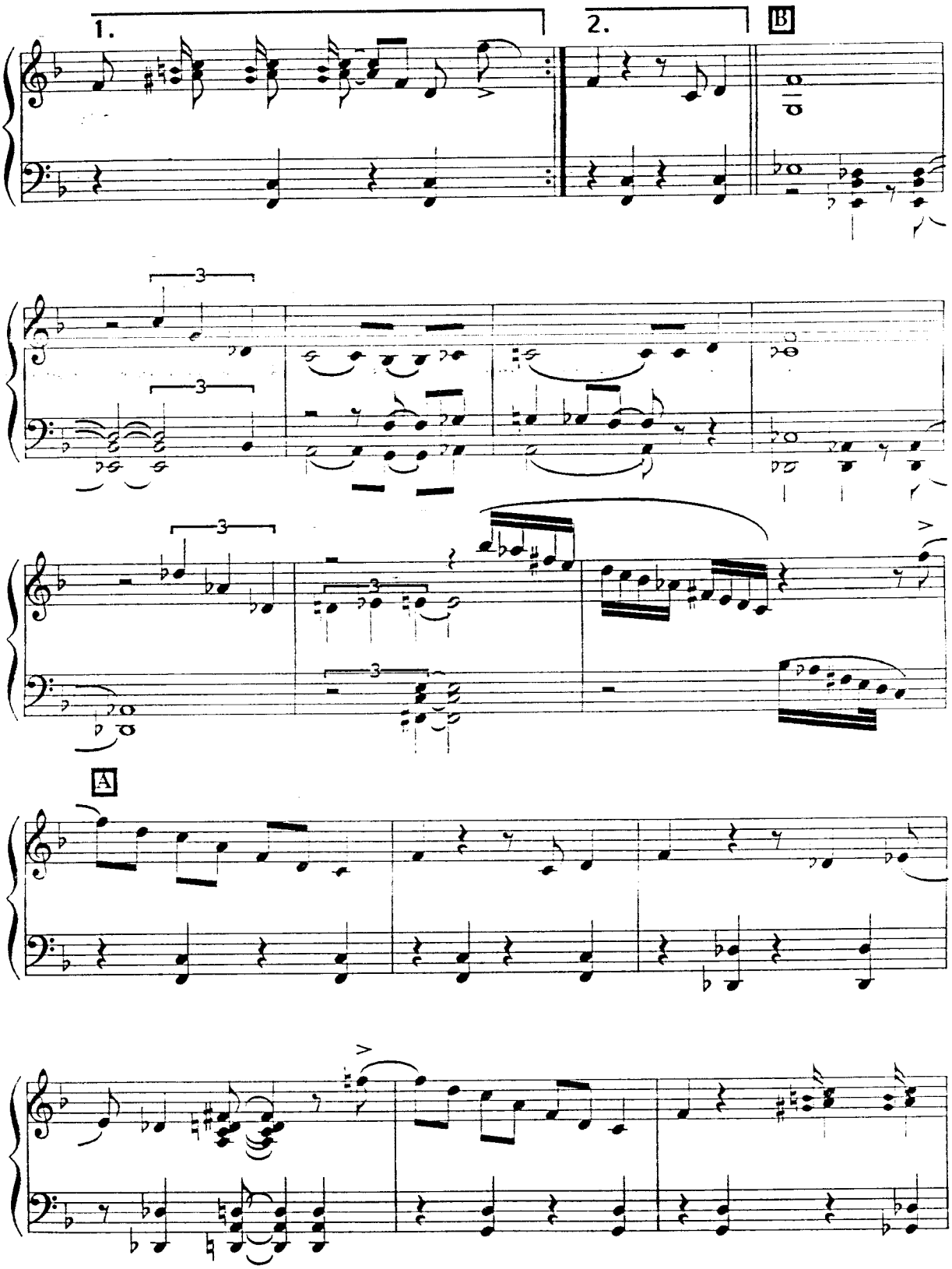
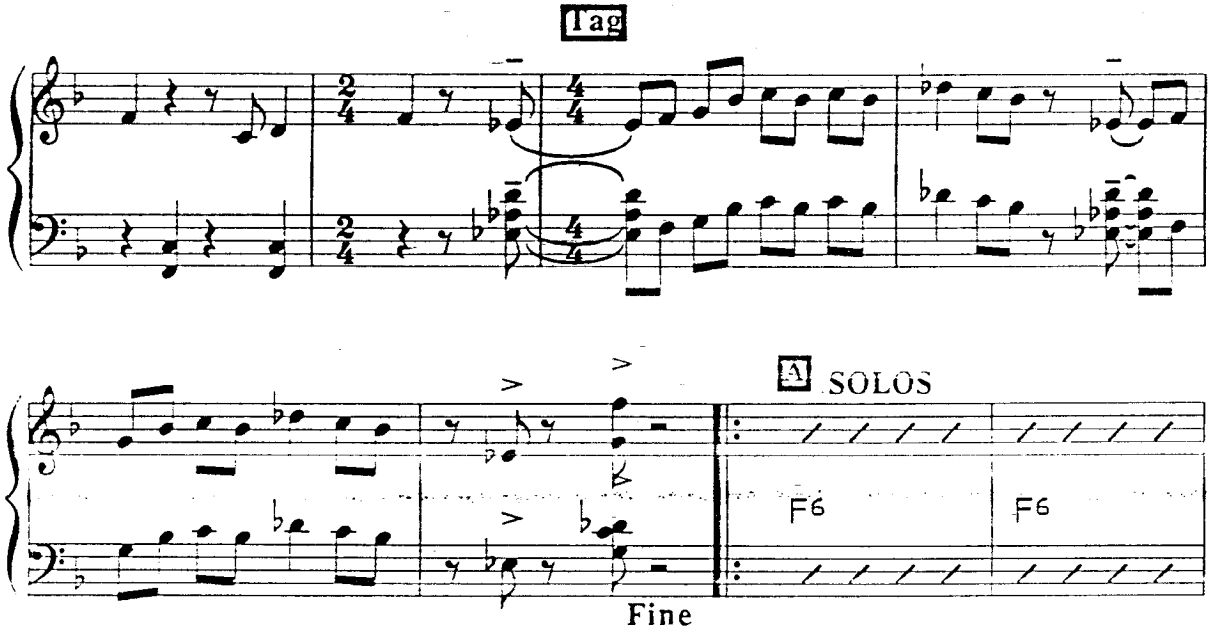
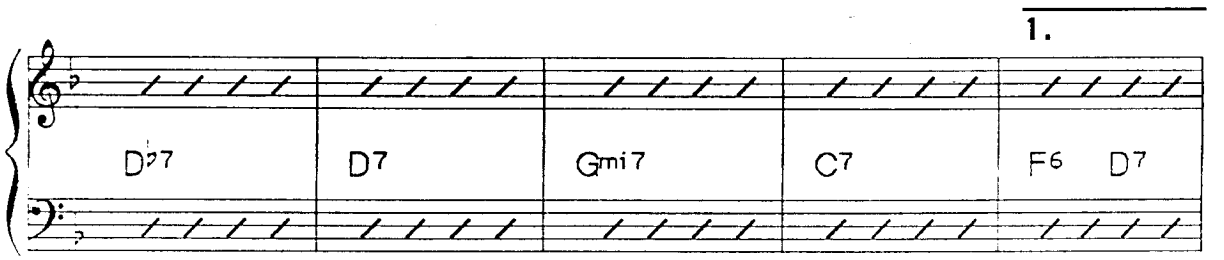
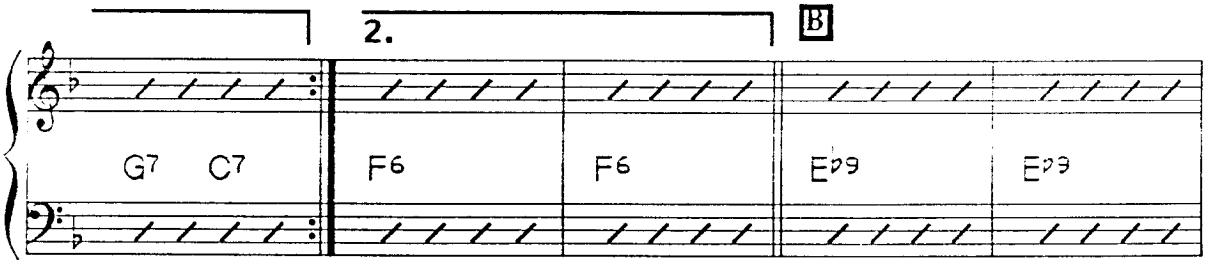
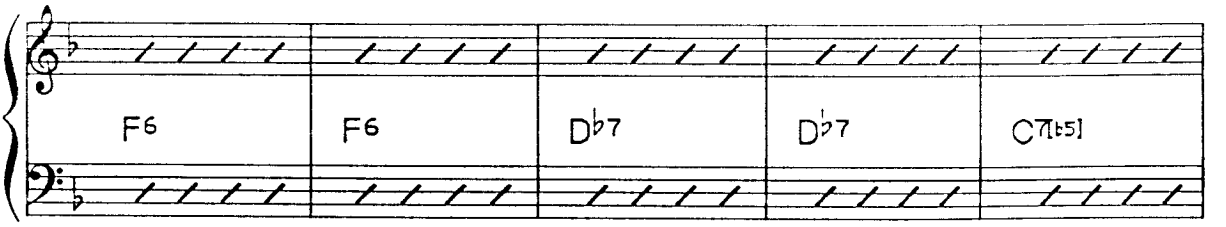
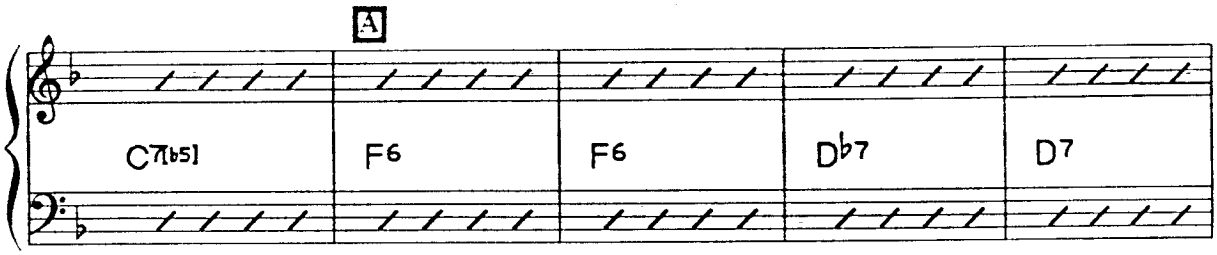

1.
2.
B
3
3
3
3
3
A

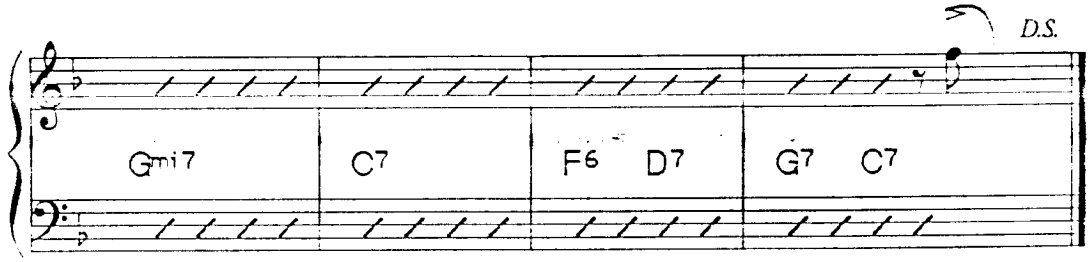

Tag
A SOLOS
F6
F6
Fine


1.
D♭7
D7
Gmi7
C7
F6
D7


2.
B
G7
C7
F6
F6
E♭9
E♭9


F6
F6
D♭7
D♭7
C7[b5]


A
C7[b5]
F6
F6
D♭7
D7


D.S.
Gmi7
C7
F6 D7
G7 C7

Ruby, My Dear

Thelonious Monk

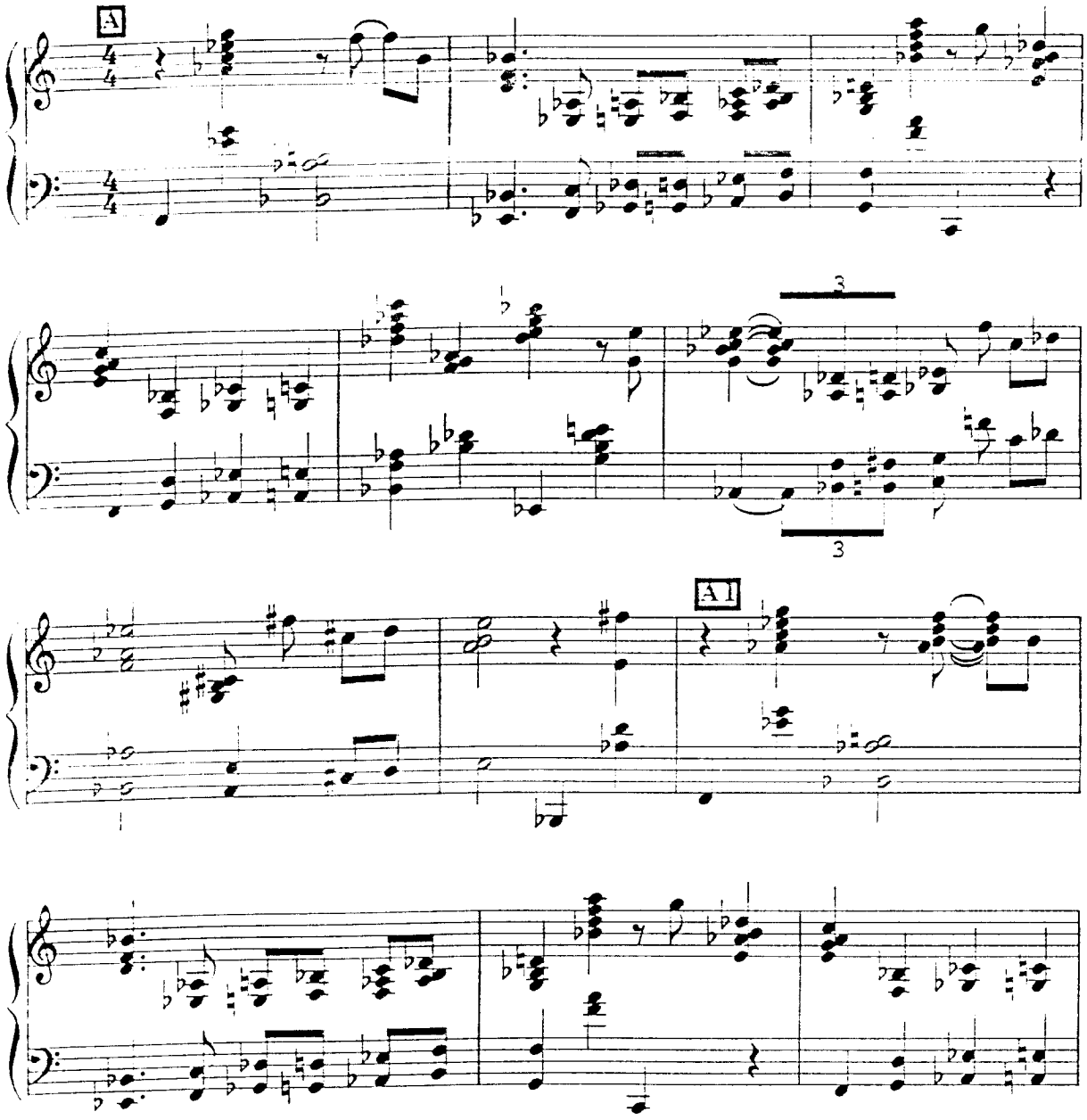
- Perhaps Monk's most romantic piece, "Ruby, My Dear" was first recorded at a 1947 Blue Note session. In the 1950s, Monk recorded it as a feature for an early mentor, saxophonist Coleman Hawkins. The classic recording of this ballad was made with John Coltrane.

My arrangement is based on two unaccompanied solo performances recorded in 1959 and 1965.

Ruby, My Dear

Thelonious Monk

Ballad



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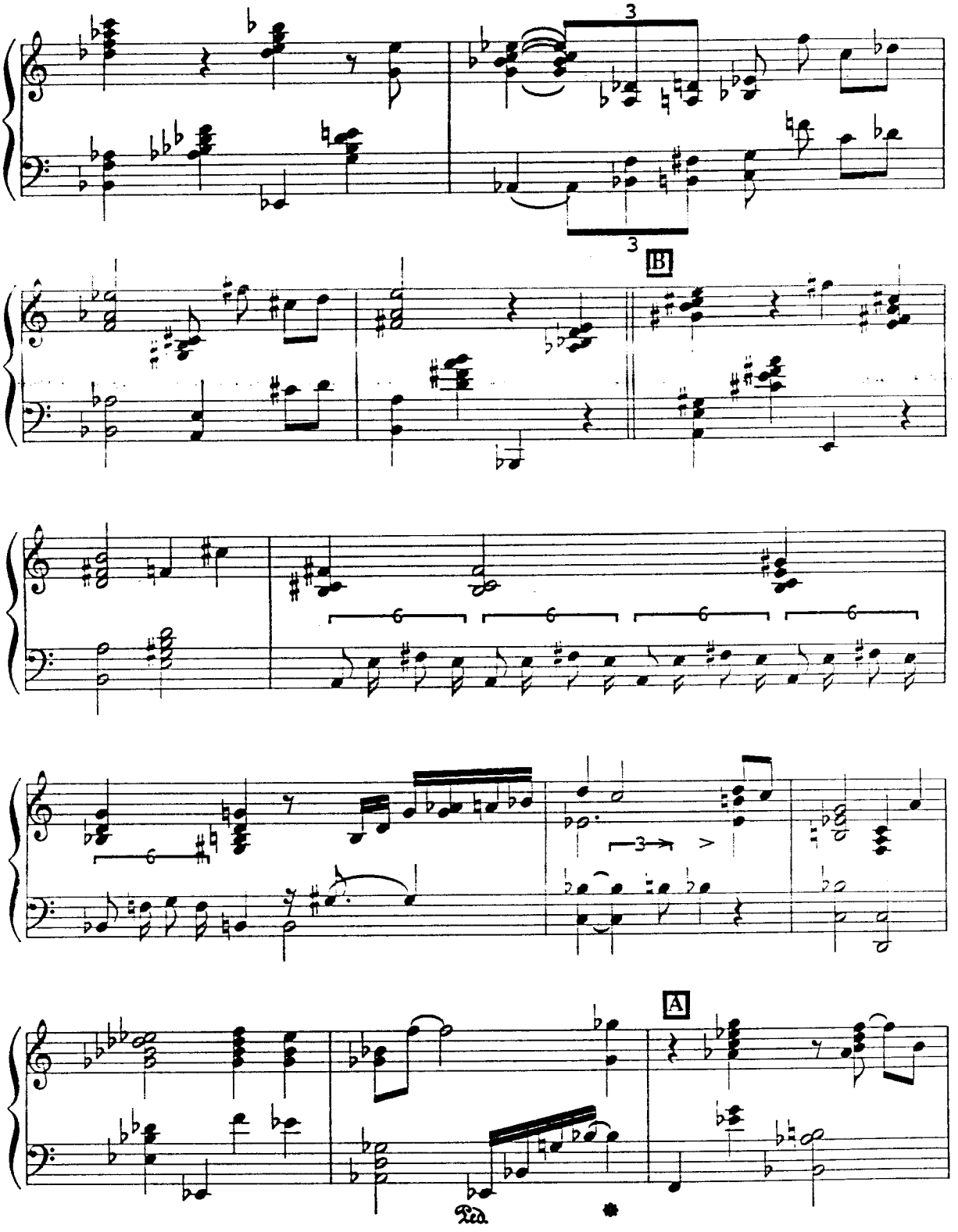
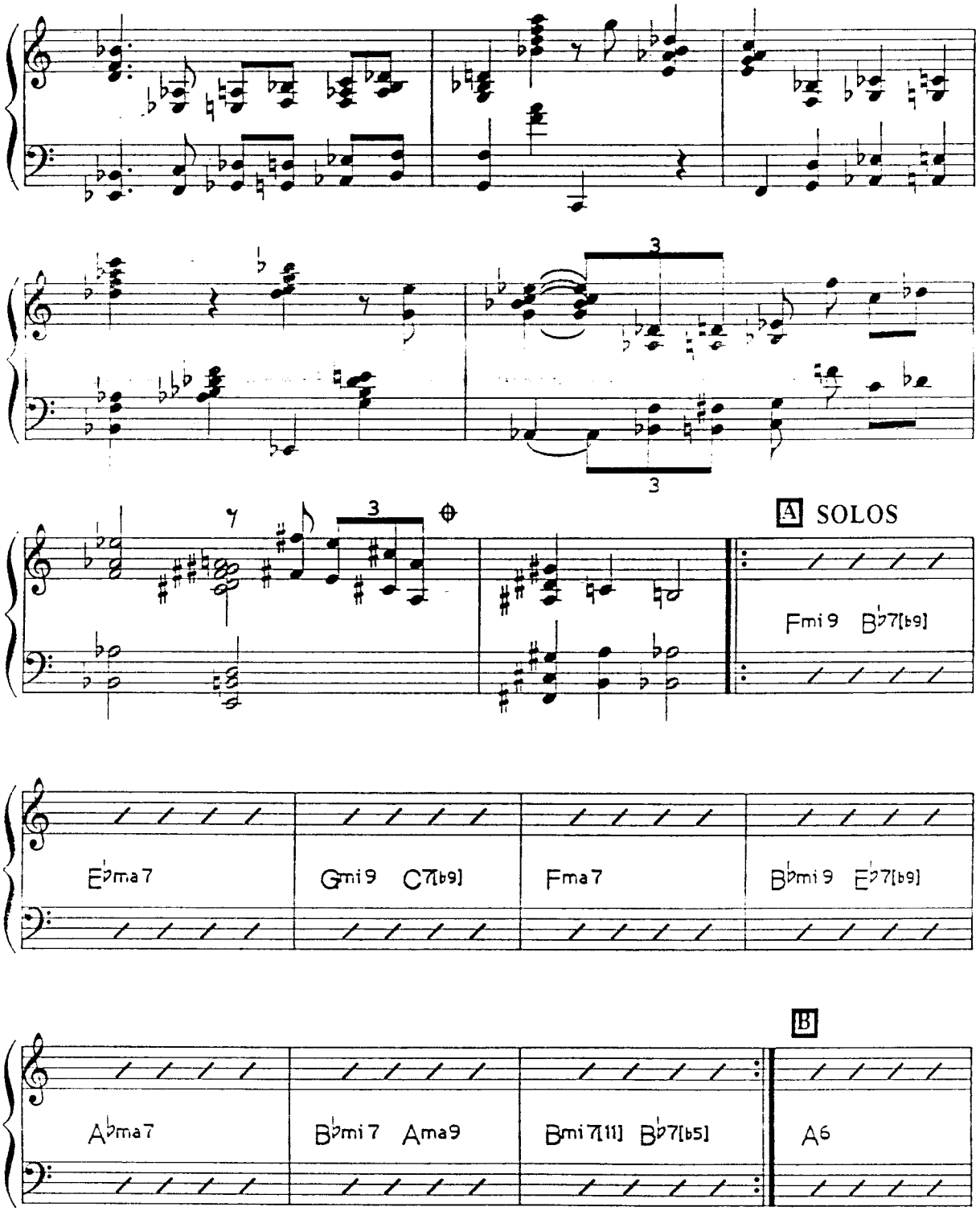
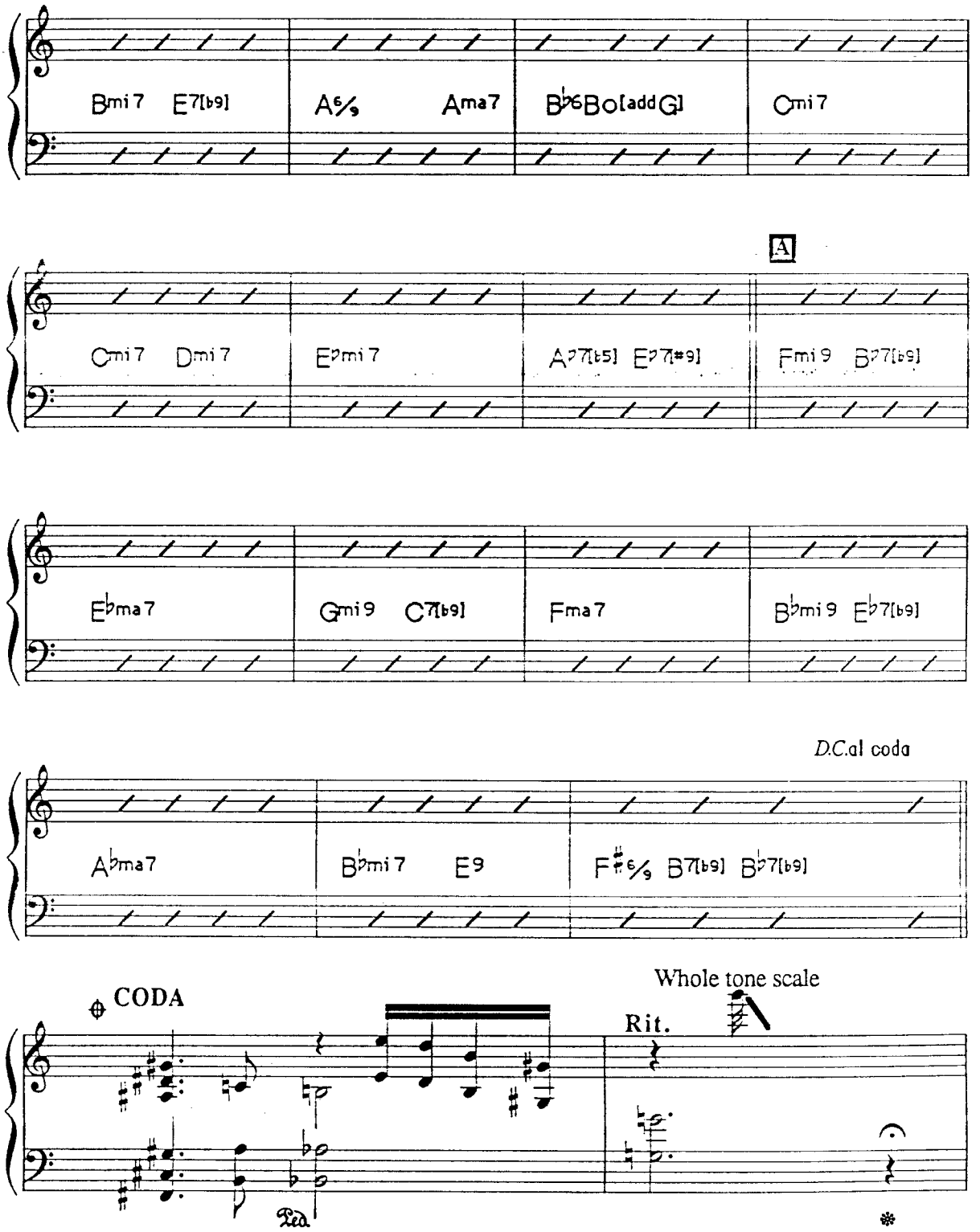
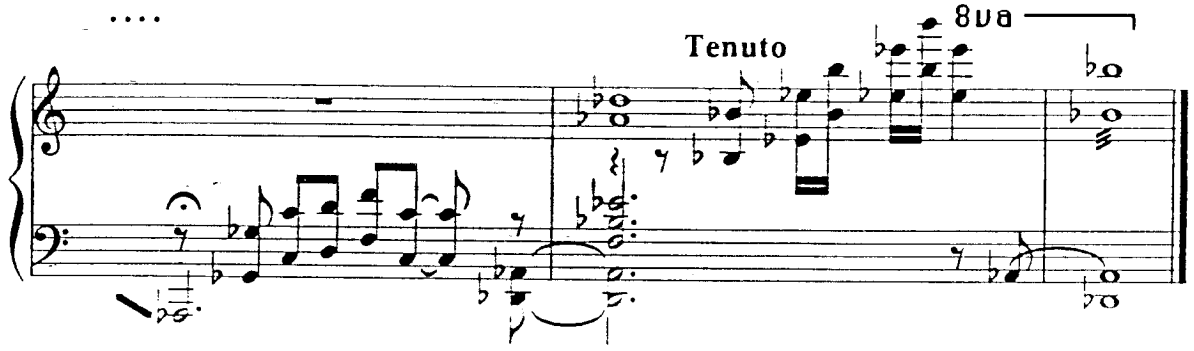

3
3
B
6
6
6
6
3
A
Ped.


3
3
3
A SOLOS
Fmi9 B♭7[b9]
E♭ma7
Gmi9 C7[b9]
Fma7
B♭mi9 E♭7[b9]
B
A♭ma7
B♭mi7 Ama9
Bmi7[11] B♭7[b5]
A6


Bmi7 E7[b9]
A6/9 Ama7
B♭6Bo[addG]
Cmi7
A
Cmi7 Dmi7
E♭mi7
A♭7[b5] E♭7[#9]
Fmi9 B♭7[b9]
E♭ma7
Gmi9 C7[b9]
Fma7
B♭mi9 E♭7[b9]
D.C.al coda
A♭ma7
B♭mi7 E9
F♯6/9 B7[b9] B♭7[b9]
CODA
Whole tone scale
Rit.
Ped.


Tenuto
8va

In Walked Bud

Thelonious Monk

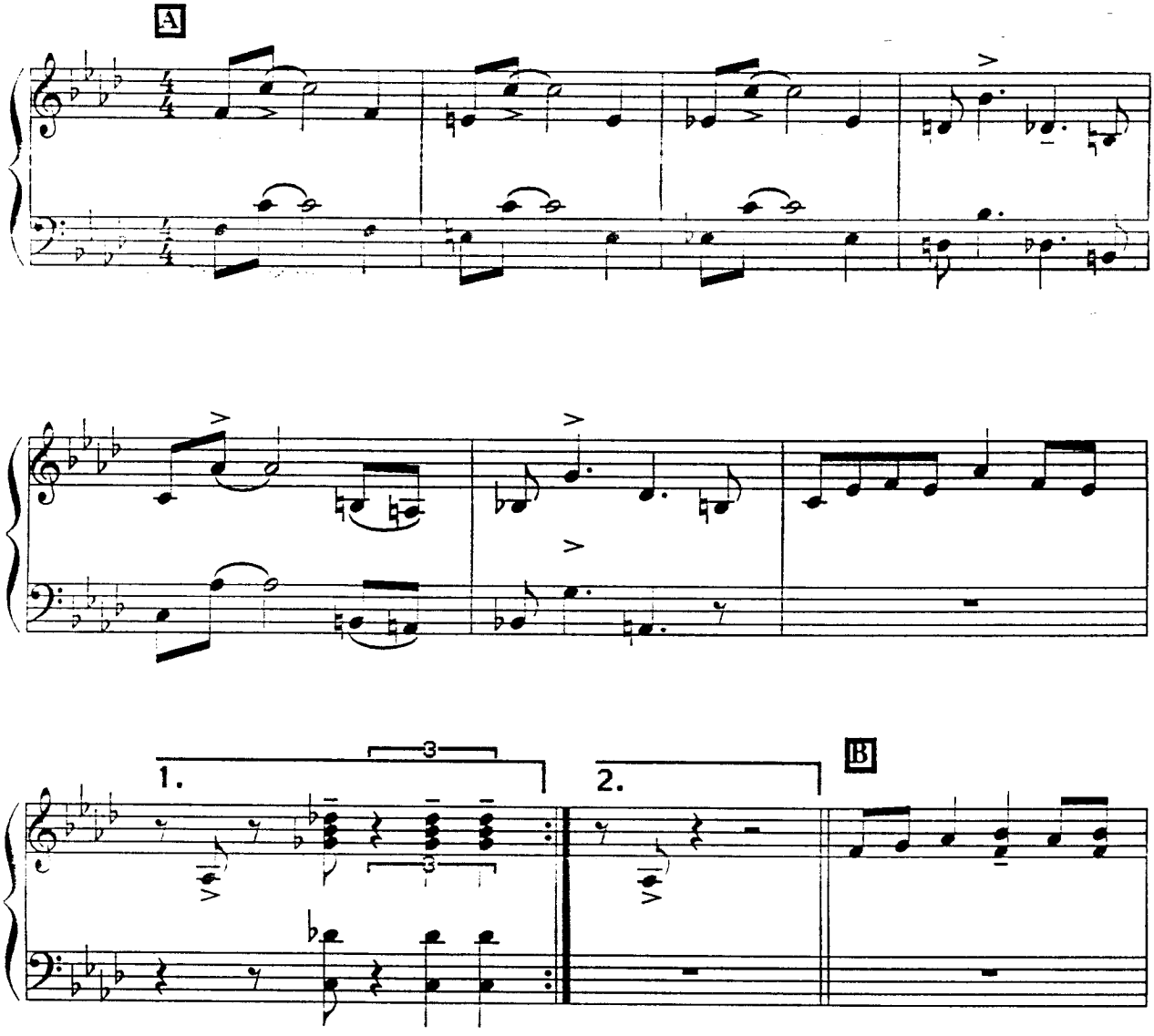
- "In Walked Bud" was first recorded at a 1947 Blue Note session. The *Bud* in the title is Bud Powell, one of the great bebop pianists. The tune is in the standard AABA song form. The *A section* is based on the chord changes of the Irving Berlin standard, "Blue Skies." Vocalist Jon Hendricks added lyrics for a 1967 Columbia recording.

Monk played most of the tune in unison with the horn soloist or vocalist. He added a counter line in the *Bridge* when the melody line has a whole note. And during the first 3 measures of the last *A Section*, Monk added some echoing high C's.

In Walked Bud

Thelonious Monk

Medium-Fast



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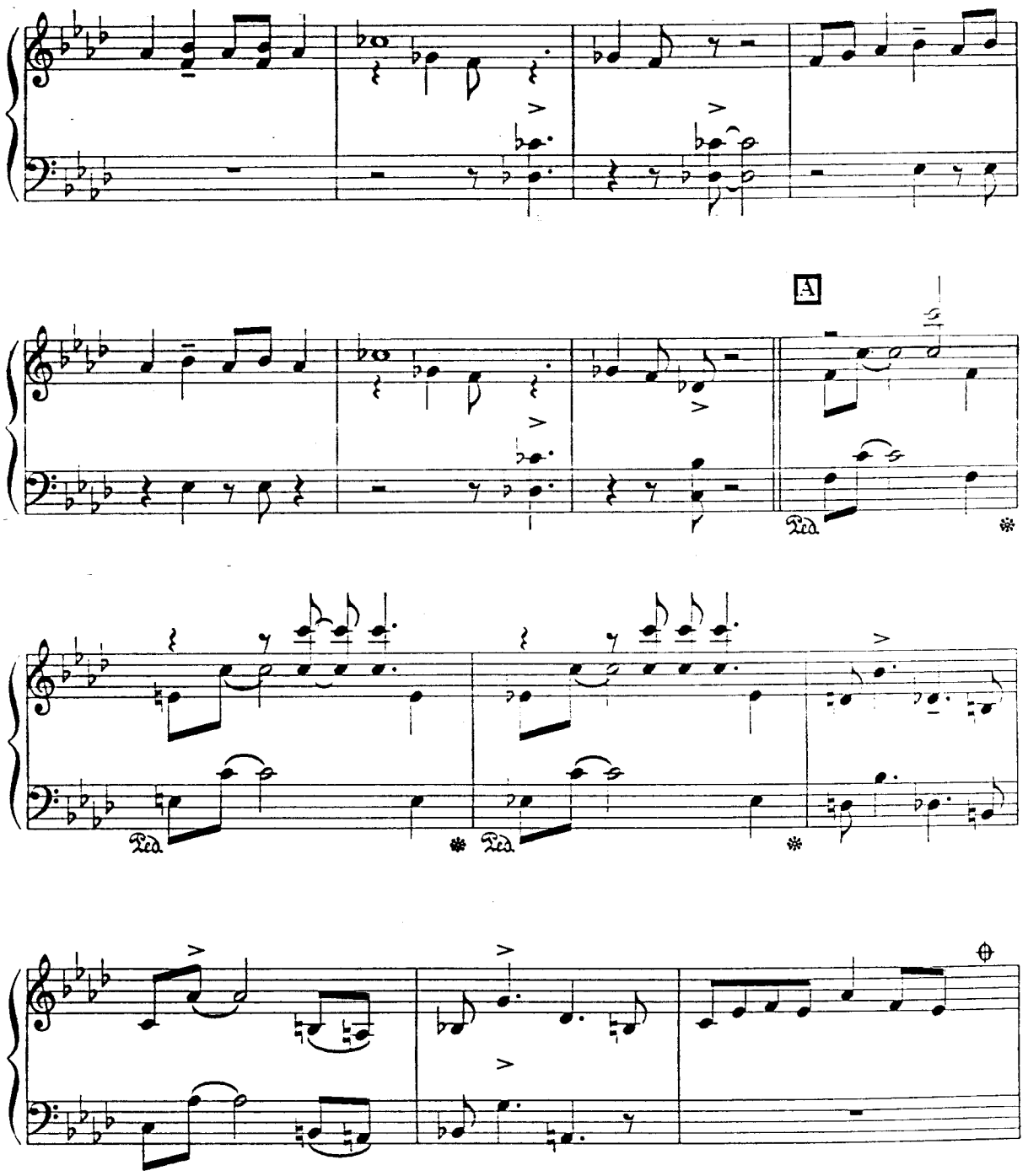
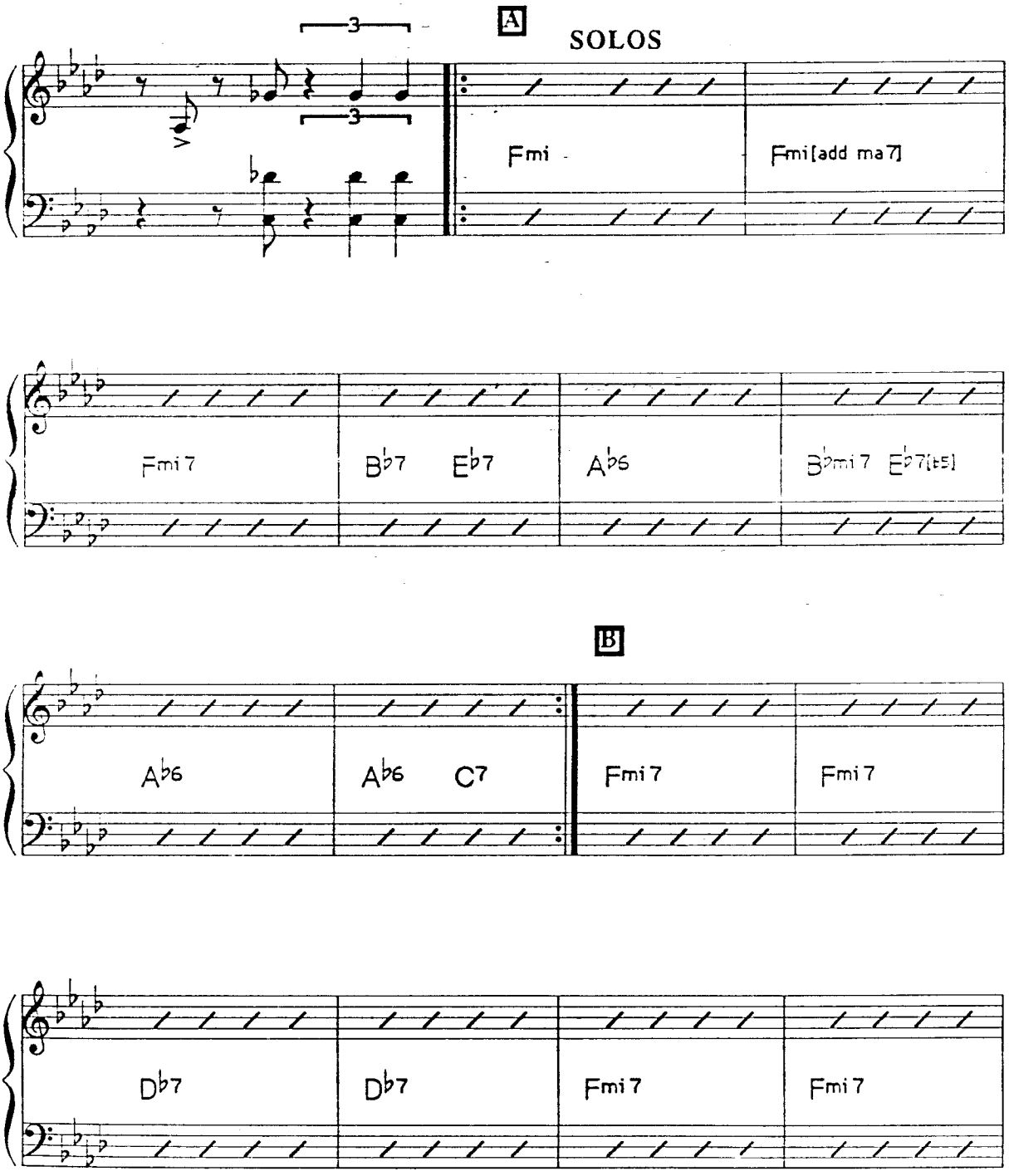
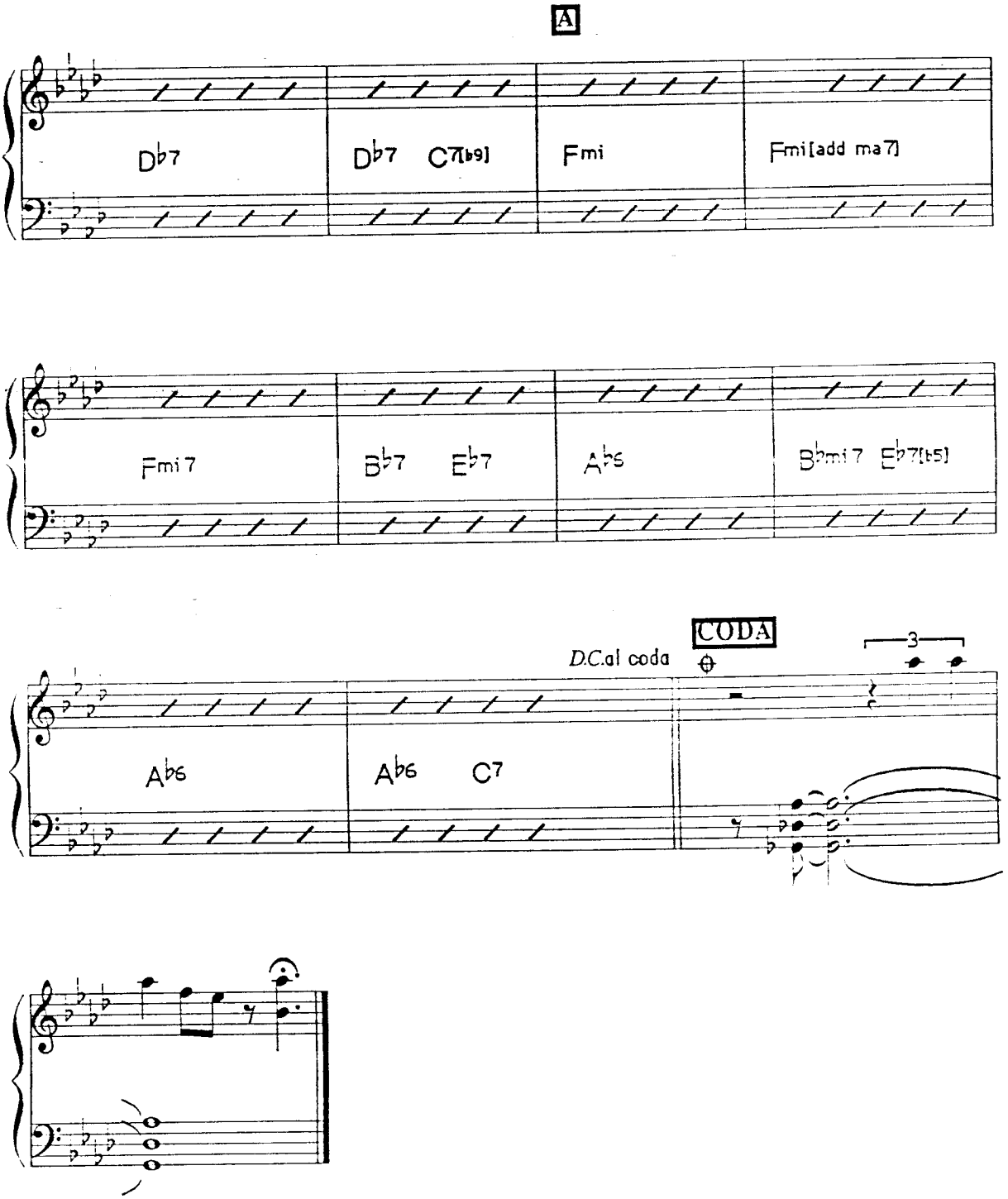

A
Ped.
Ped.
Ped.


A
SOLOS
3
3
Fmi
Fmi[add ma7]
Fmi7
B♭7
E♭7
A♭6
B♭mi7
E♭7[b5]
B
A♭6
A♭6
C7
Fmi7
Fmi7
D♭7
D♭7
Fmi7
Fmi7


A
Db7
Db7 C7[b9]
Fmi
Fmi[add ma7]
Fmi7
Bb7 Eb7
Ab6
Bbmi7 Eb7[b5]
D.C.al coda
CODA
3
Ab6
Ab6 C7

Monk's Mood

Thelonious Monk

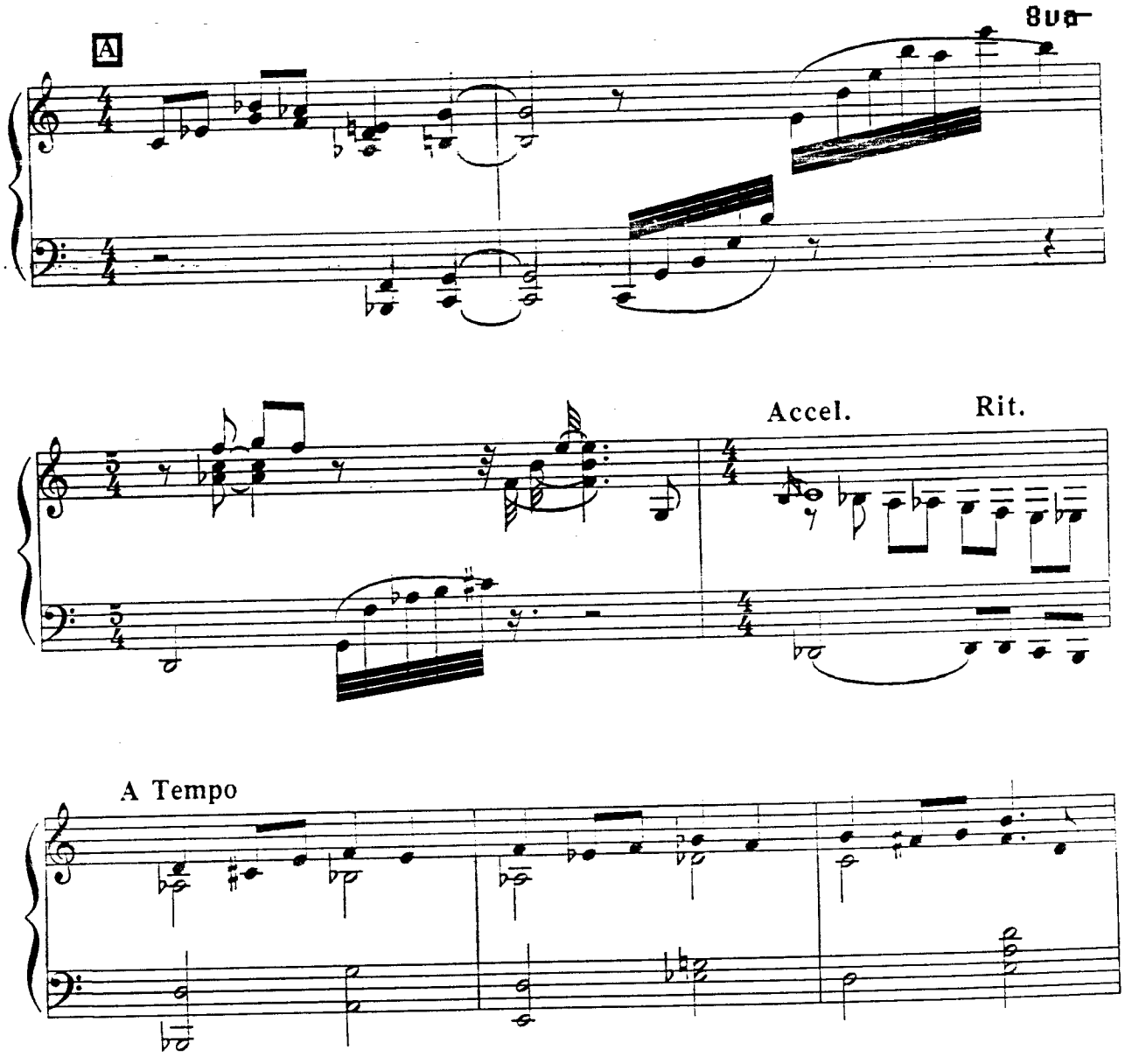
- "Monk's Mood," which received its first recording at a 1947 Blue Note recording session, is Monk's most somber composition. My arrangement is a transcription of Monk's piano introduction to a big band setting of the tune, which was recorded live at Town Hall in New York City on February 28, 1959. Although the composition was written entirely in $^{4}/_{4}$, I inserted a few measures of $^{5}/_{4}$ to indicate Monk's performance on this particular recording.

This concert was most likely the first time that tenor saxophonist Charlie Rouse recorded with Monk. Rouse was to become a fixture in the Thelonious Monk Quartet in the 1960s.

Monk's Mood

Thelonious Monk

Rubato



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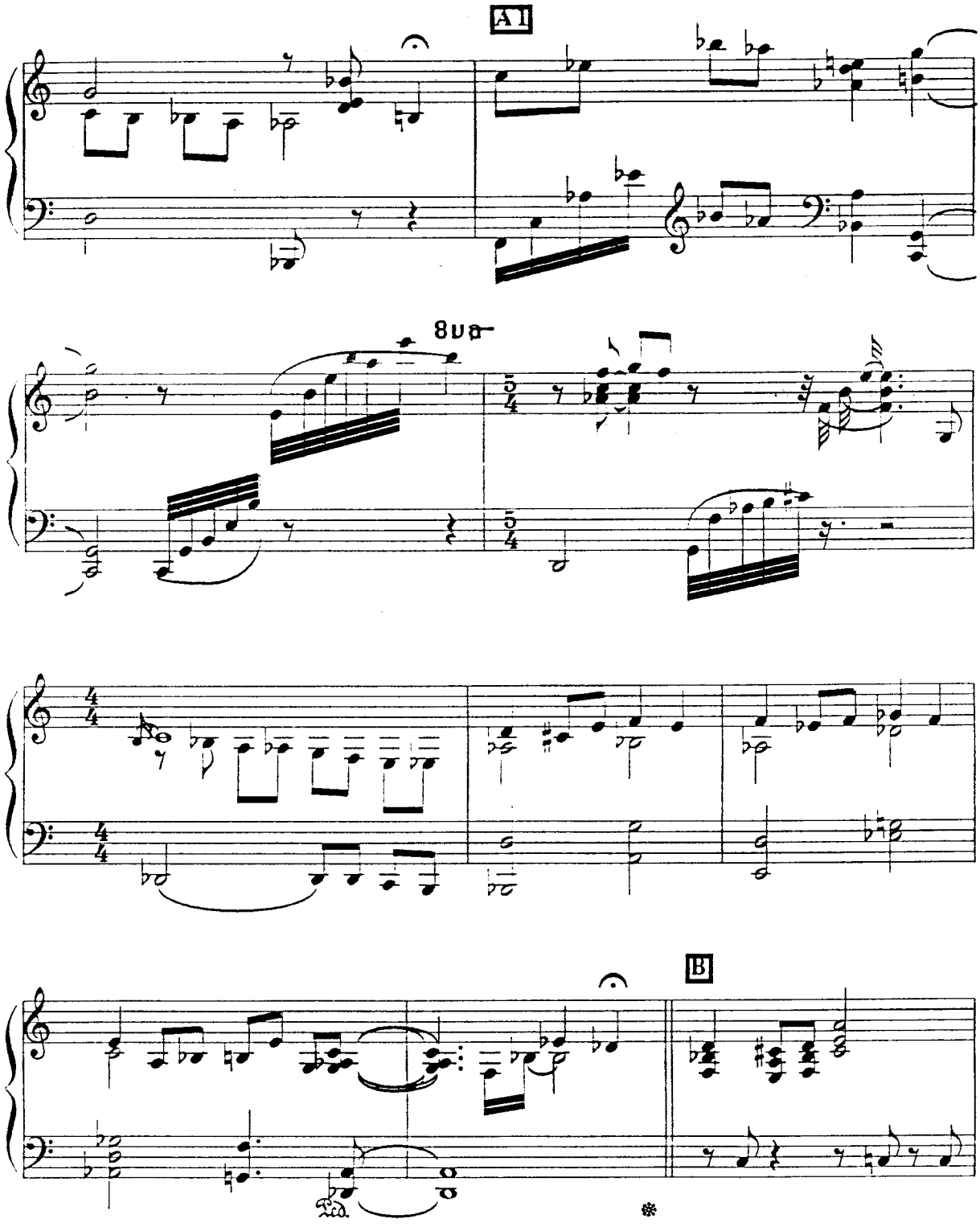
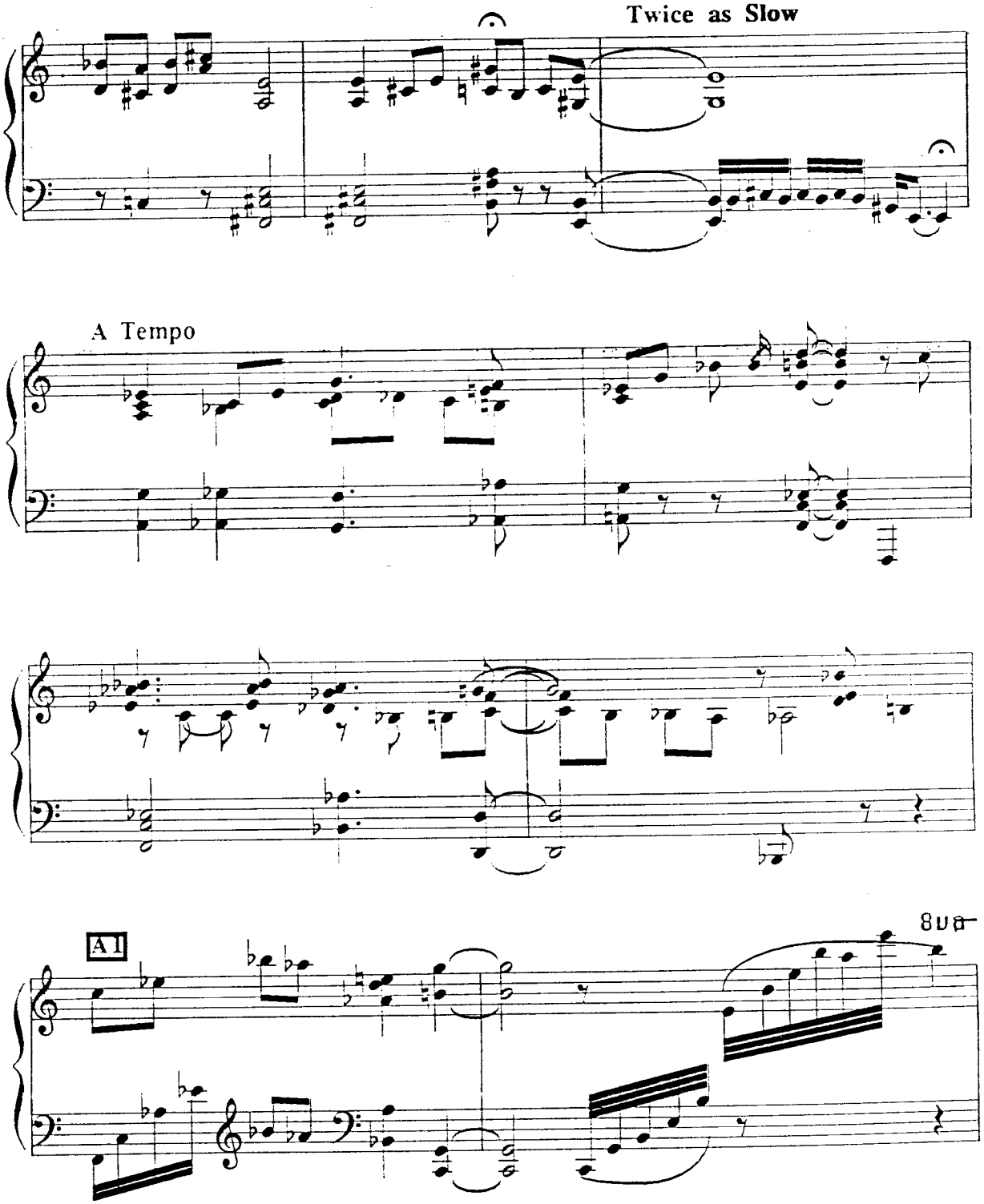
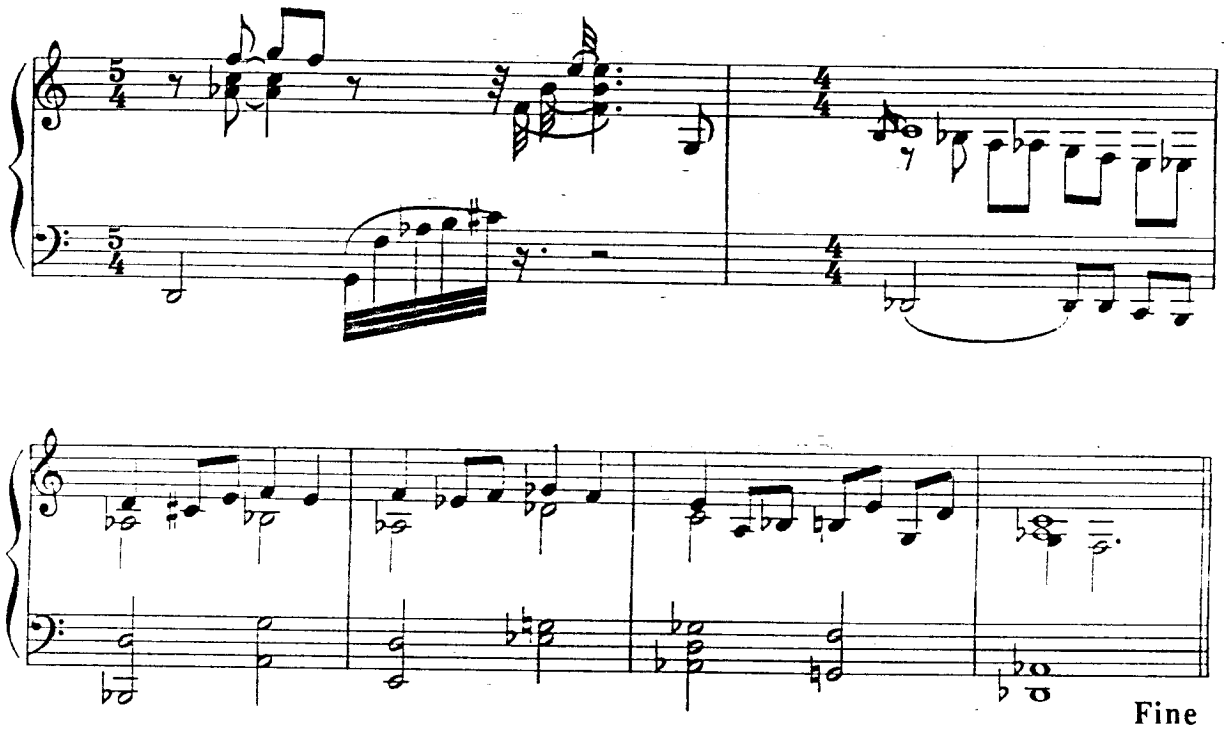
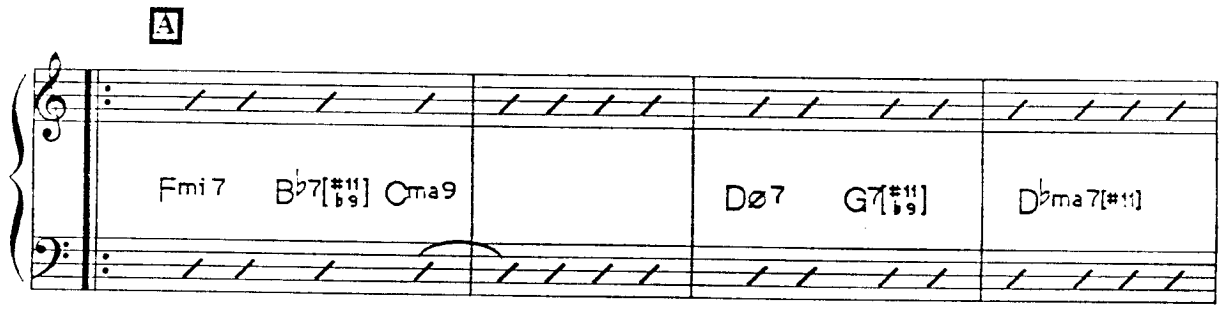
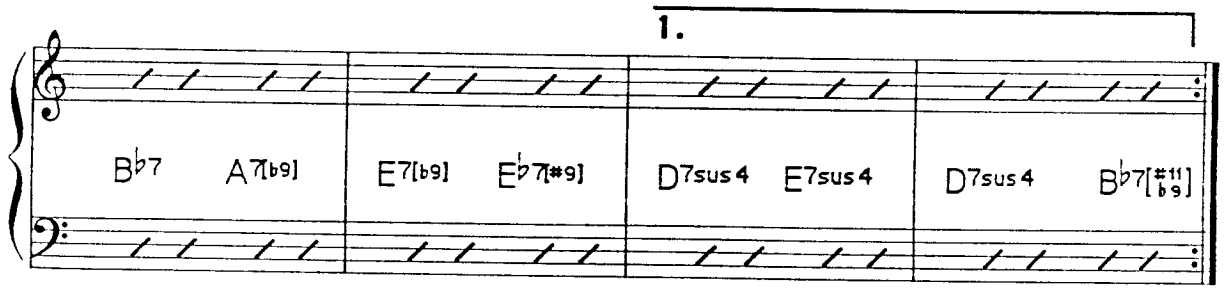
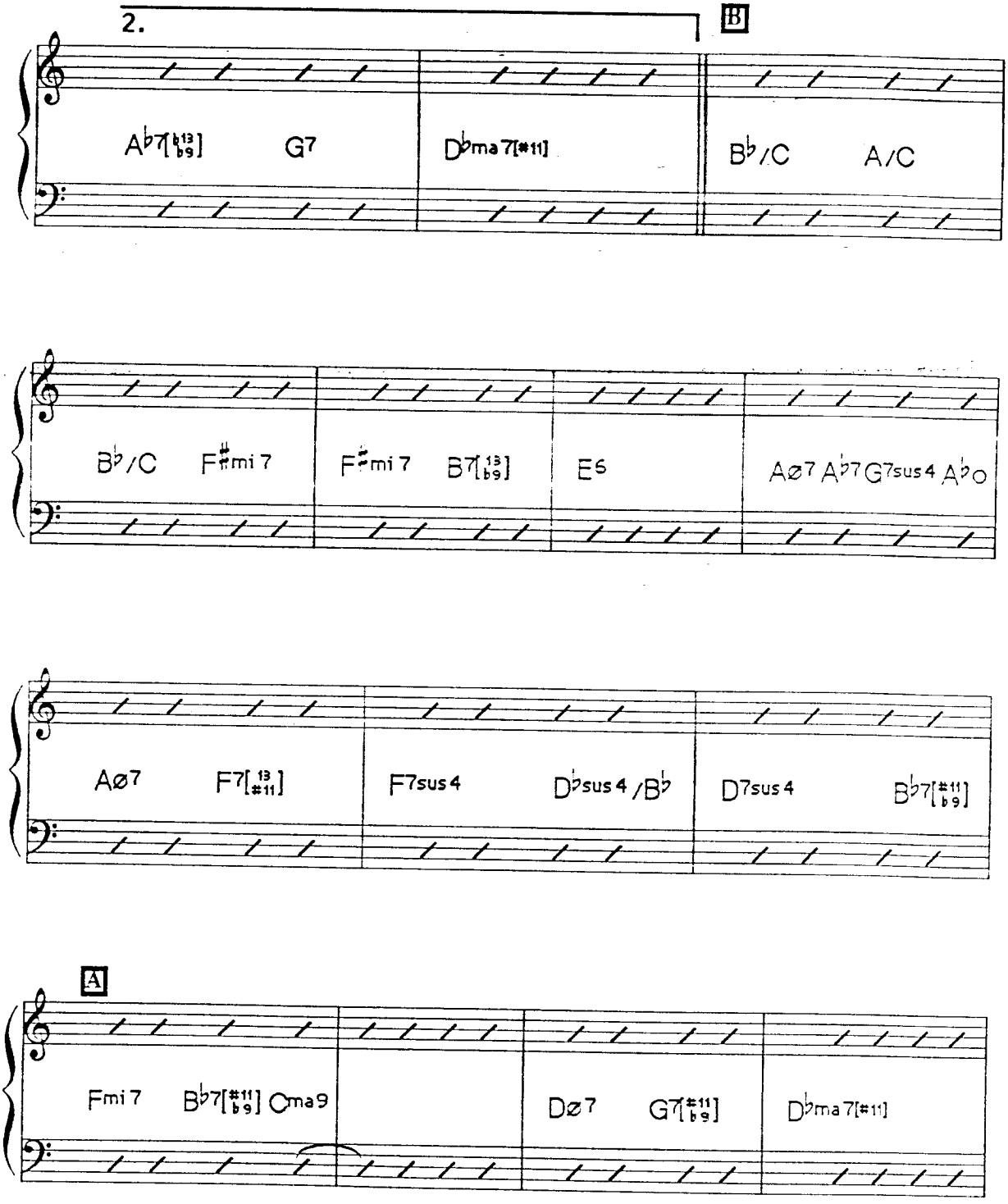

A1
8va
B
Ped.

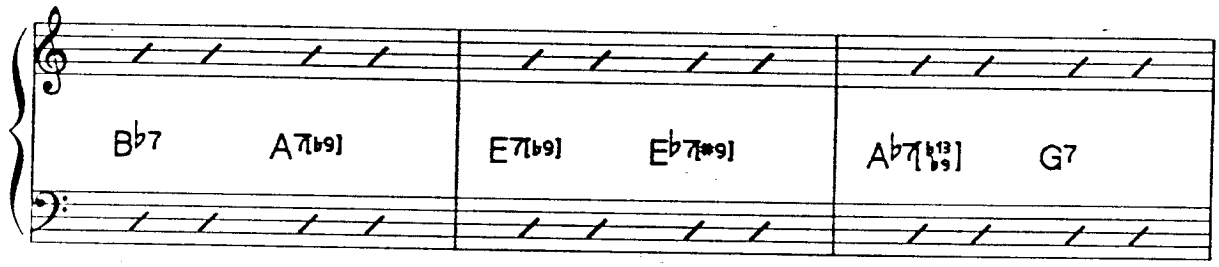

Twice as Slow
A Tempo
A1
8va


Fine

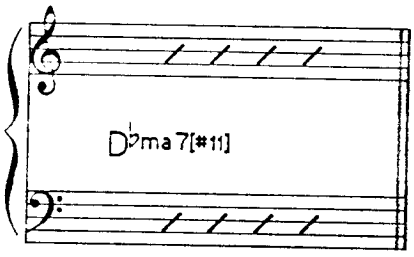

A
Fmi 7
B♭7[♯11 ♭9]
Cma9
Dø7
G7[♯11 ♭9]
D♭ma7[♯11]


1.
B♭7
A7[♭9]
E7[♭9]
E♭7[♯9]
D7sus4
E7sus4
D7sus4
B♭7[♯11 ♭9]


2.
B
A♭7[♭13 ♭9]
G7
D♭ma7[#11]
B♭/C
A/C
B♭/C
F♯mi7
F♯mi7
B7[♭13]
E6
Aø7
A♭7
G7sus4
A♭o
Aø7
F7[13 #11]
F7sus4
D♭sus4/B♭
D7sus4
B♭7[#11 ♭9]
A
Fmi7
B♭7[#11 ♭9]
Cma9
Dø7
G7[#11 ♭9]
D♭ma7[#11]



D.C.



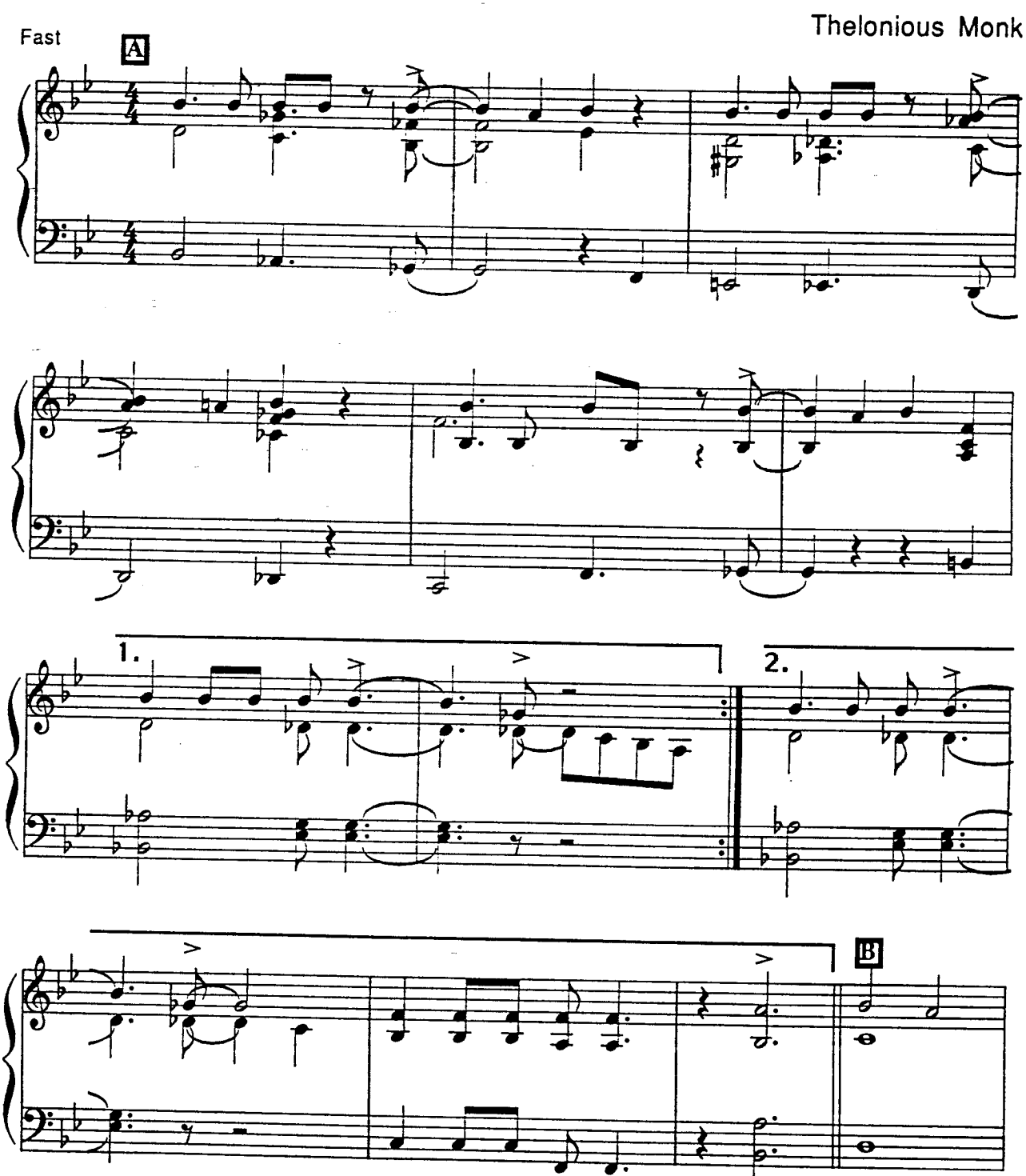
Thelonious

Thelonious Monk

• This appealing theme, first recorded in 1947, is based on the constant reiteration of a single note. "Thelonious," which is 36 measures long, has the following structure: *A* (8 measures) — A^1 (10 measures) — *B* (8 measures) — A^2 (10 measures). A^1 is *A* with a 2 measure extension; A^2 has a different last measure than A^1. In most performances, this ultimate measure of the tune was improvised. But the tune had a well-defined, composed ending in the big band version written by Monk and Hall Overton. I borrowed only the last measure of this arrangement; the rest of my arrangement is a transcription of a trio recording done in the late 1960s.

Thelonious

Thelonious Monk



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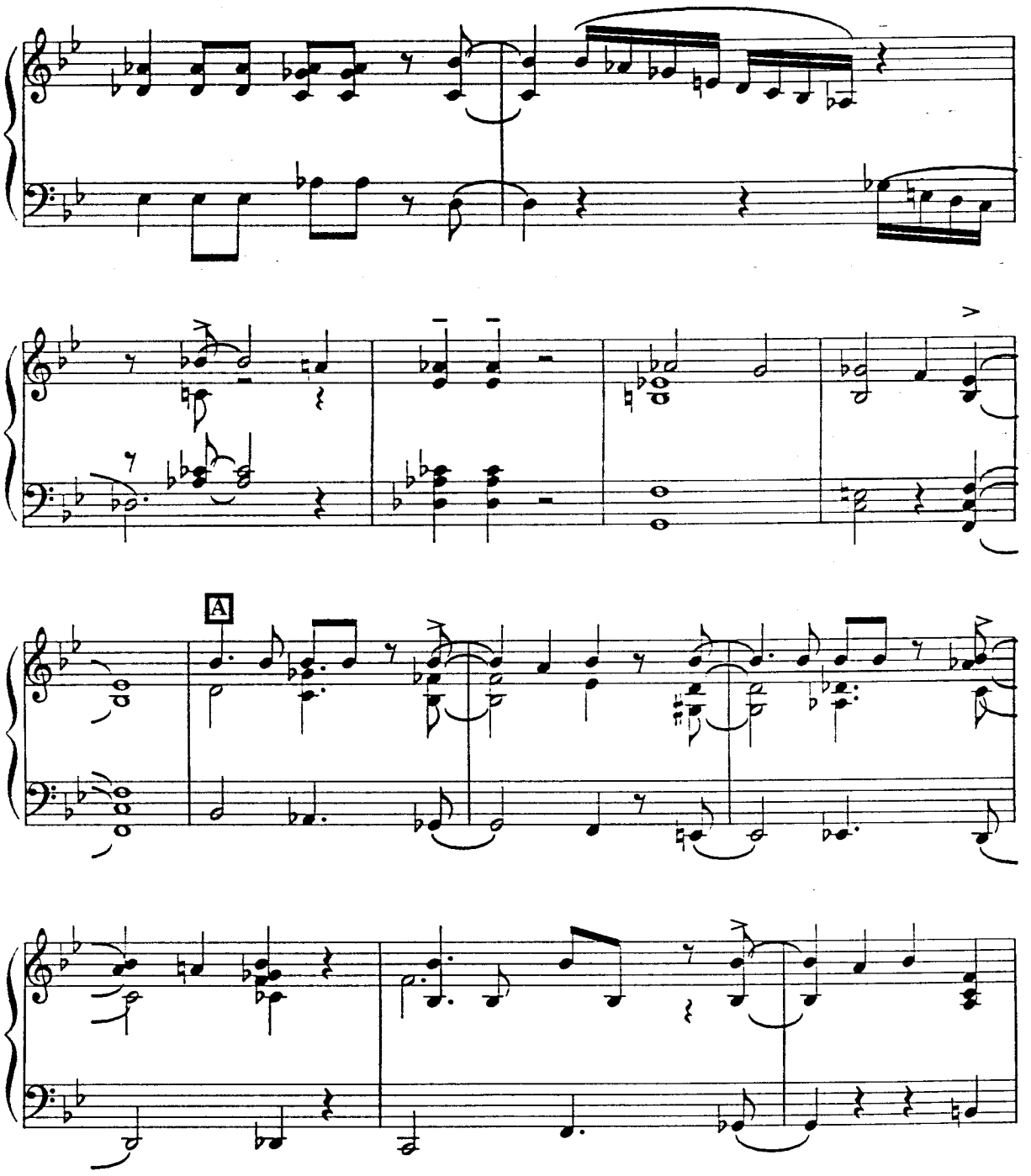
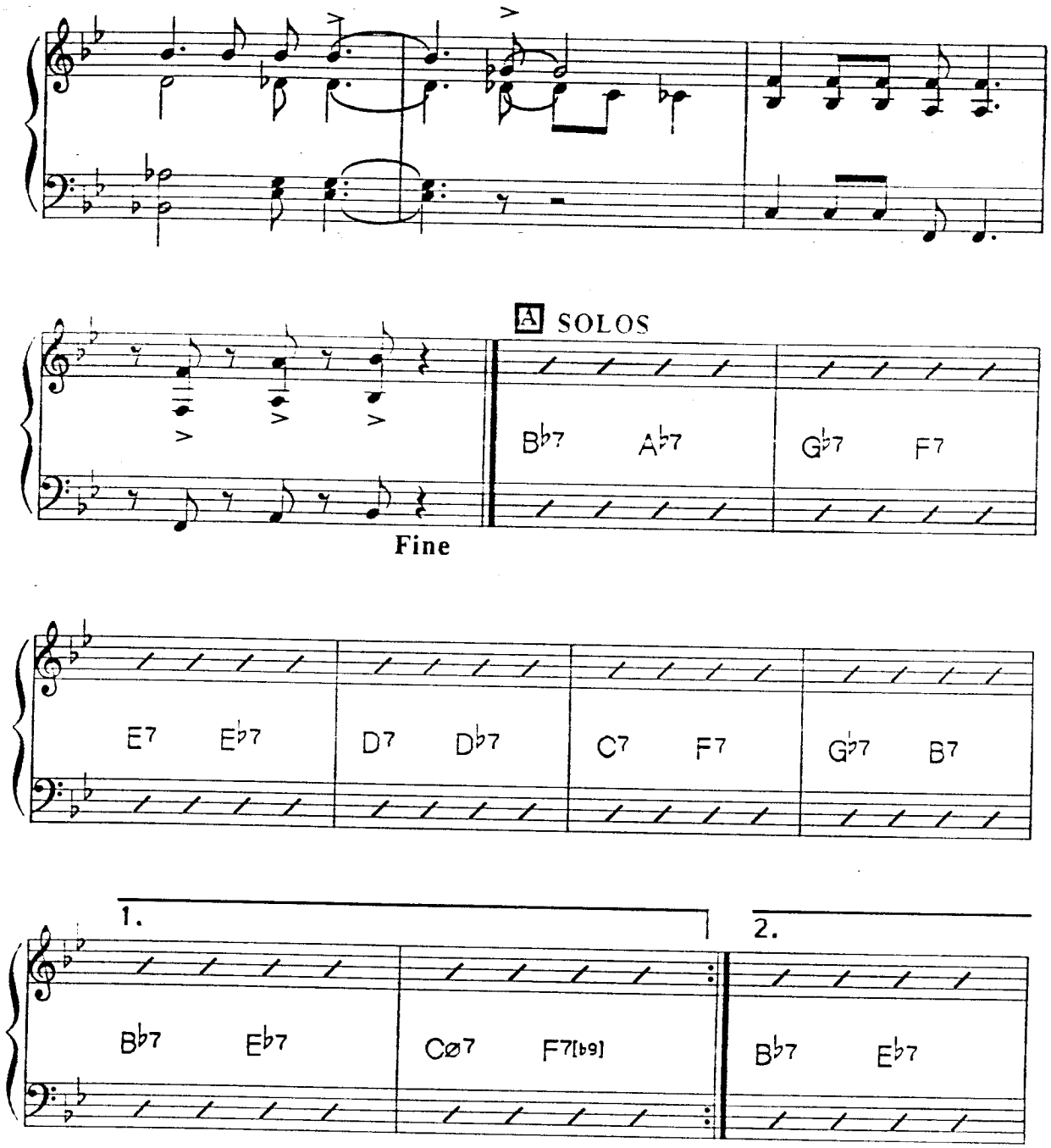
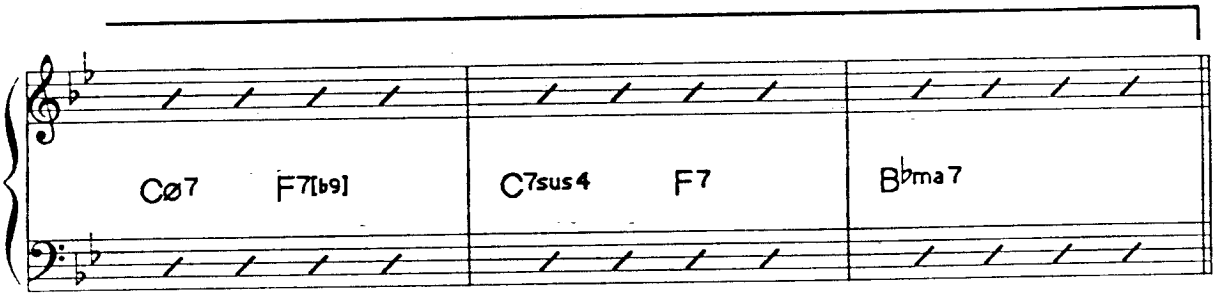
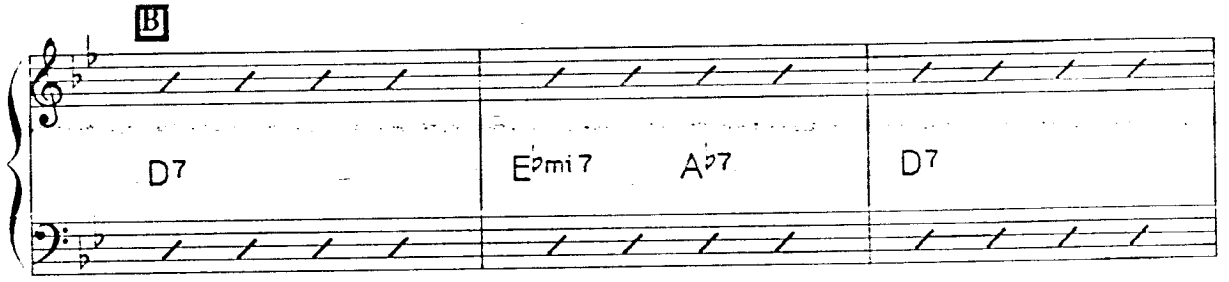
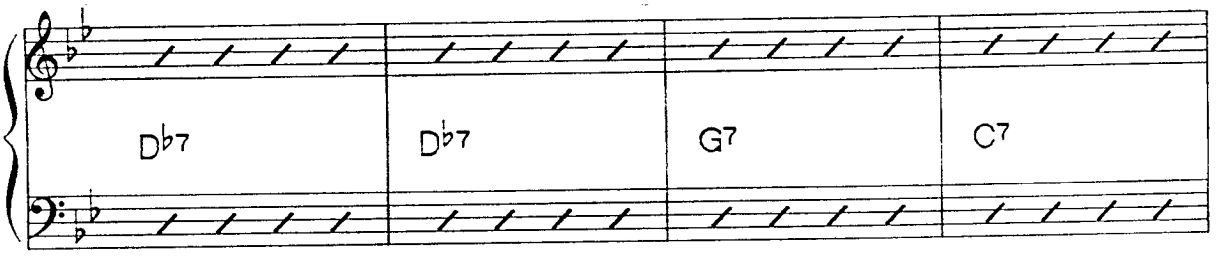
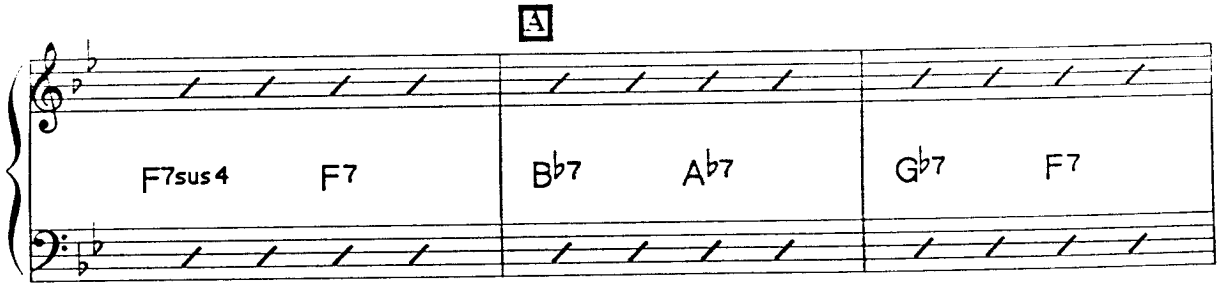

A

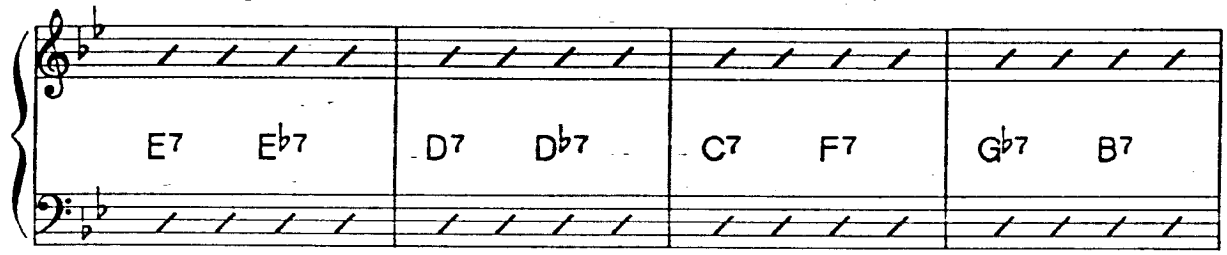

A SOLOS
B♭7 A♭7 G♭7 F7
Fine
E7 E♭7 D7 D♭7 C7 F7 G♭7 B7
1.
2.
B♭7 E♭7 Cø7 F7[b9] B♭7 E♭7

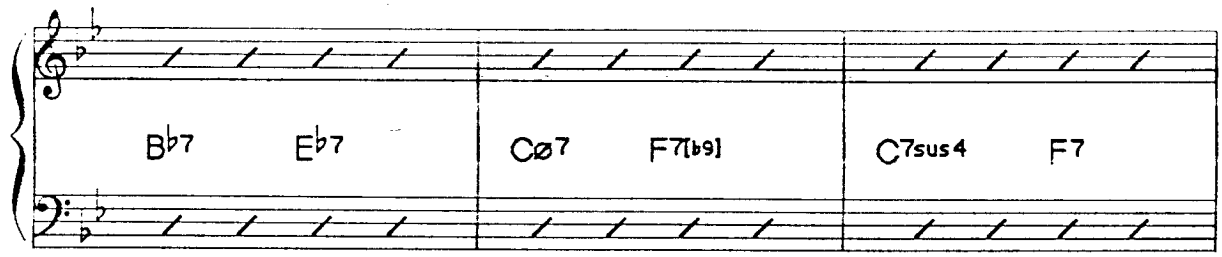

Cø7
F7[b9]
C7sus4
F7
B♭ma7

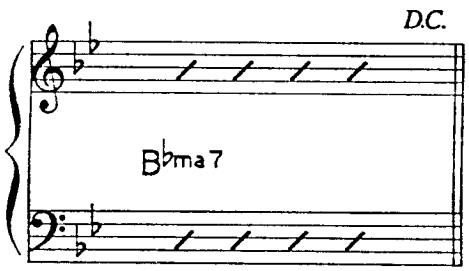

B
D7
E♭mi7
A♭7
D7


D♭7
D♭7
G7
C7


A
F7sus4
F7
B♭7
A♭7
G♭7
F7


E7 Eb7
D7 Db7
C7 F7
Gb7 B7


Bb7 Eb7
Cø7 F7[b9]
C7sus4 F7


D.C.
Bbma7

Epistrophy

Thelonious Monk

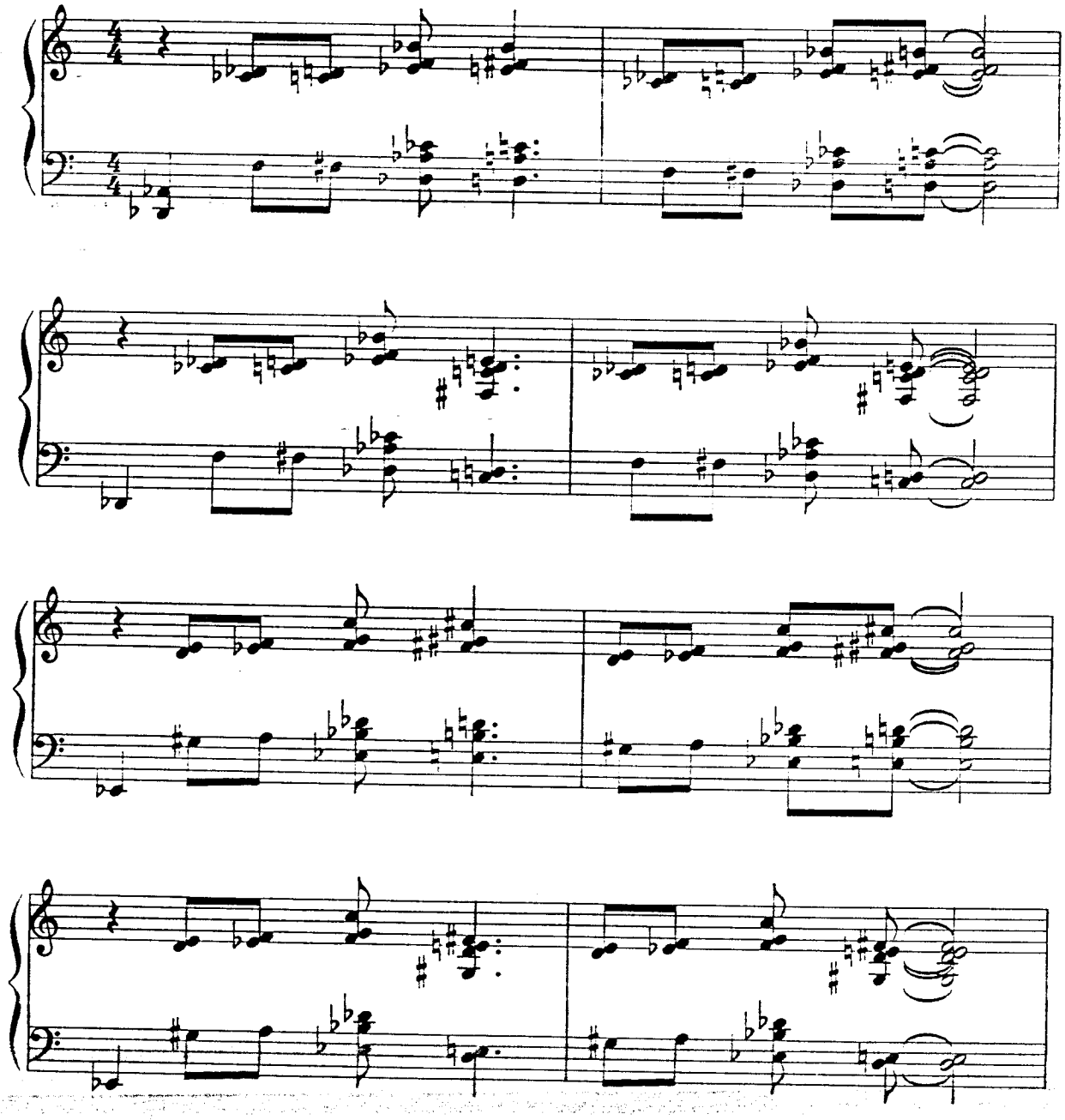
- "Epistrophy" was Monk's theme song. He concluded most, if not all of his appearances with at least a "tune only" performance. In an earlier incarnation it was called "Fly Right," and it was trumpeter Cootie Williams' theme song. Monk first recorded it at a 1948 Blue Note session, and went on to record it 24 times!

My arrangement is a transcription of the Monk–Overton big band version. The melody is slightly different than in the 1948 recording, on which Milt Jackson plays the tune while Monk comps. Many musicians have learned Jackson's rendition in which the "Epistrophy" motive begins with a major 2nd, but the recordings I heard have Monk playing a minor 2nd.

Epistrophy

Thelonious Monk & Kenneth S. Clarke

Medium



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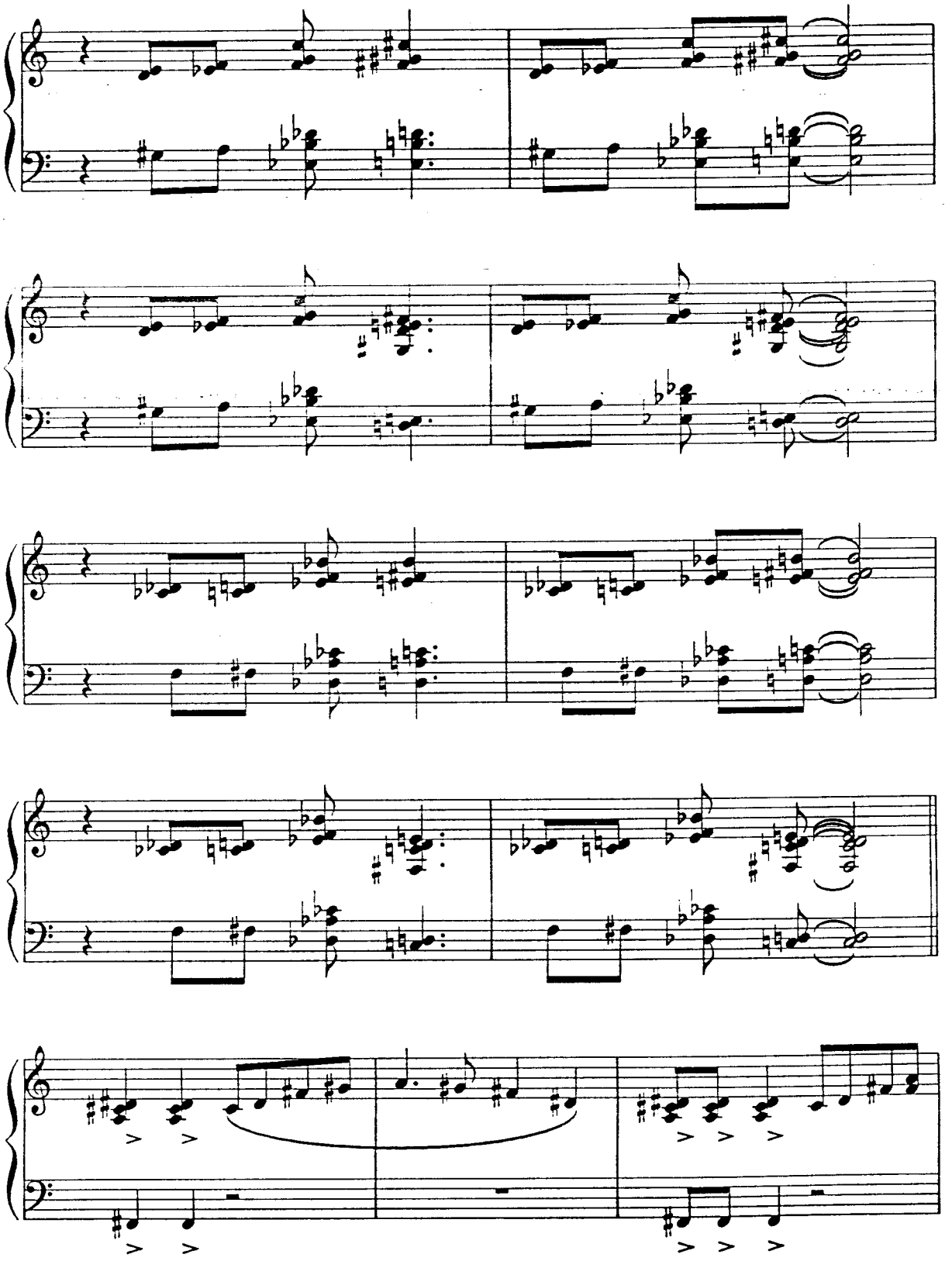
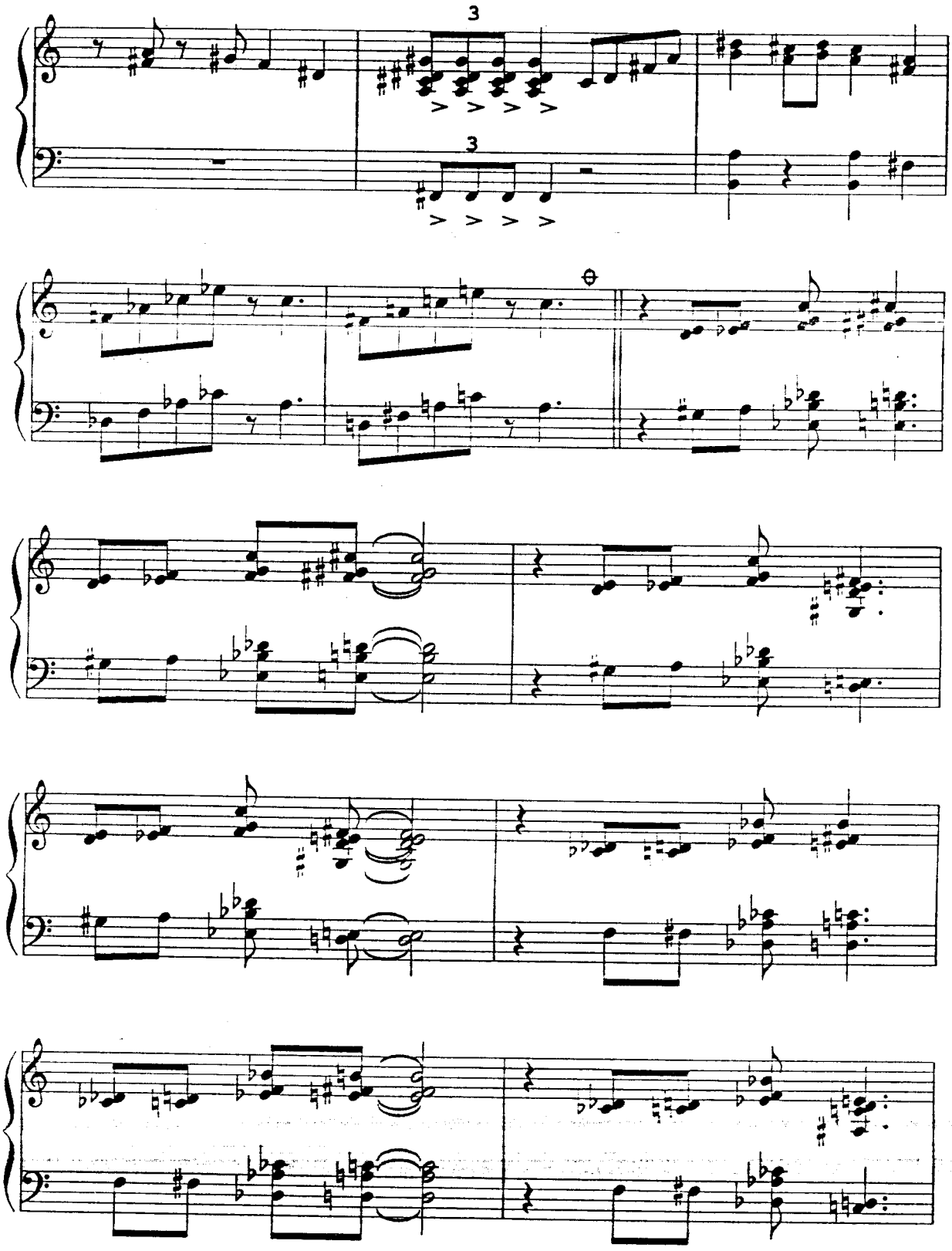
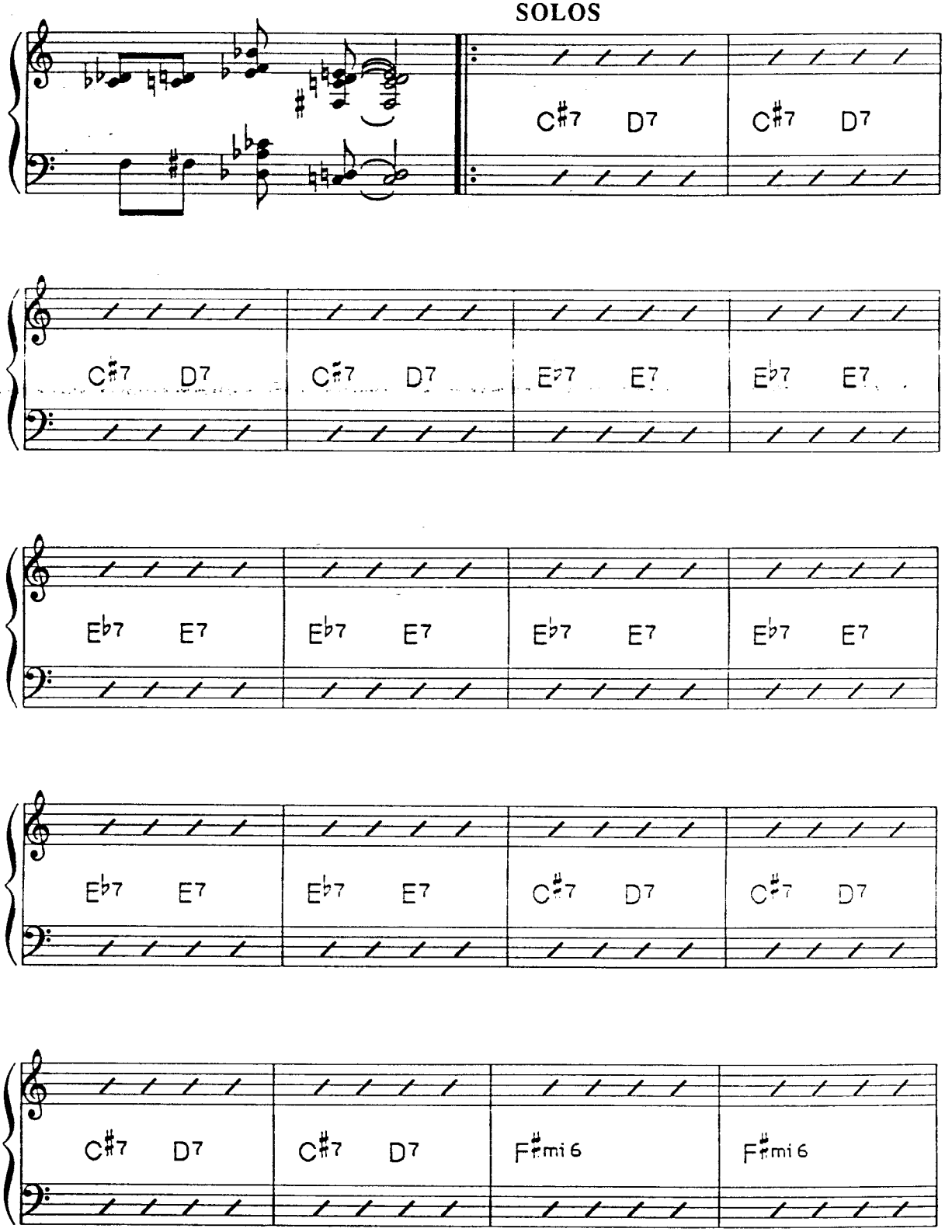
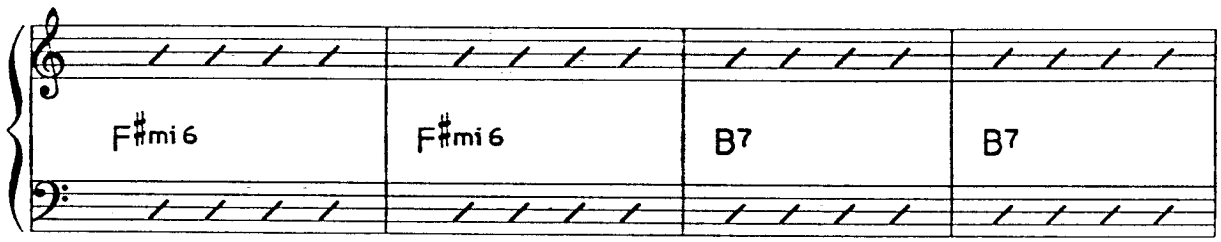
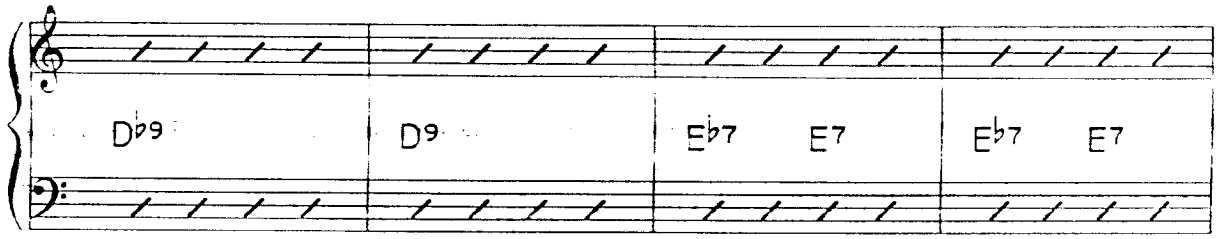
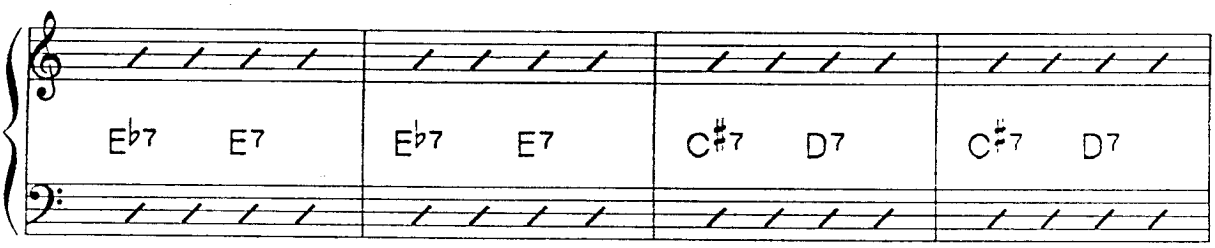


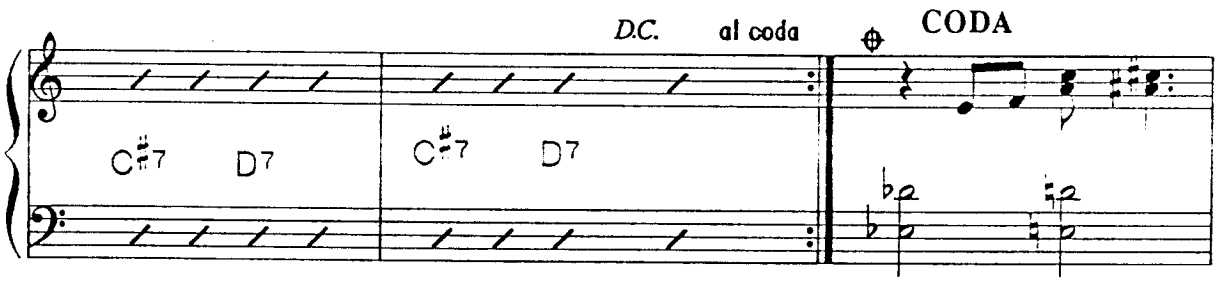

3
3

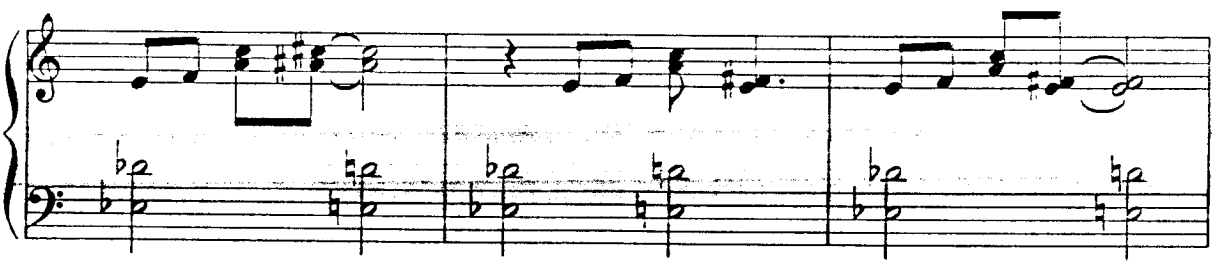

C♯7 D7 C♯7 D7
C♯7 D7 C♯7 D7 E♭7 E7 E♭7 E7
E♭7 E7 E♭7 E7 E♭7 E7 E♭7 E7
E♭7 E7 E♭7 E7 C♯7 D7 C♯7 D7
C♯7 D7 C♯7 D7 F♯mi6 F♯mi6

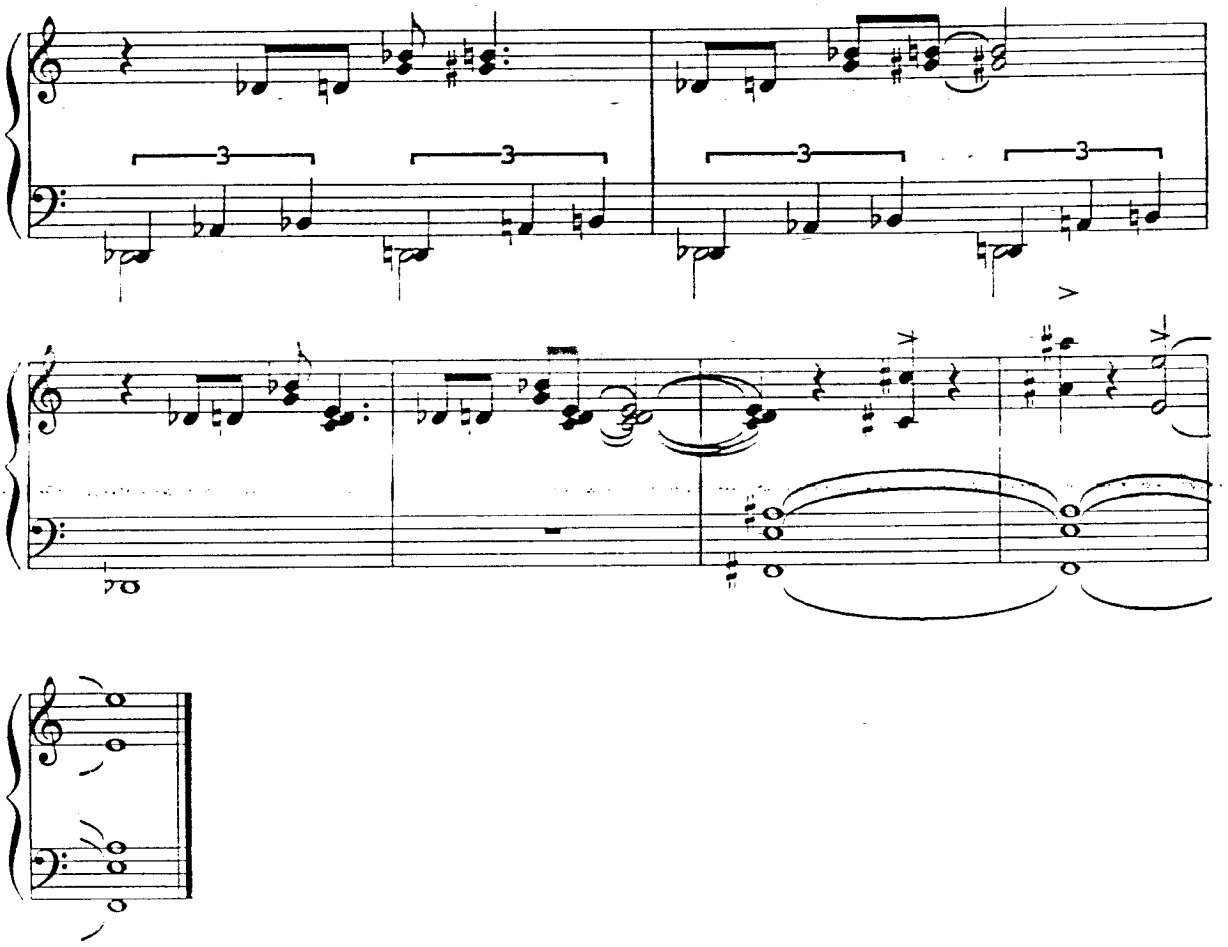

F♯mi6
F♯mi6
B7
B7


D♭9
D9
E♭7
E7
E♭7
E7


E♭7
E7
E♭7
E7
C♯7
D7
C♯7
D7


D.C. al coda
CODA
C♯7
D7
C♯7
D7





Introspection

Thelonious Monk

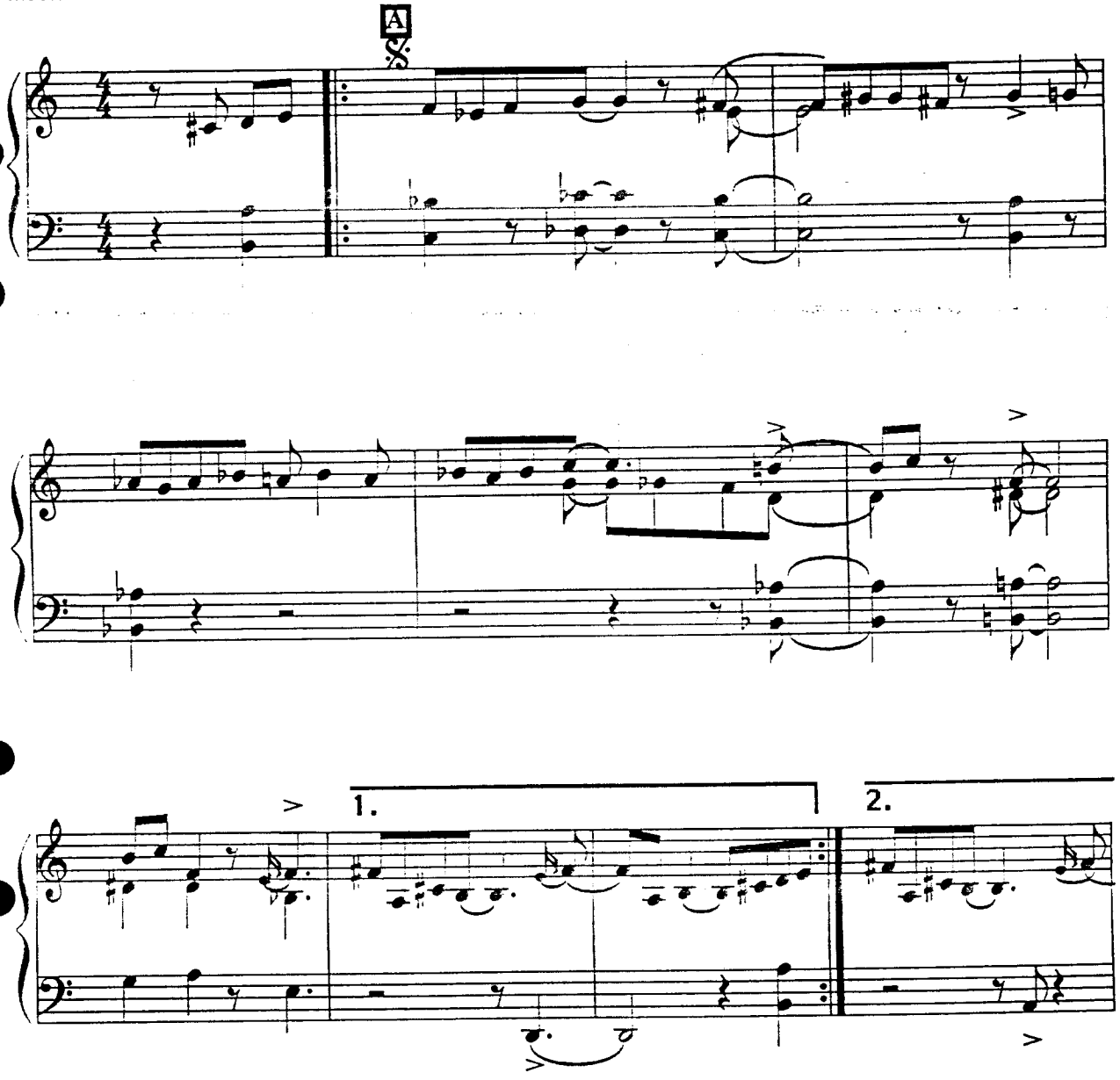
- This intriguing theme, which seems to begin in the middle of an ongoing melody, was first recorded at a 1947 Blue Note session. Monk did not record it again until 1965. My arrangement is a transcription of the premiere recording.

The tune is 36 measures long, and is cast in the 32 measure AABA form with an extra 4 measures extending the final *A* session. Although the tune eventually finishes in the key of Db major, it lacks a tonal center.

Introspection

Thelonious Monk

Medium Fast



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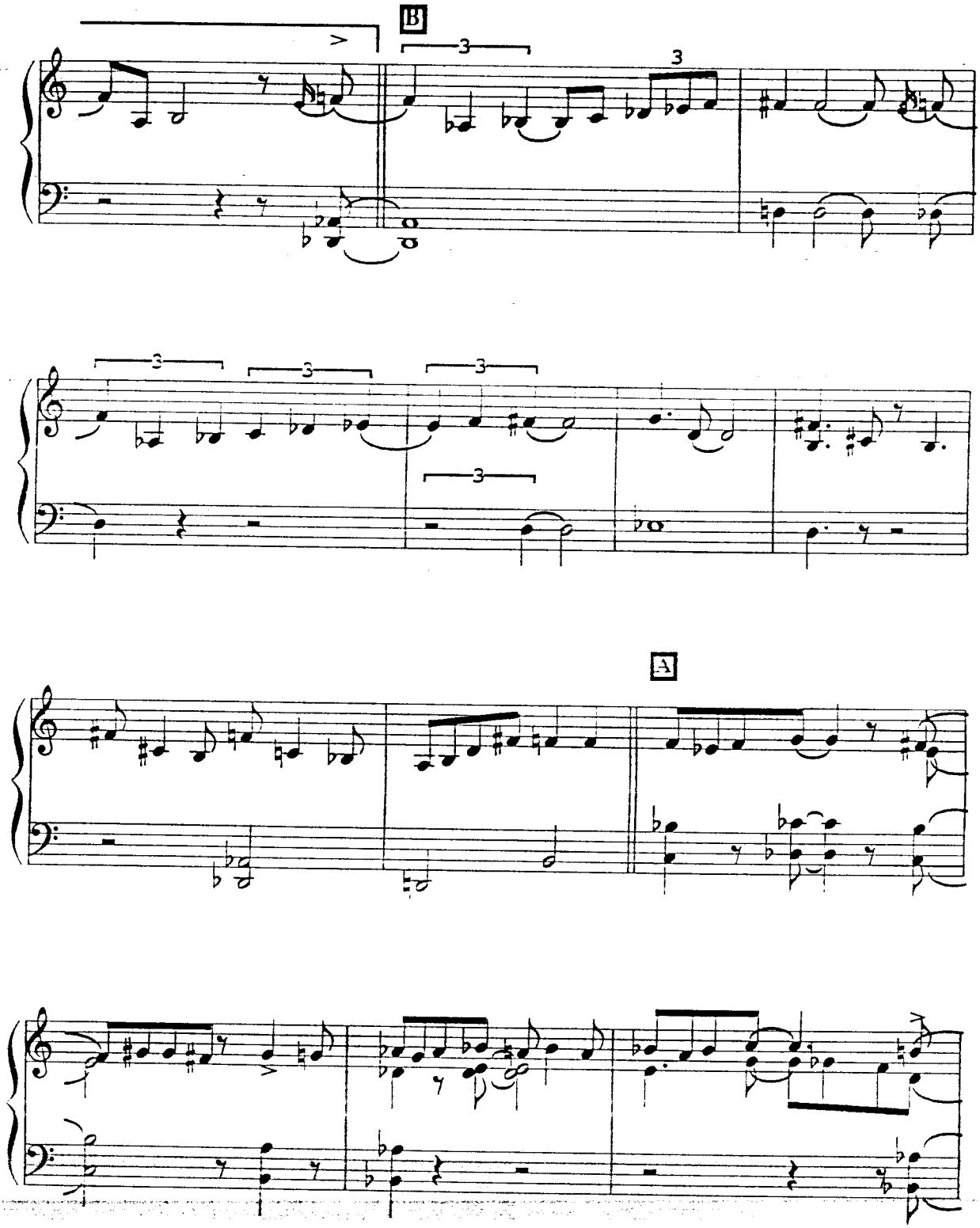
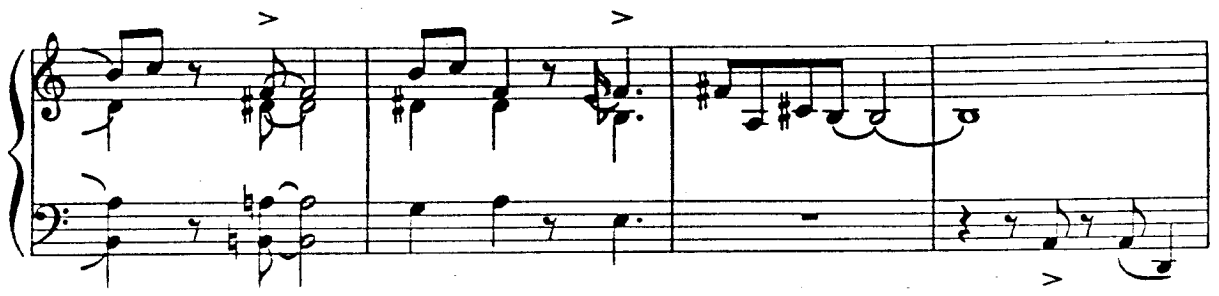
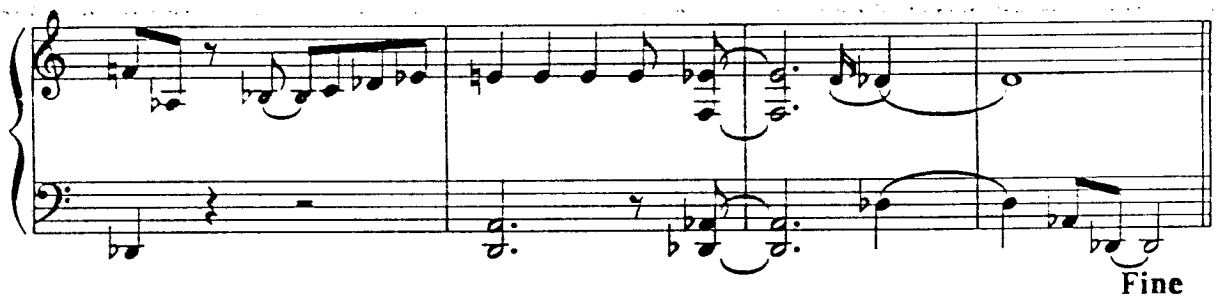
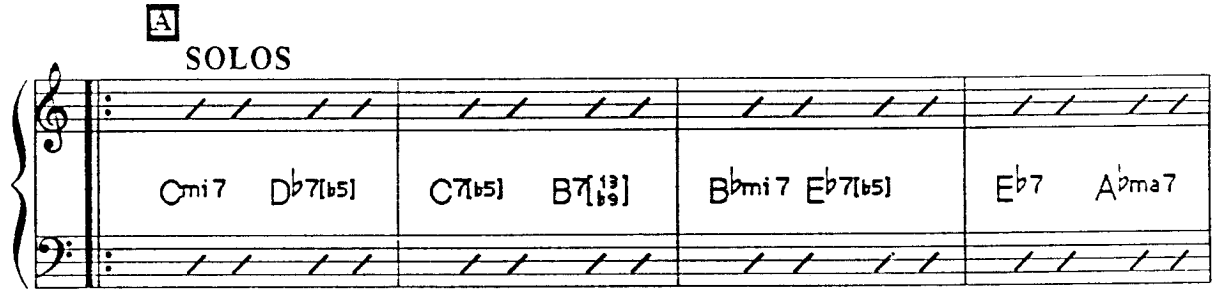
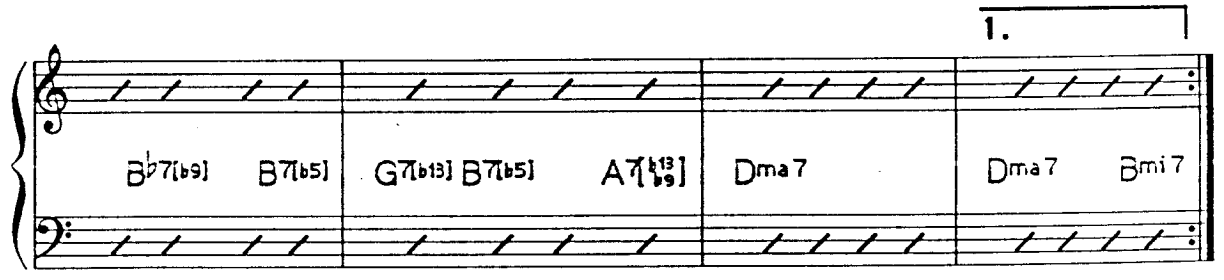
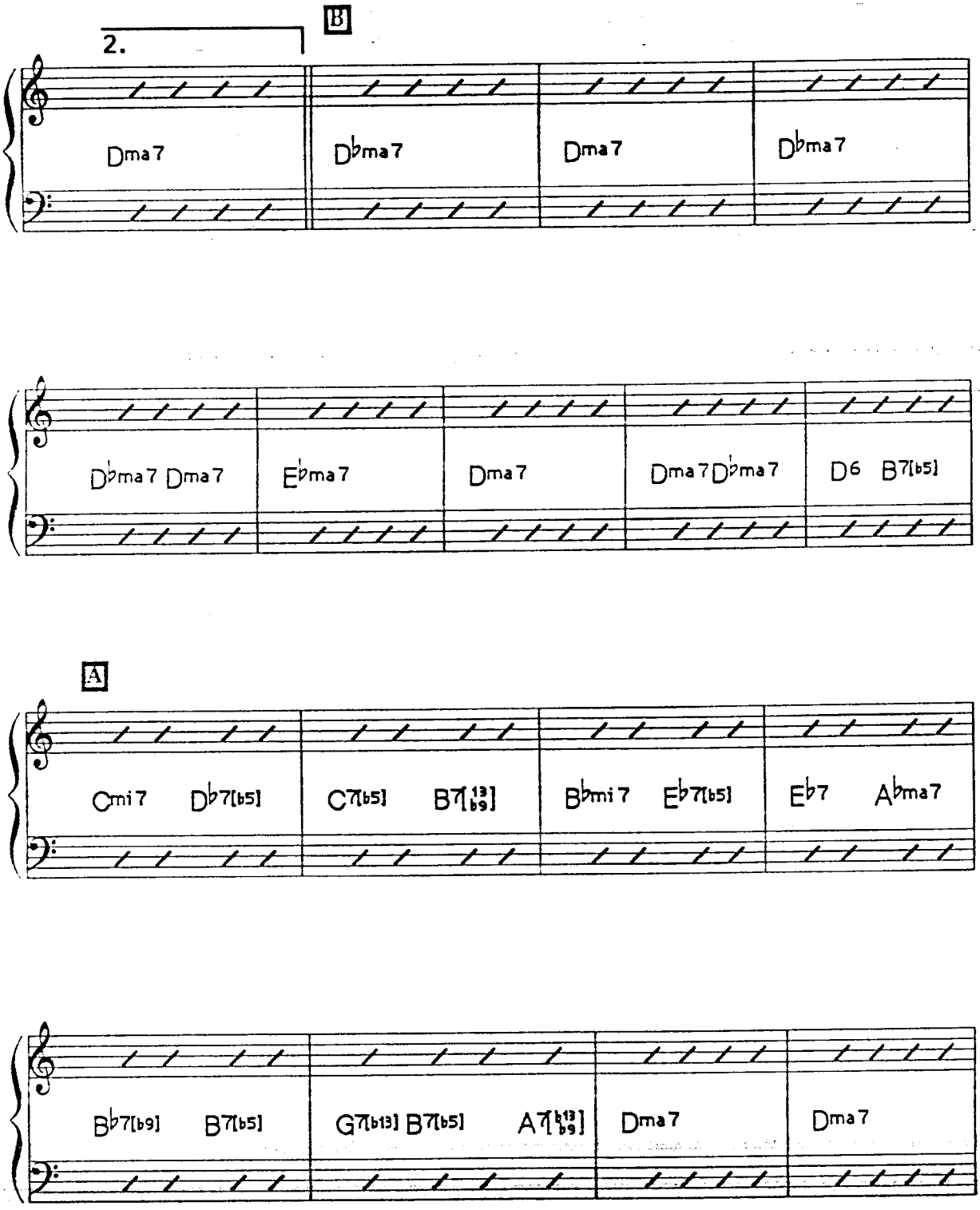

B
A

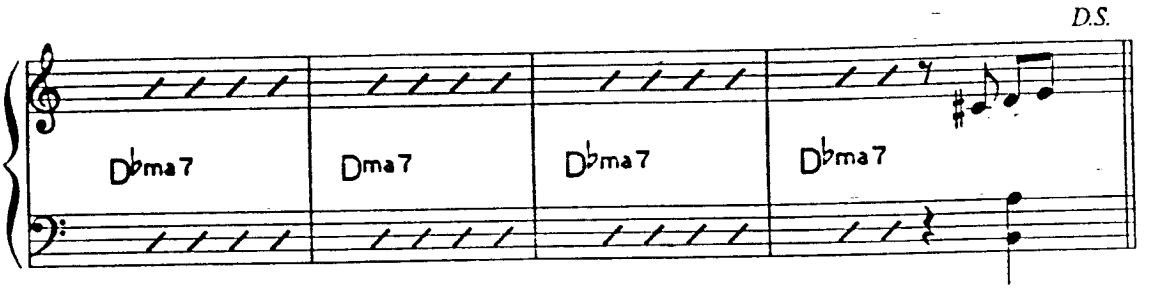



Fine


A
SOLOS
Cmi7 D♭7[b5] C7[b5] B7[13 b9] B♭mi7 E♭7[b5] E♭7 A♭ma7


1.
B♭7[b9] B7[b5] G7[b13] B7[b5] A7[13 b9] Dma7 Dma7 Bmi7


2.
B
Dma7
D♭ma7
Dma7
D♭ma7
D♭ma7 Dma7
E♭ma7
Dma7
Dma7 D♭ma7
D6
B7[♭5]
A
Cmi7
D♭7[♭5]
C7[♭5]
B7[♭13/♭9]
B♭mi7
E♭7[♭5]
E♭7
A♭ma7
B♭7[♭9]
B7[♭5]
G7[♭13]
B7[♭5]
A7[♭13/♭9]
Dma7
Dma7


D.S.
D♭ma7
Dma7
D♭ma7
D♭ma7

Monk as an Interpretive Artist

At one point, the idea of Monk playing pop standards was regarded as out of character. Before he joined Riverside Records in the mid–1950s, Monk had recorded a few standards on his own sessions, but his albums featured his own compositions. So Riverside's decision to begin his stay at the company with an all-Ellington record, followed by an album of old standards, was a surprise. Both of these albums helped uncover new aspects of Monk's music: his affinity with Ellington (the pianist, not the composer) and his ability to bring stride into a harmonically and rhythmically adventurous context. Later in his career, Monk gave full rein to his ability to make a distinctive interpretation of pop songs of the 1920s. For example, one of the highlights of Monk's big band concert at New York's Lincoln Center in 1963 was his solo piano performance of a tune that few people in the audience had ever heard—"When It's Darkness on the Delta." Monk gave to modern jazz a sardonic wit and appreciation of camp in interpretations of old-fashioned, "square" songs such as "There's Danger In Your Eyes, Cherie," "Lulu's Back In Town," "Dinah," "Just a Gigolo," and "Everything Happens To Me."

Monk recorded the music of other jazz composers besides Ellington. In 1950, As a member of Charlie Parker's quintet featuring Dizzy Gillespie, he recorded several Parker originals. During the rest of that decade, Monk was a sideman for various recording sessions led by Sonny Rollins, Miles Davis, Gigi Gryce, Art Blakey and Clark Terry during which he played compositions by other jazz composers. In addition, there was a 1957 recording with Gerry Mulligan in which Monk recorded one Mulligan composition along with some of his own.

The tunes of other jazz composers when juxtaposed with Monk compositions pale by comparison. Most lack the harmonic adventurousness, structural originality and sophistication that typify Monk's music.

In this collection, I have tried to provide several aspects of Monk as an interpretive artist. "I Surrender Dear" and "I'm Getting Sentimental Over You" feature Monk's distinctive style of ballad playing, which is marked by long fermatas (held notes) and dramatic pauses. The stride pianist in Monk comes out in full play on "Dinah," and "Sweet and Lovely." Also in the collection are a pair of Ellington originals, "Solitude" and "Don't Mean A Thing (If It Ain't Got That Swing)." The collection concludes with "Just You, Just Me"—the prototype of the well-known Monk tune, "Evidence"—and "Carolina Moon."

When Monk arranged a pop song, he sometimes had a penchant for altering it to such a degree that it scarcely resembled the sheet music version of the tune. His 1952 arrangement of "Carolina Moon" is a good example. Monk developed a new melody by speeding up the original, giving it Monk harmonies and adding a bass line. He arranged it for trumpet, two saxophones, piano, bass and drums. The recording is full of irony for at least two reasons: first, that a jazz composer considered to be in the avant-garde at the time of the recording saw any worth in such a run-of-the-mill song; and two, that it is the product of a son of the Carolinas!

STRIDE

Dinah

Sam Lewis and Joe Young

Sweet and Lovely

Gus Arnheim, Harry Tobias and Jules Lemare

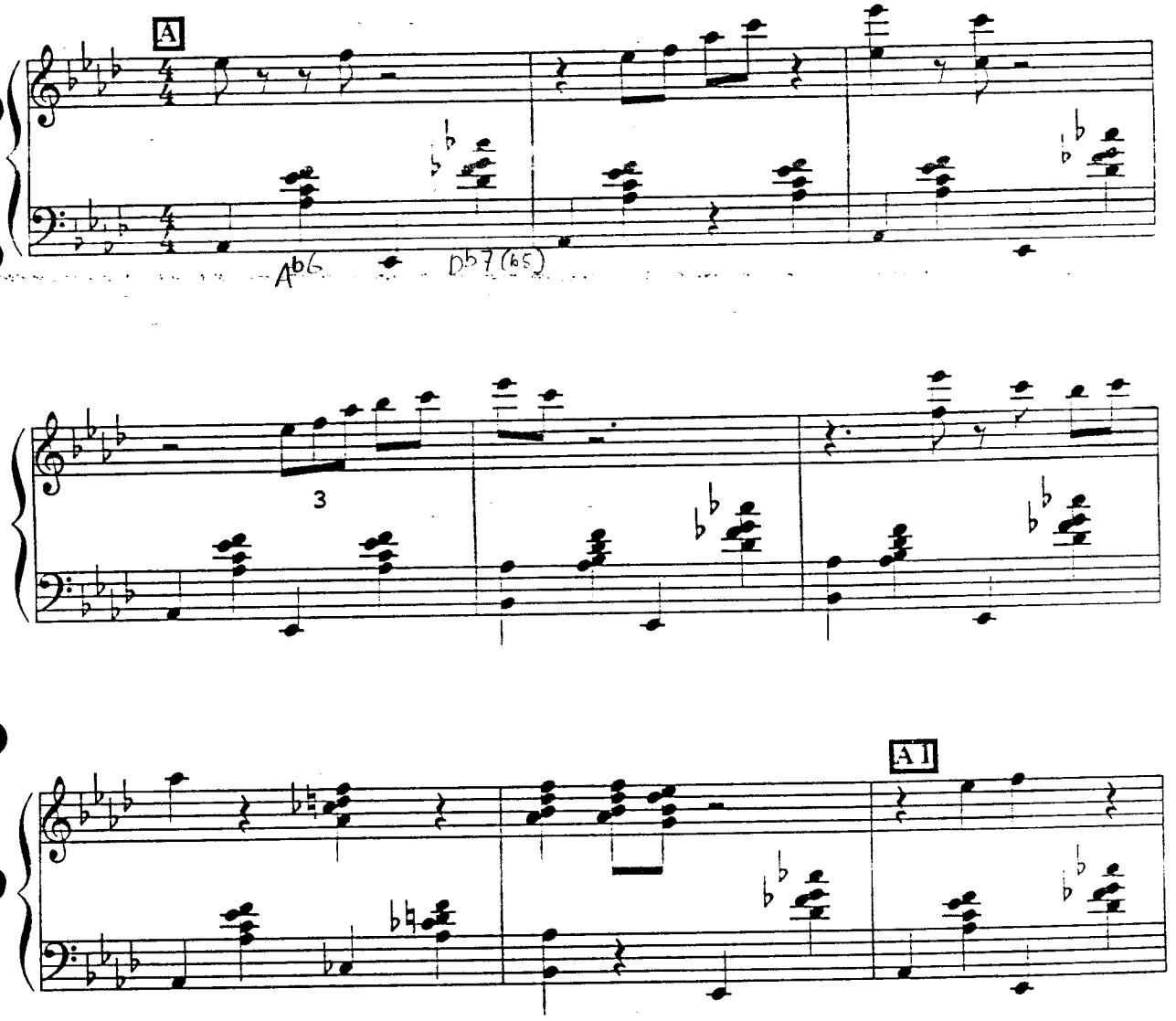
- In Harlem in the 1920s, a virtuoso style of solo piano came into being through the talents of James P. Johnson, Luckyeth Roberts, Willie "The Lion" Smith and others. The stride style is characterized by the constant quarter note movement of the left hand. The stride pianist usually alternates from a single bass note on beats 1 and 3 to a full chord on beats 2 and 4. Or s/he plays 10^{ths} on each beat, moving in stepwise motion.

"Dinah" shows Monk the master of stride, flawlessly taking the old standard at a fast clip. His version of "Sweet and Lovely" was slow-paced, and replete with ingenious substitute chords.

Dinah

Sam Lewis & Joe Young

Fast Stride



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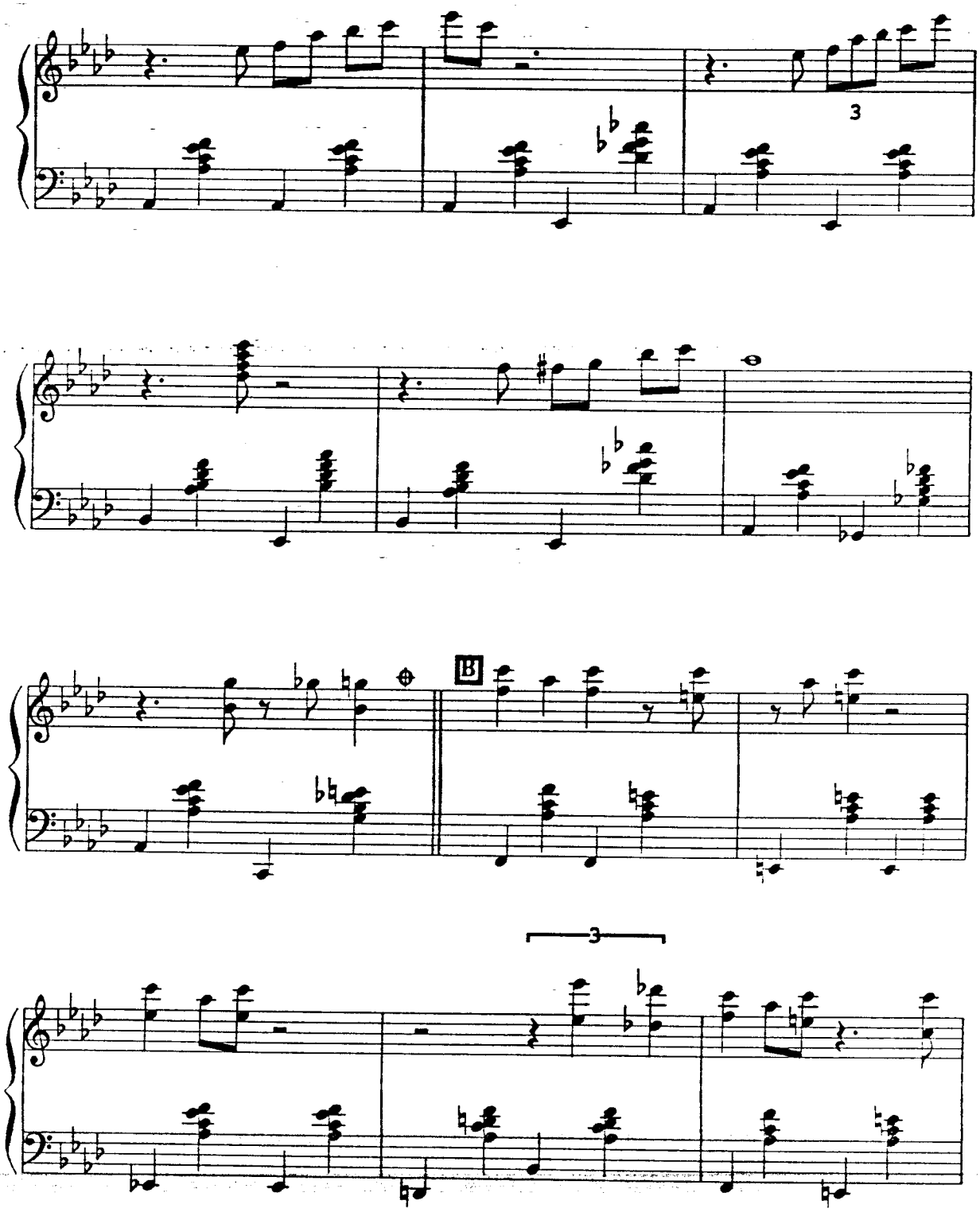
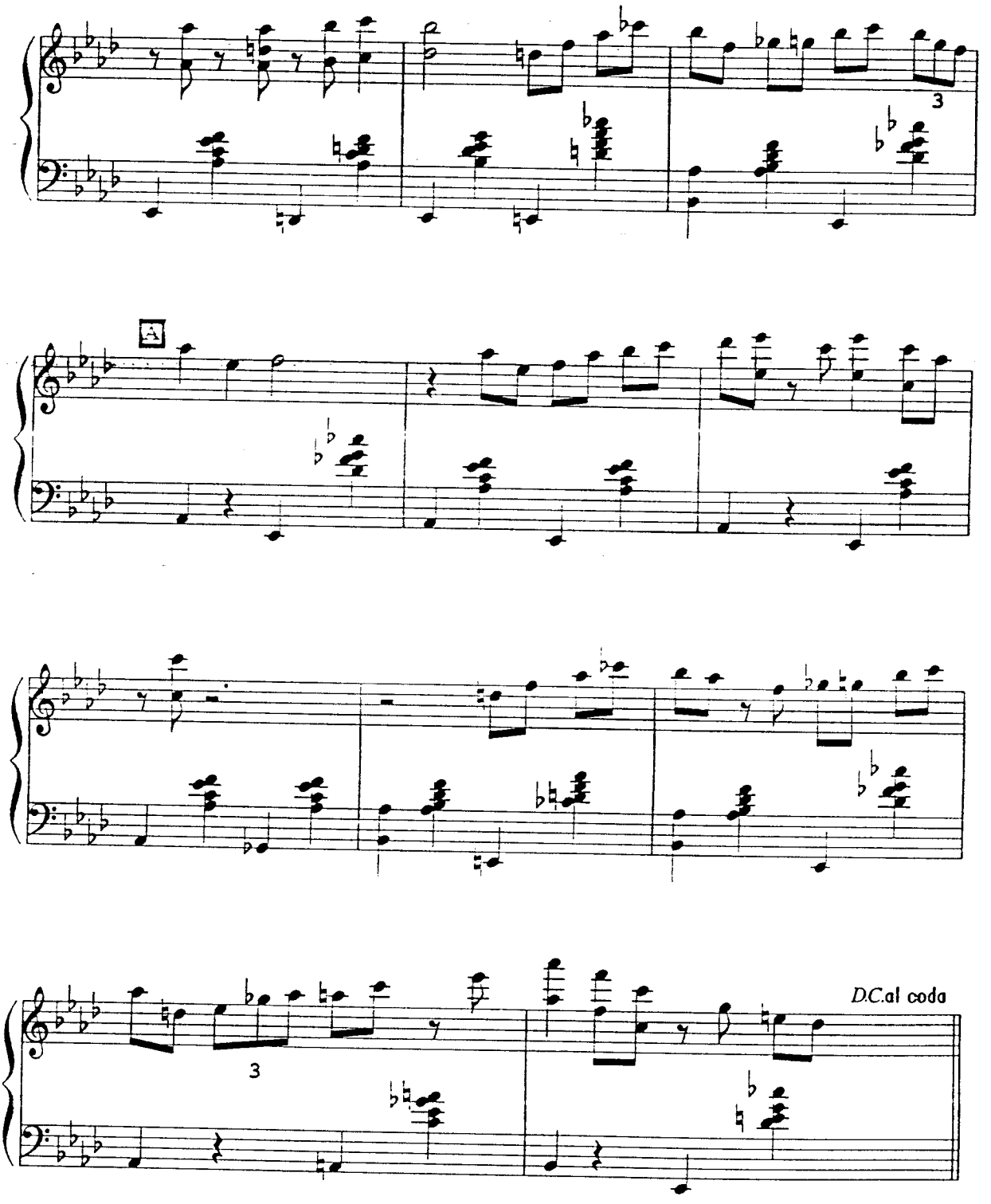
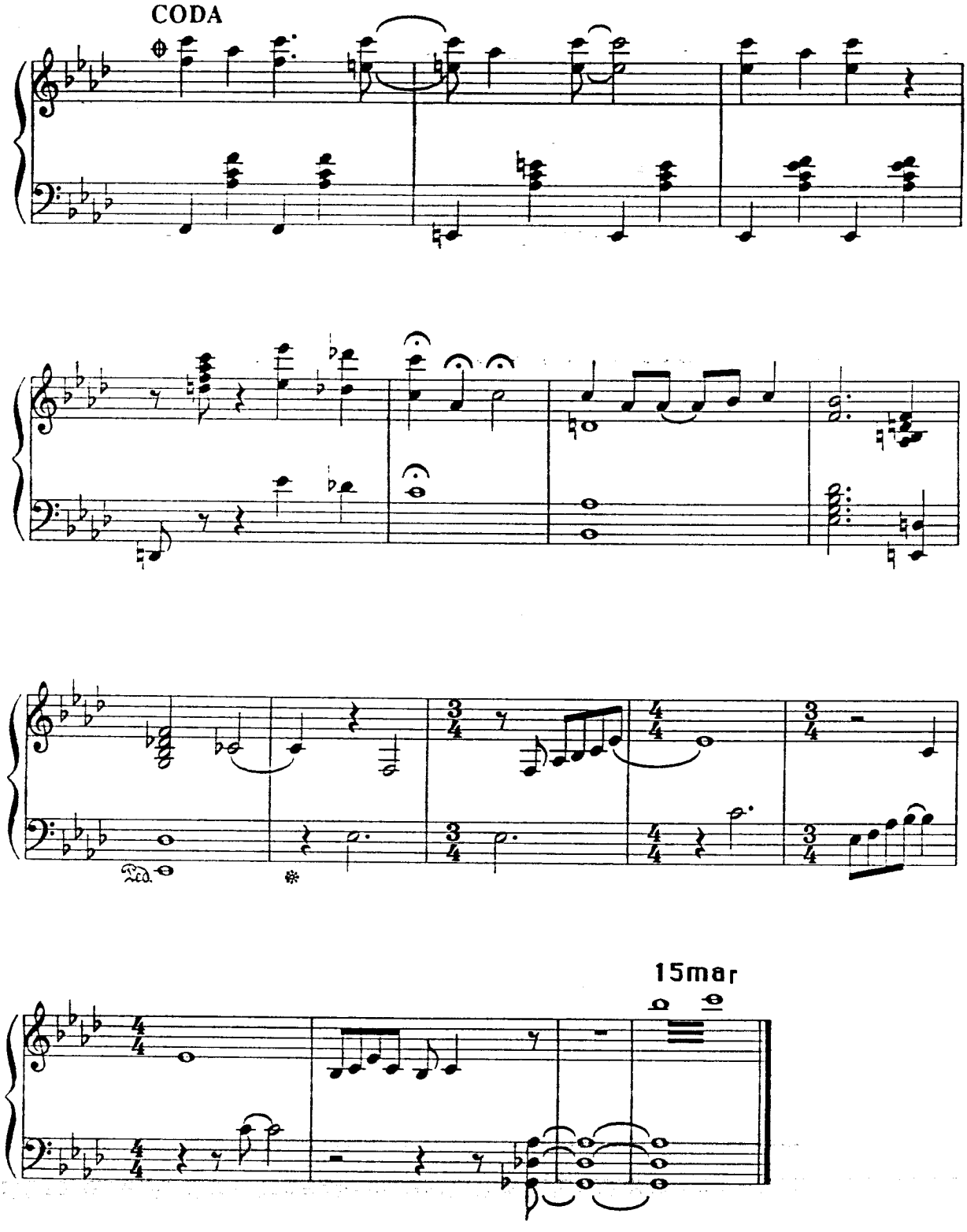

3
B
3

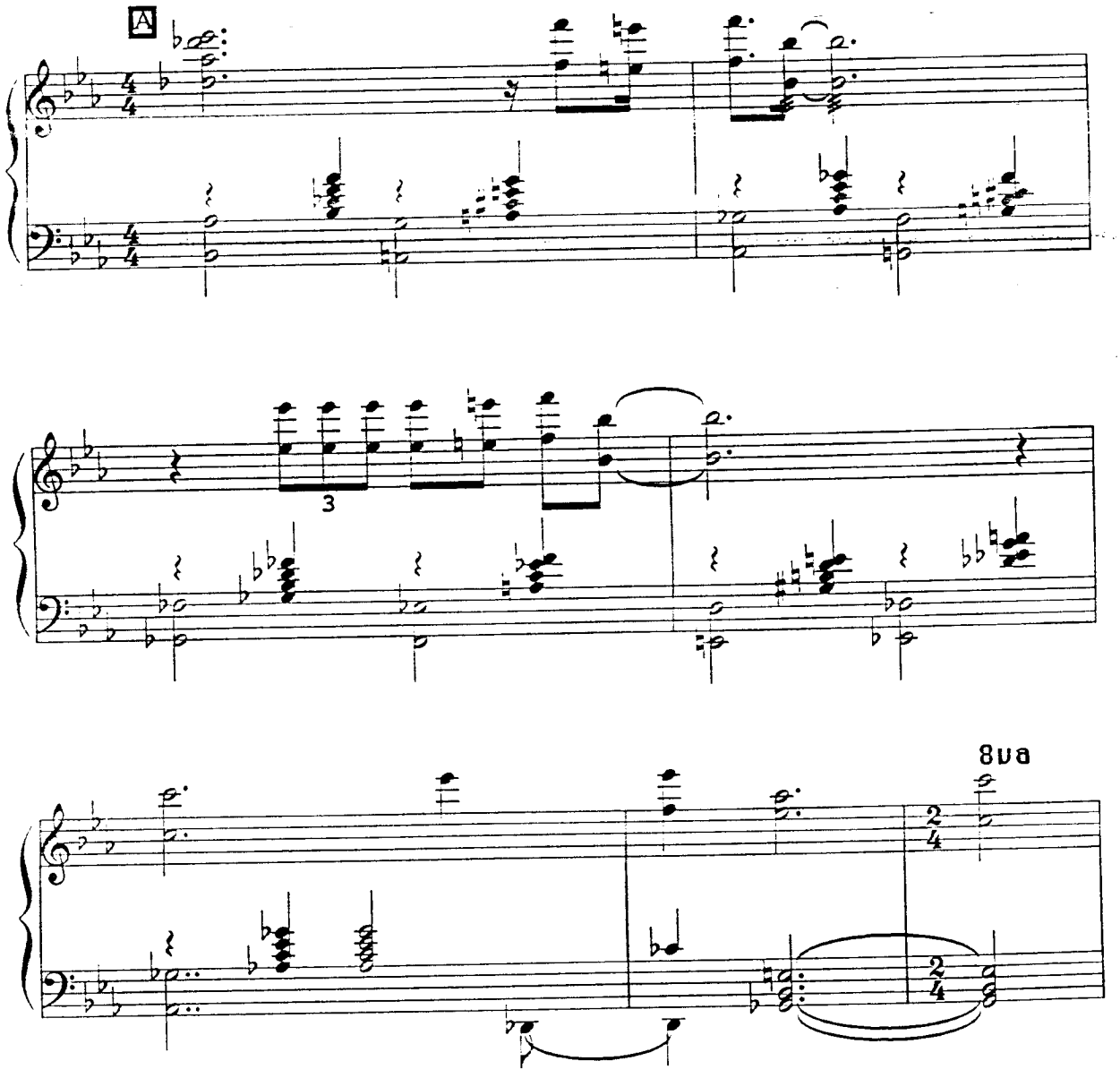

3
A
3
D.C.al coda


CODA
Ped.
15ma

Sweet and Lovely

Gus Arnheim, Harry Tobias & Jules Lemare

Slow Stride



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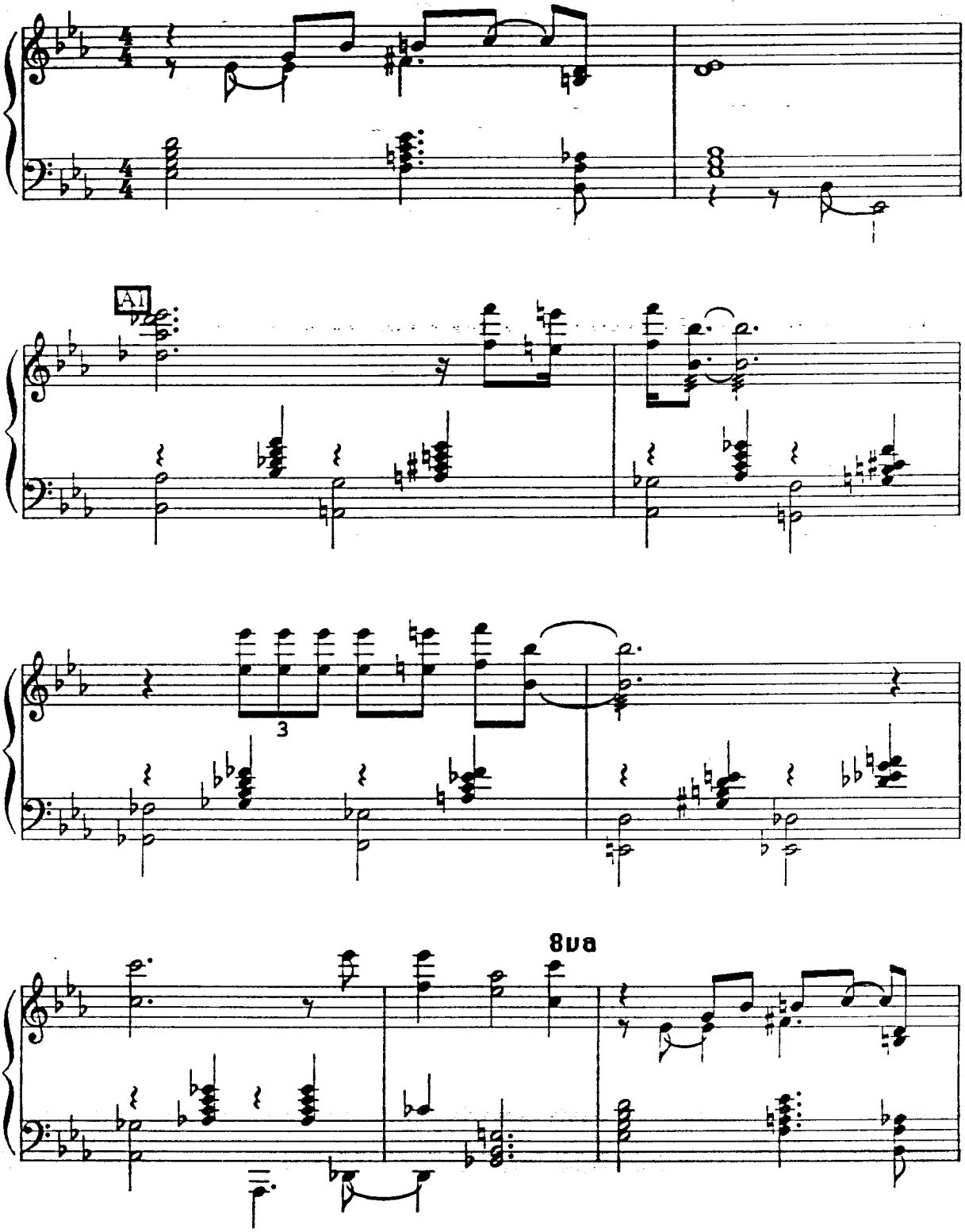
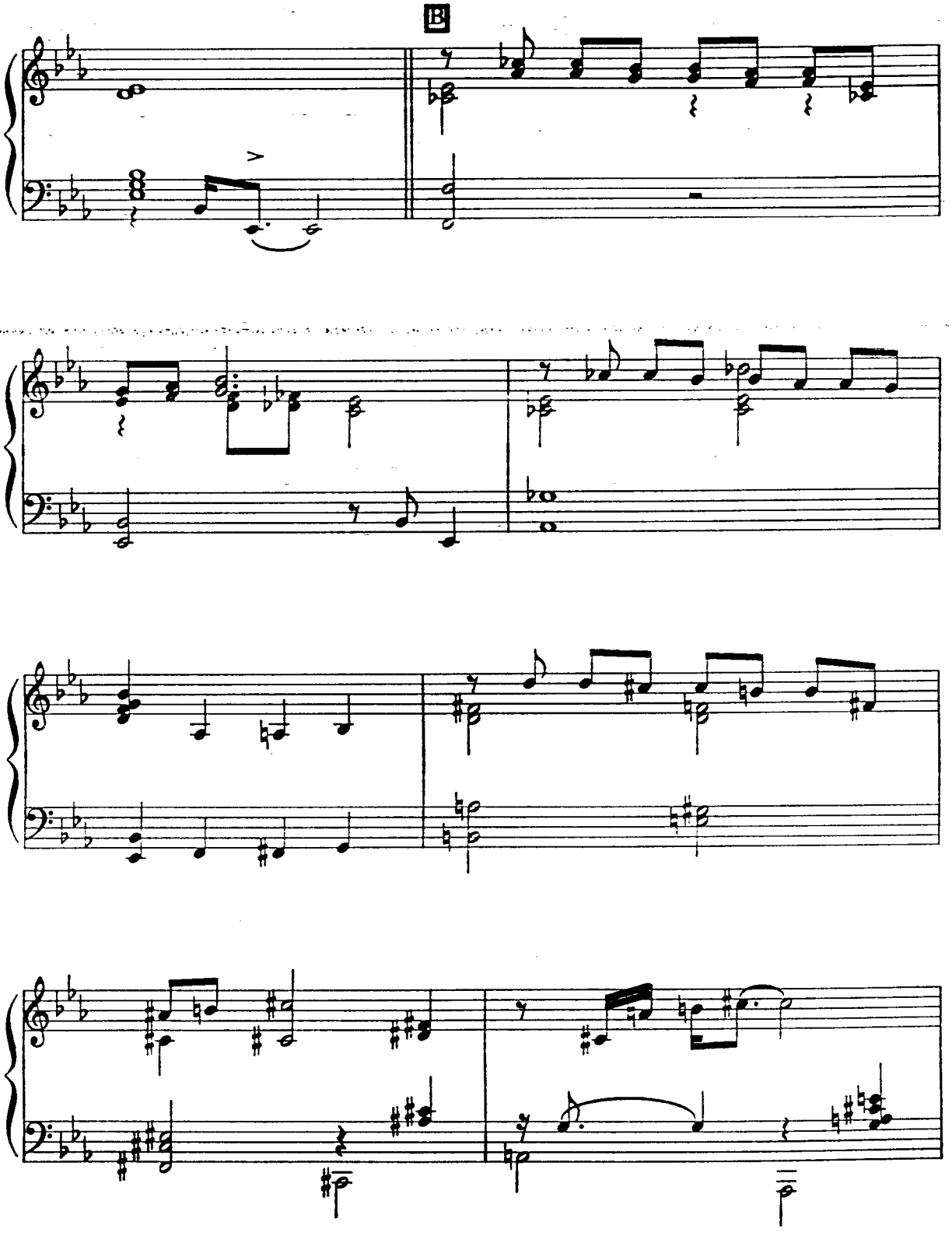
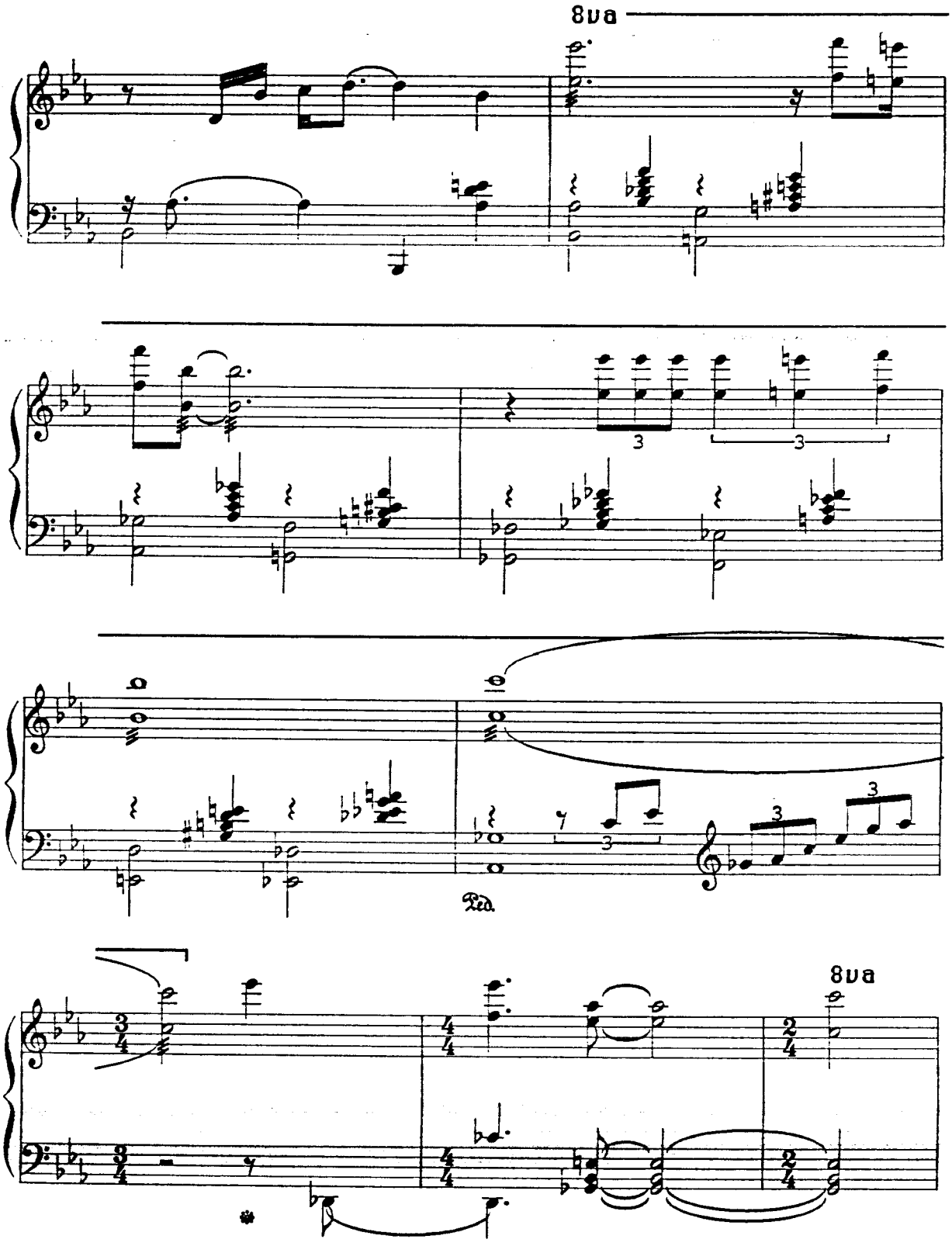
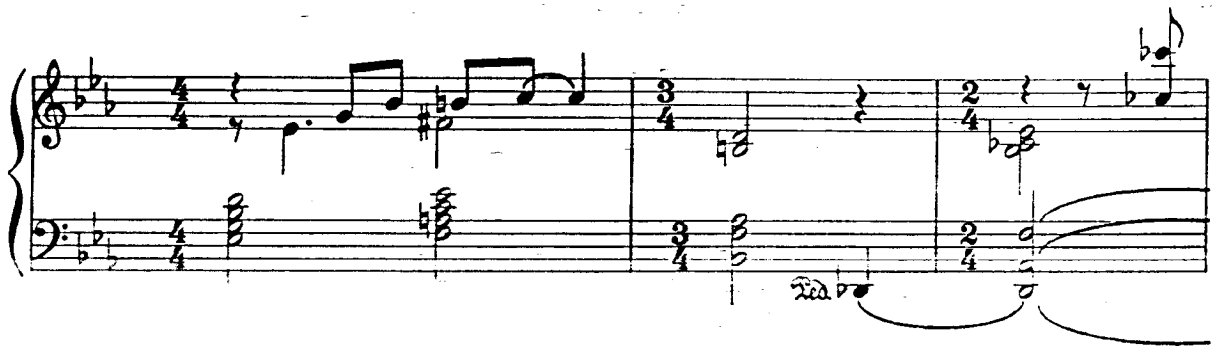
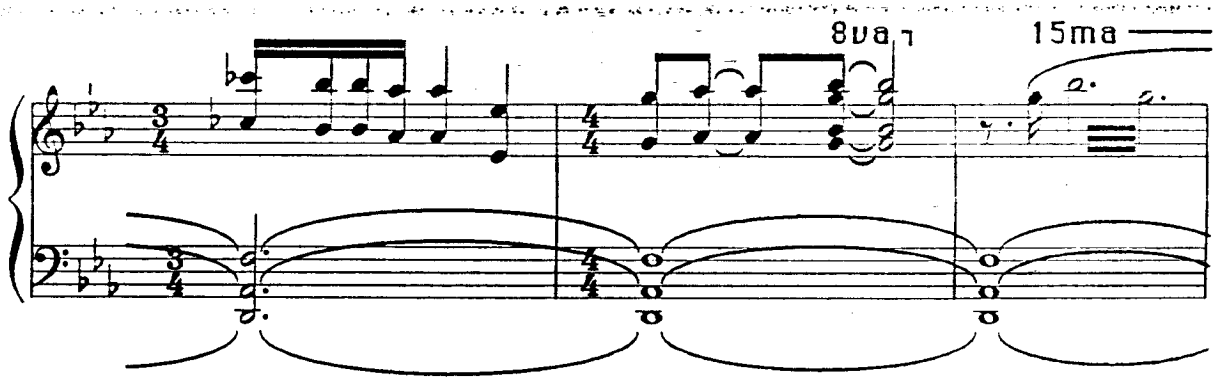
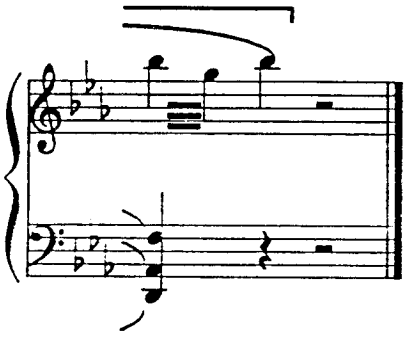

A1
3
8va


B


8va
3
3
3
3
Ped.
8va




8va
15ma



ELLINGTONIA

It Don't Mean A Thing (If It Ain't Got That Swing)

Duke Ellington and Irving Mills

Solitude

Duke Ellington, Irving Mills and Eddie DeLange

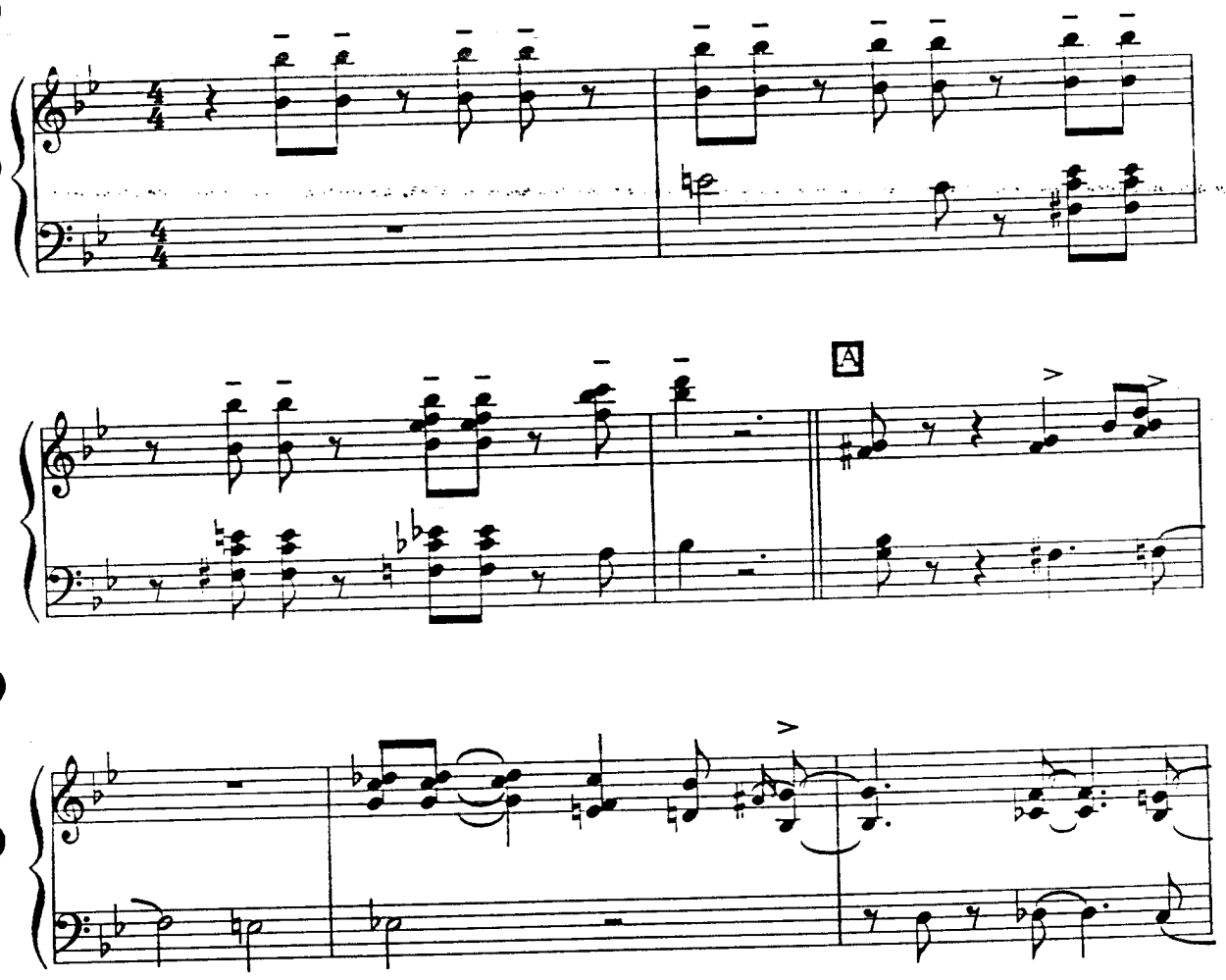
• When Monk began recording with Riverside Records in 1955, his producer, Orrin Keepnews, decided that Monk needed to be demystified for the jazz audience. The idea was that Monk could meet his potential fans halfway by recording familiar material. The first fruit of this venture was an exemplary album devoted to the music of Ellington, from which I chose two selections.

It Don't Mean A Thing

(If It Aint Got That Swing)

Duke Ellington

Medium Fast



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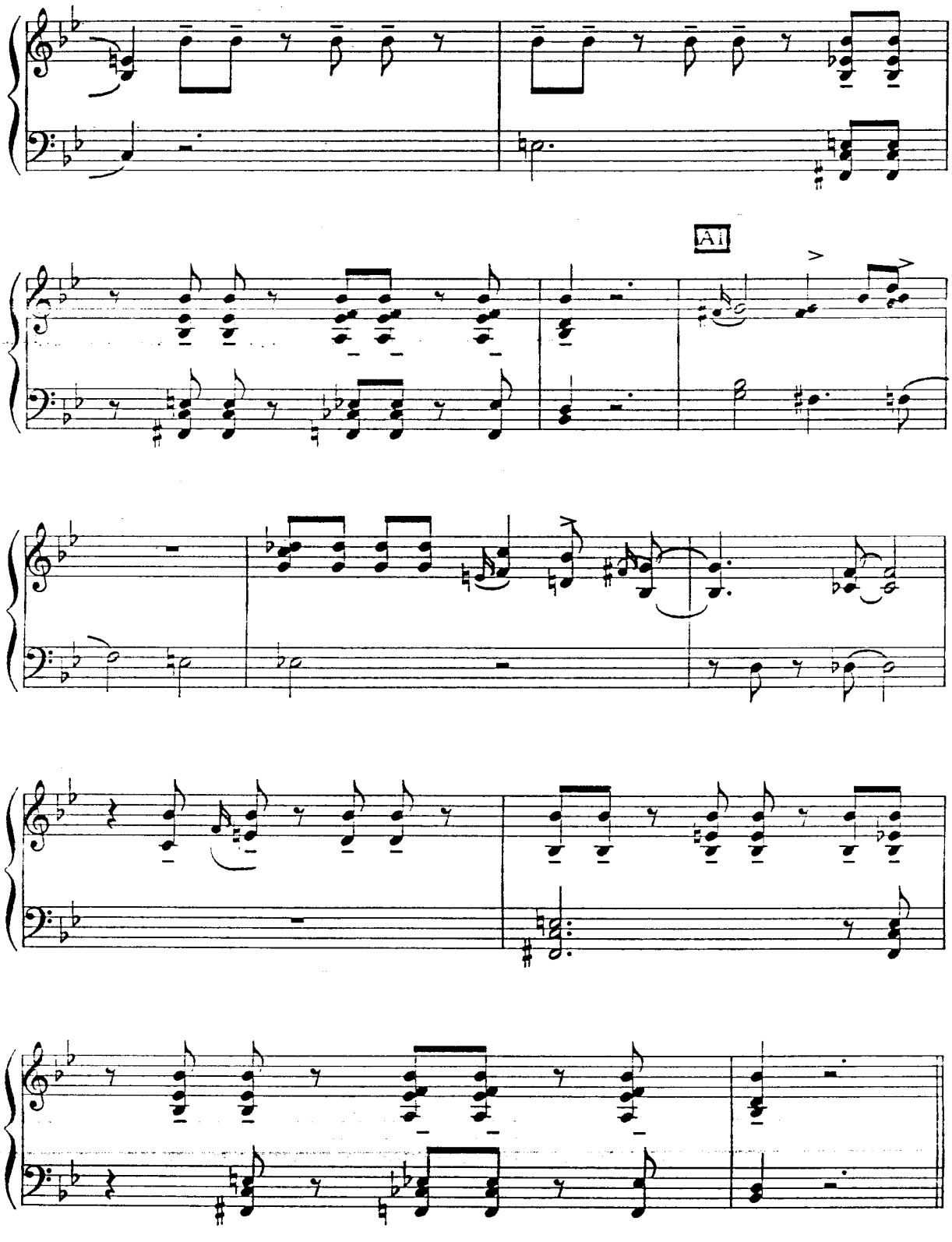
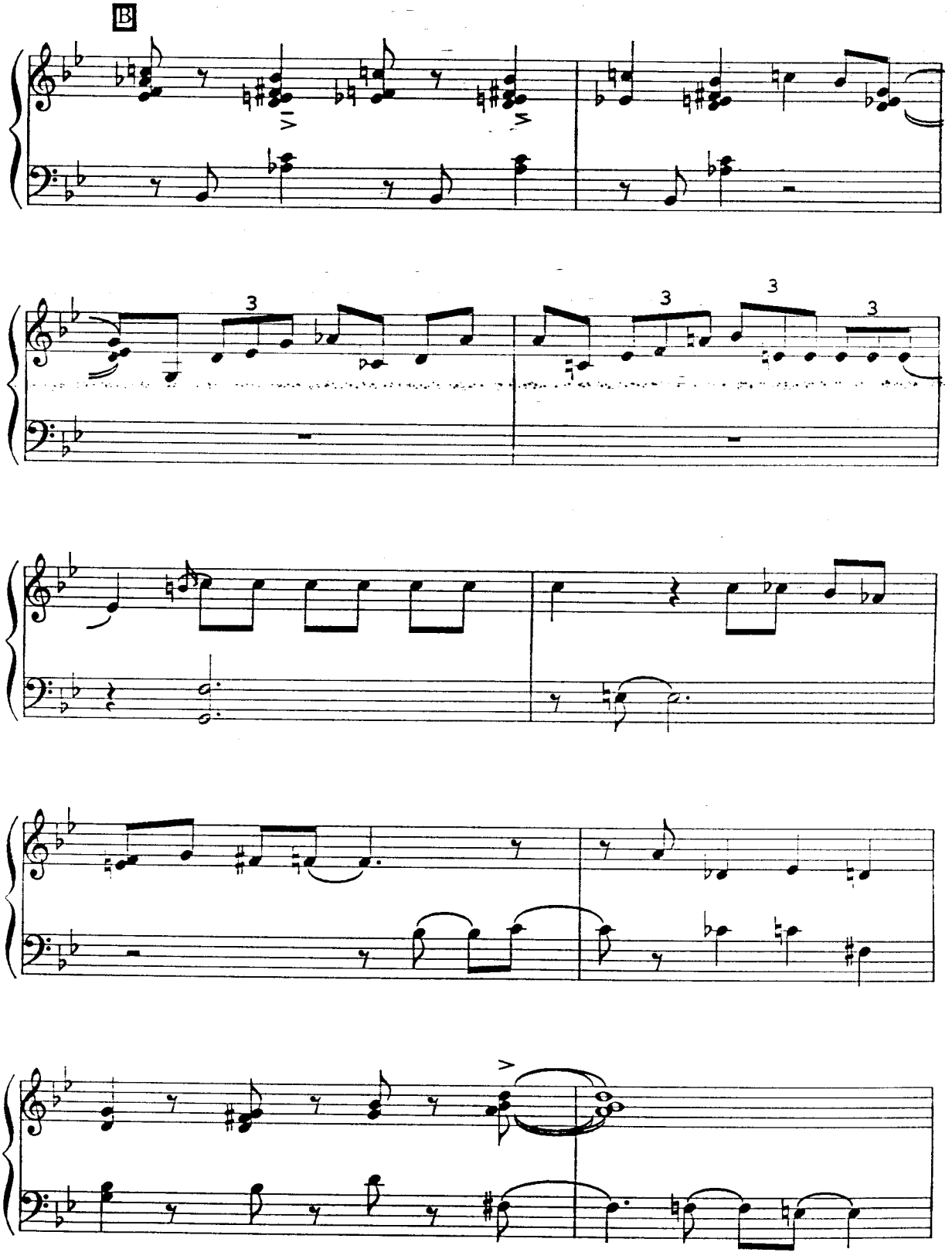
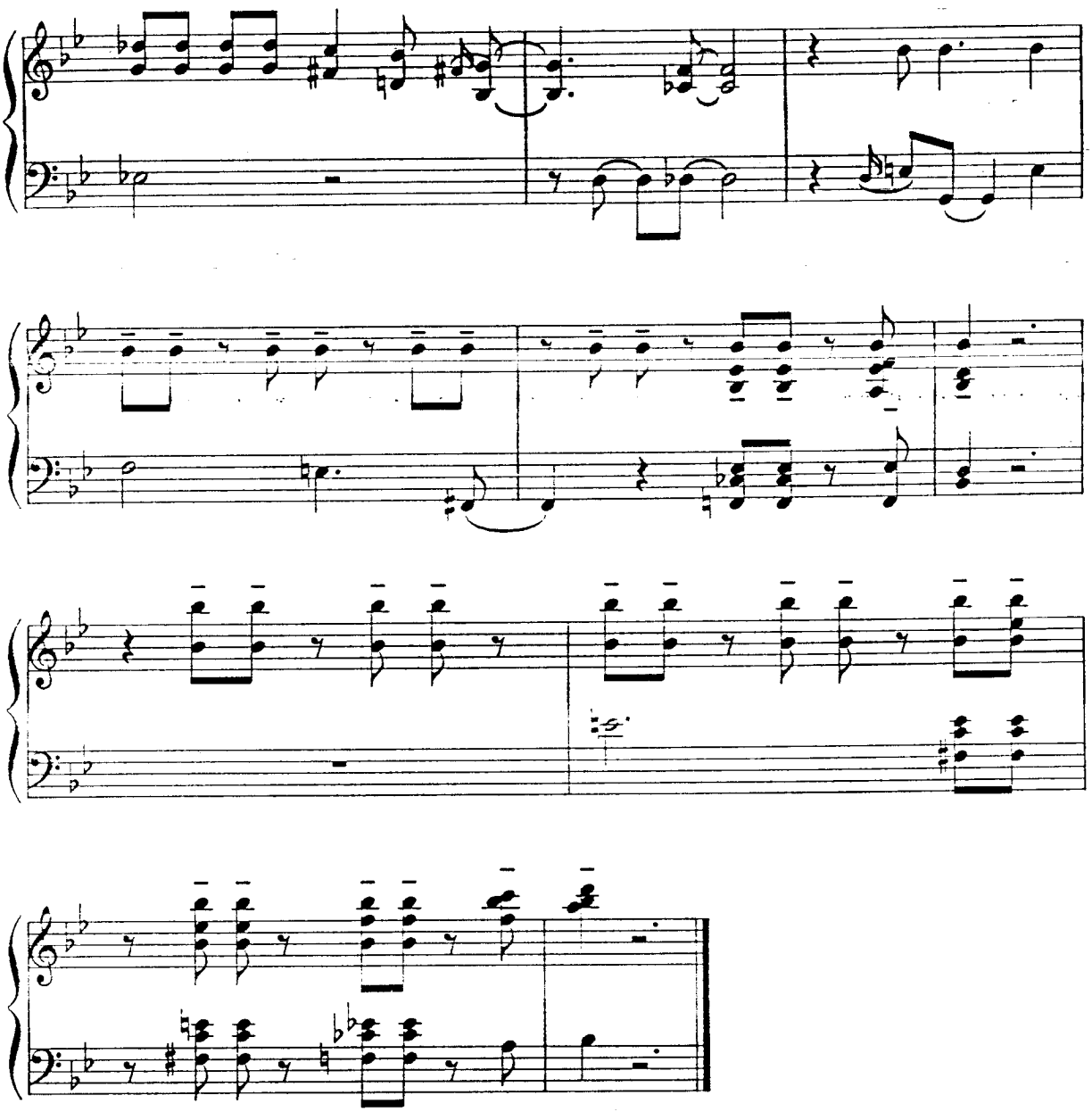

A1

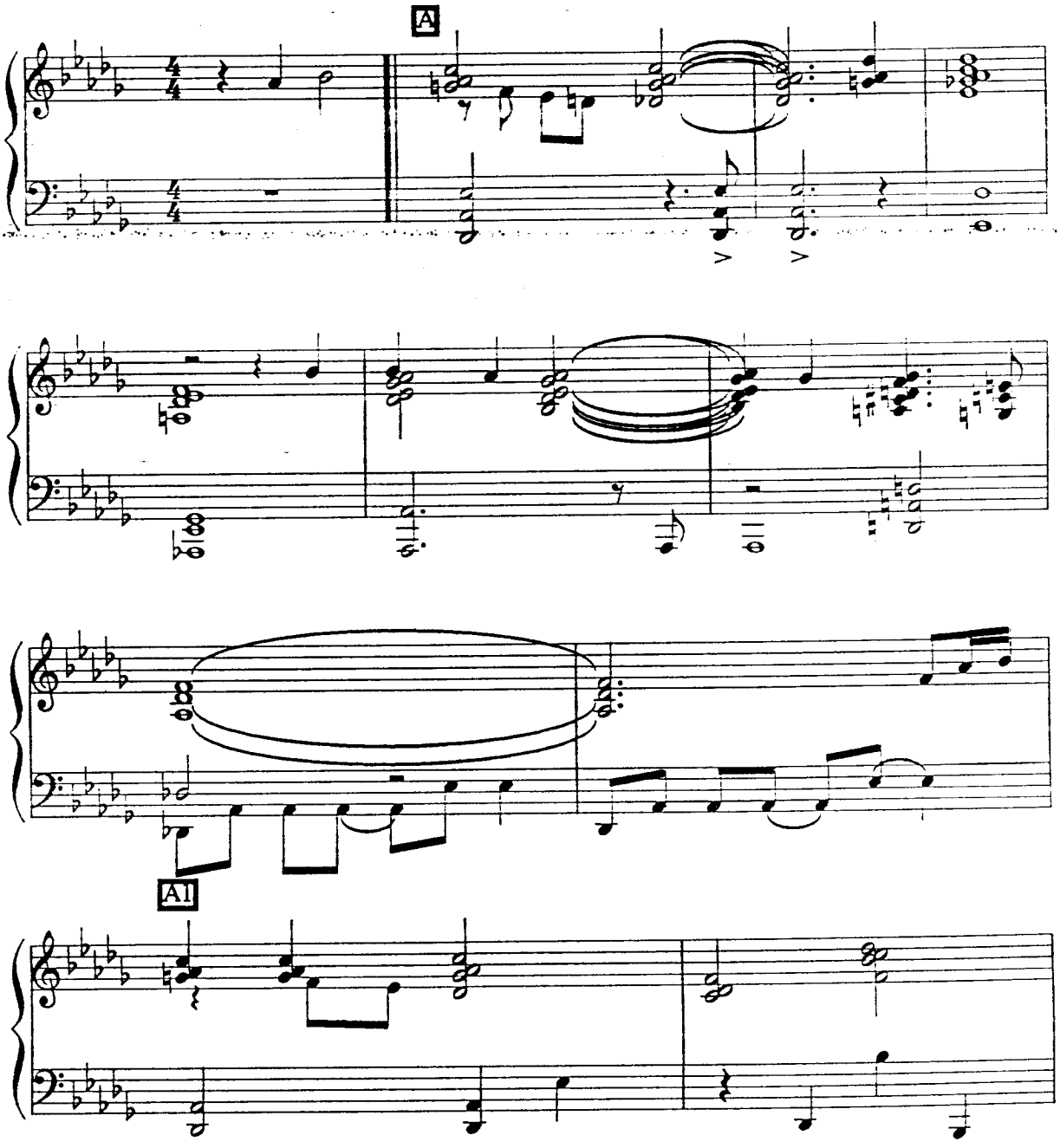

B
3
3
3
3



Solitude

Duke Ellington

Slow



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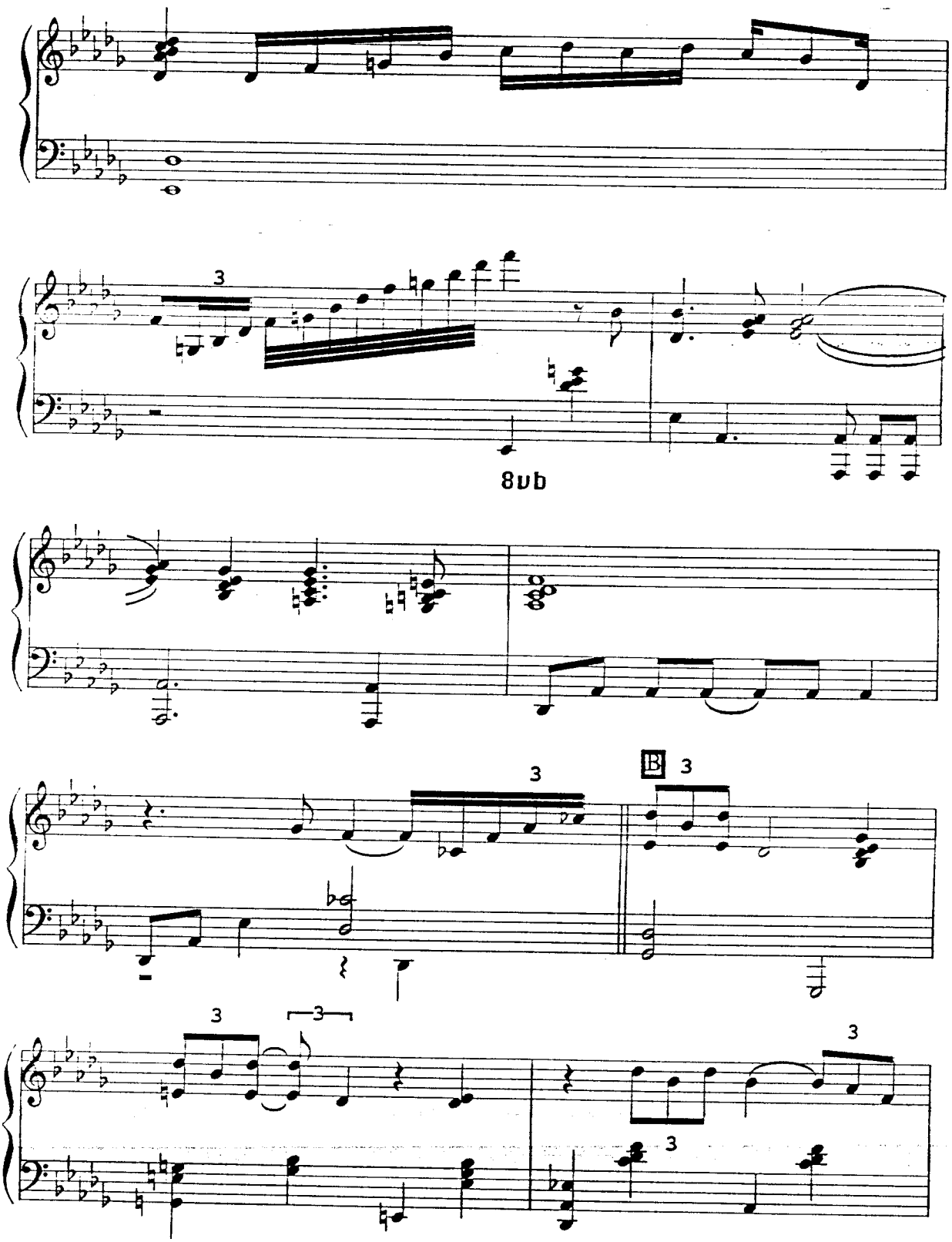
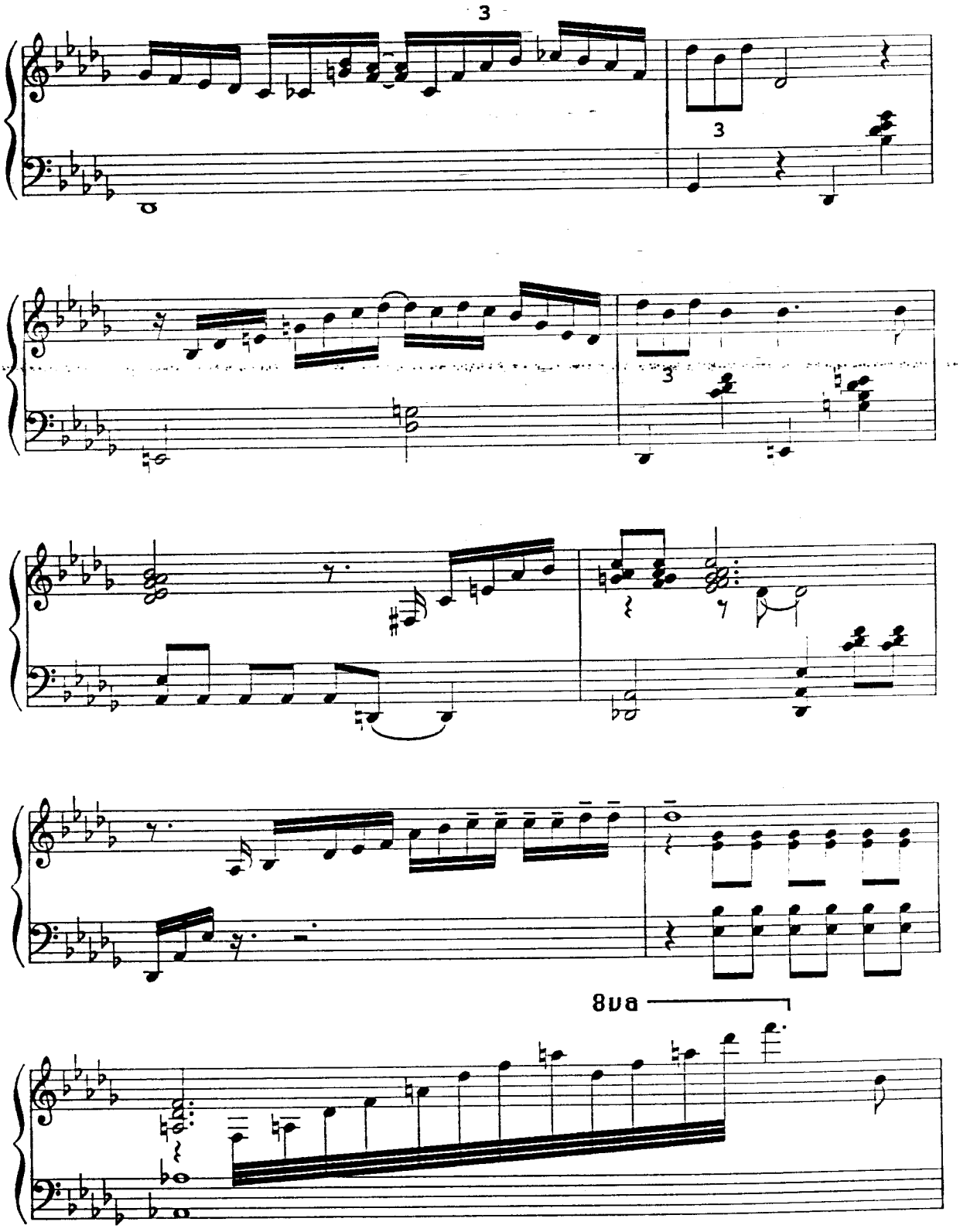
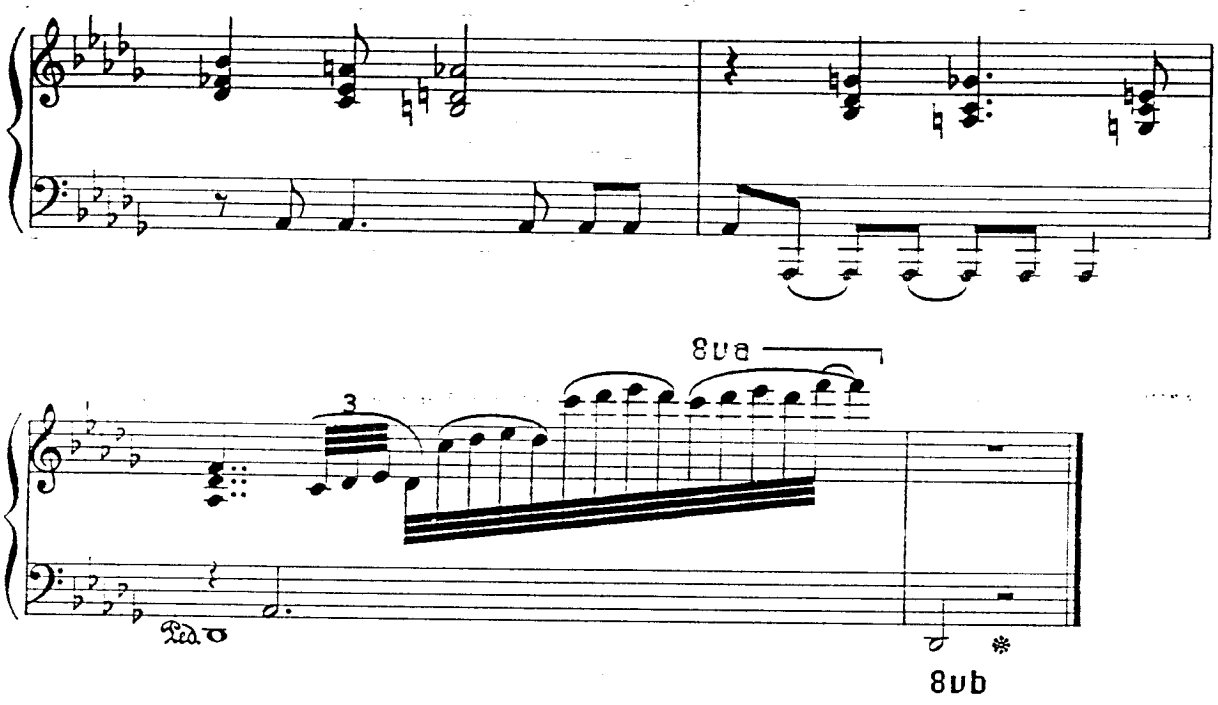

3
8vb
B
3
3
3
3
3
3


3
3
3
8va


8va
3
Ped.
8vb

TWO BALLADS

I'm Getting Sentimental Over You

George Bassman and Ned Washington

I Surrender, Dear

Harry Barris and Gordon Glifford

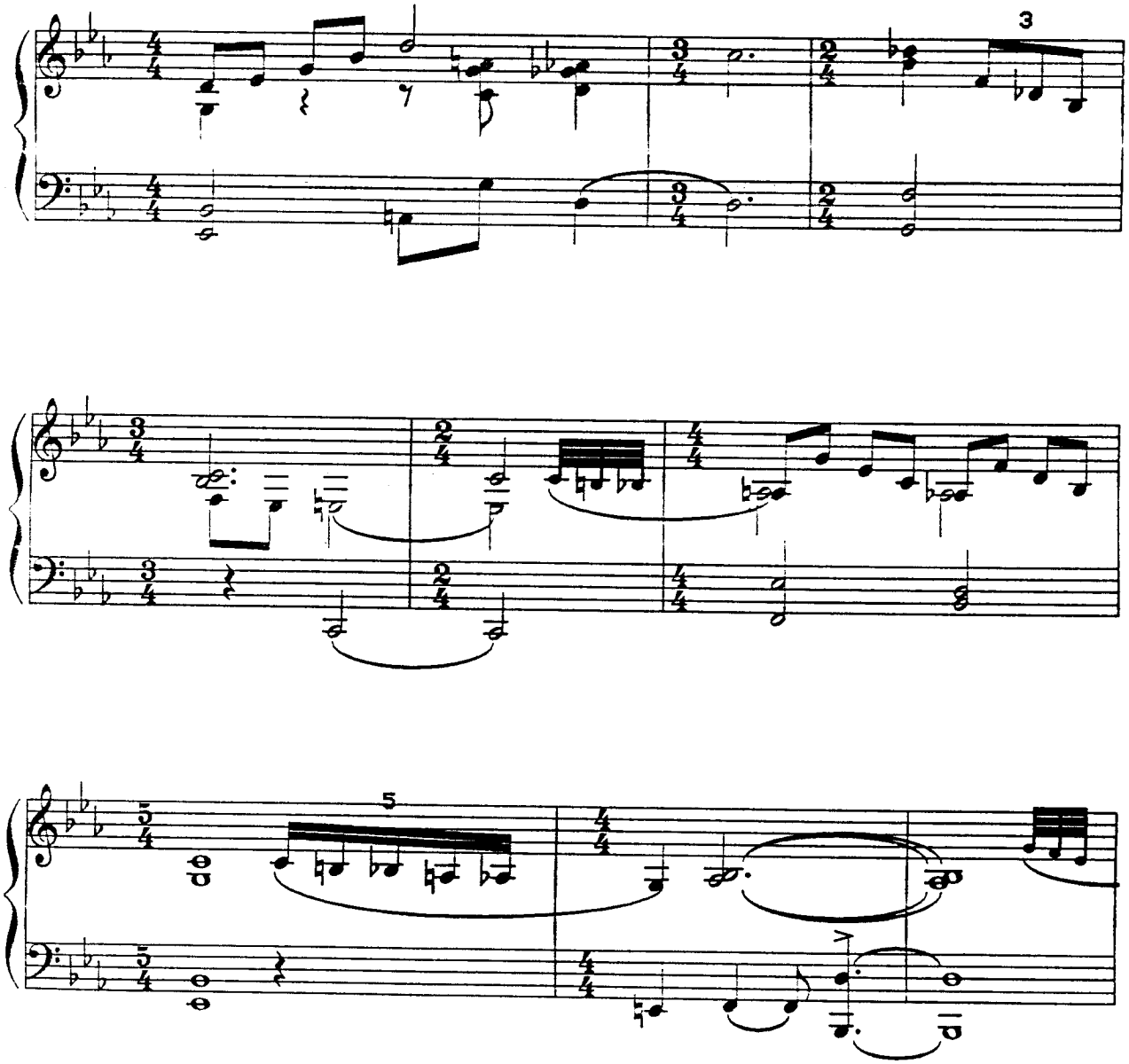
• Monk, unlike other musicians of the bebop era, had a fondness for songs from the 1920s. He was especially fond of "I'm Getting Sentimental," which he recorded 11 times.

My arrangements are based on unaccompanied solo recordings. In this setting, Monk typically eschewed strict adherence to the beat and favored a *rubato* approach using held-out notes. In order to replicate this effect on paper, I disregarded the $^4/_4$ of the originals to more precisely indicate Monk's unique rhythmic approach.

I'm Getting Sentimental Over You

George Bassman & Ned Washington

Ballad



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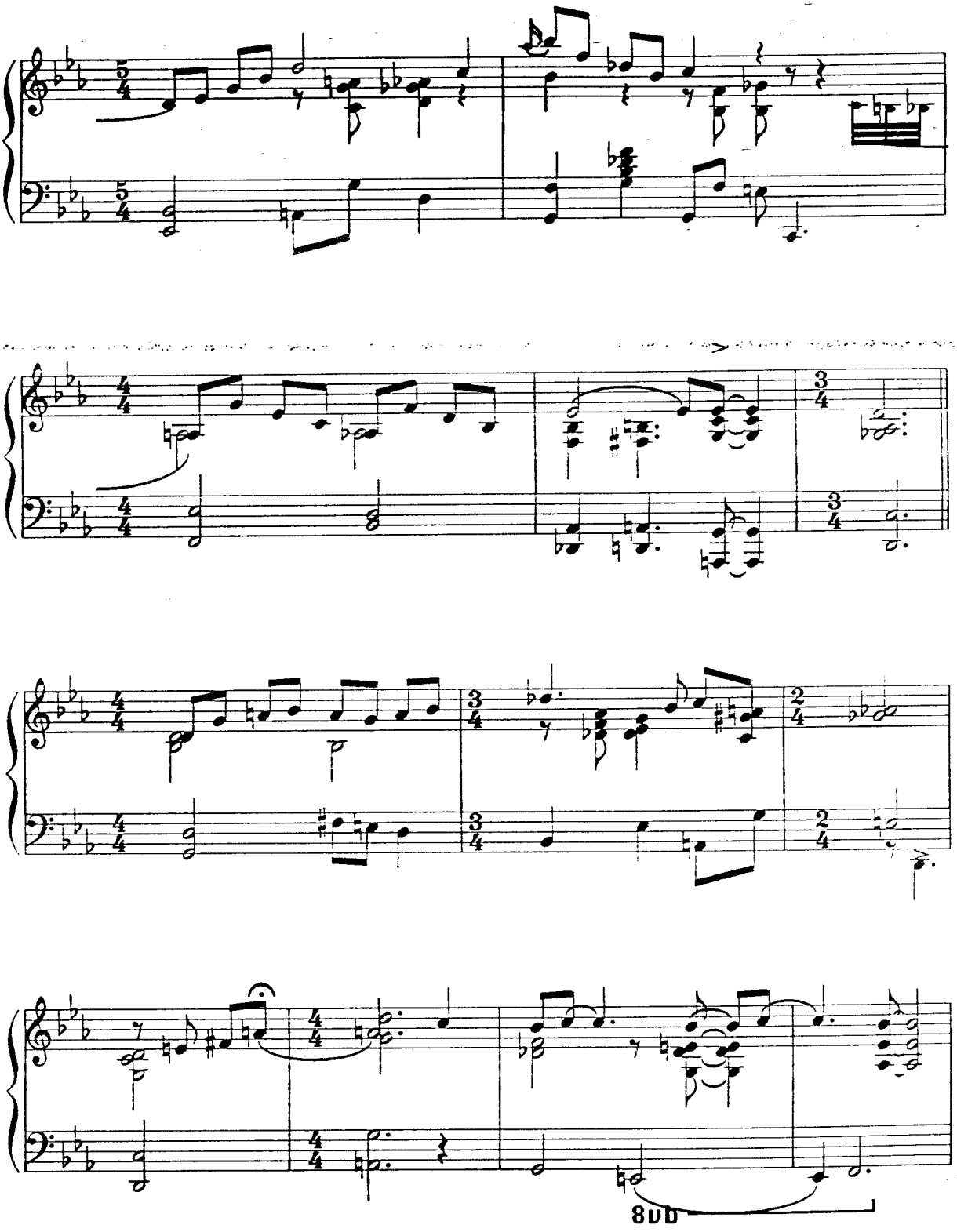
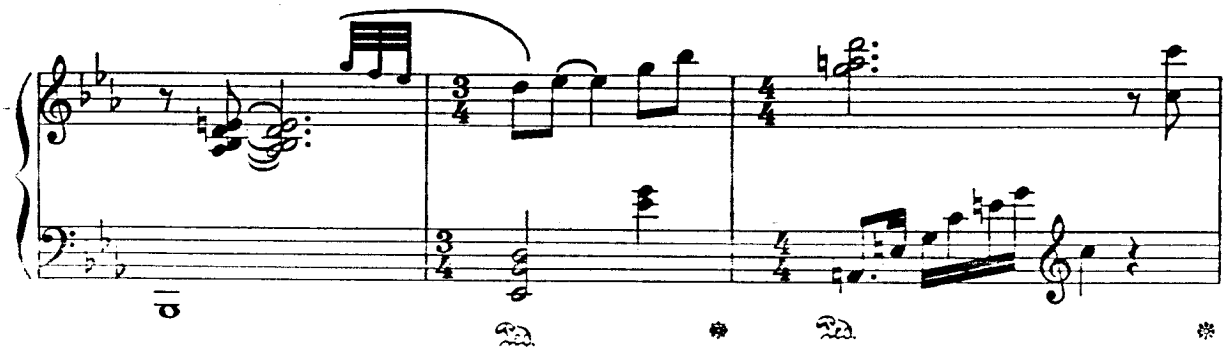
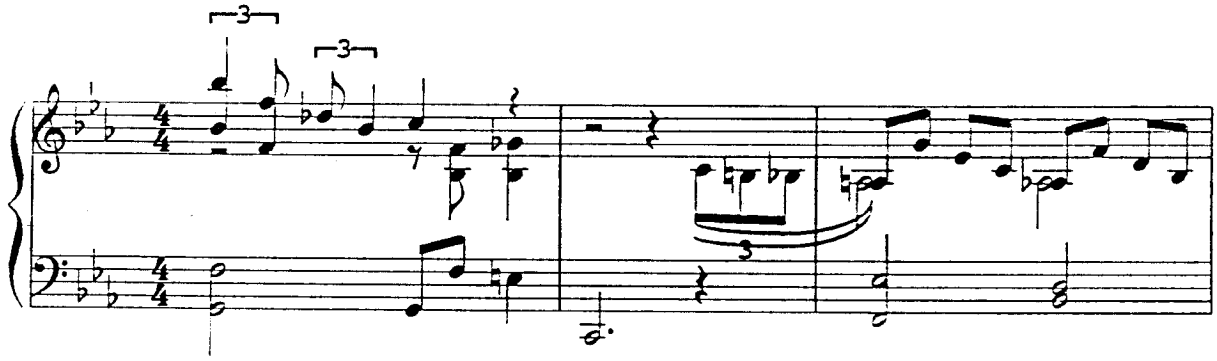

8va

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3
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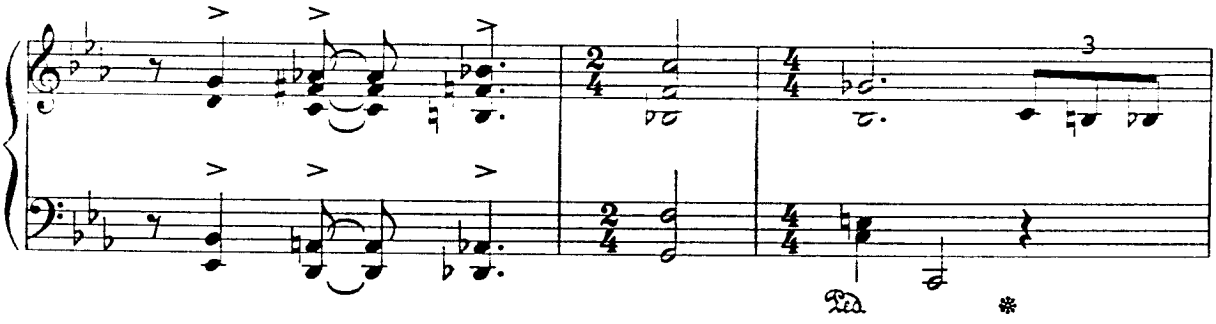
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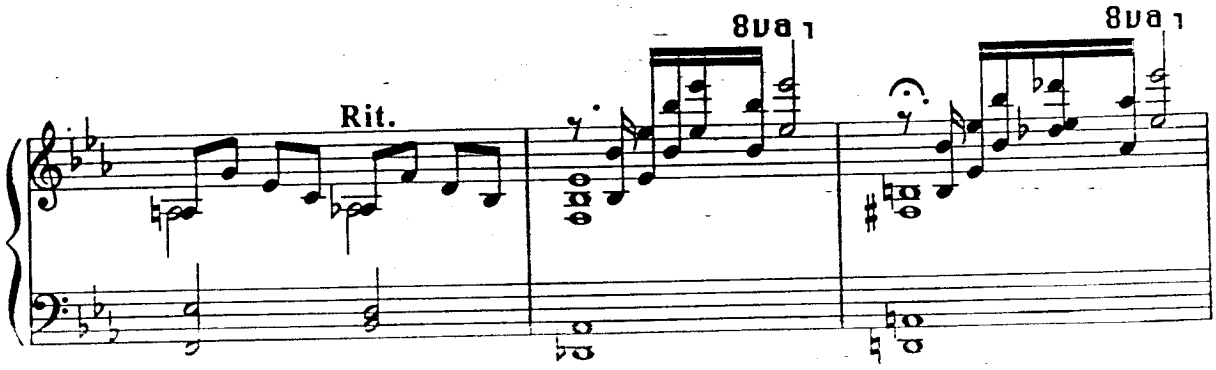
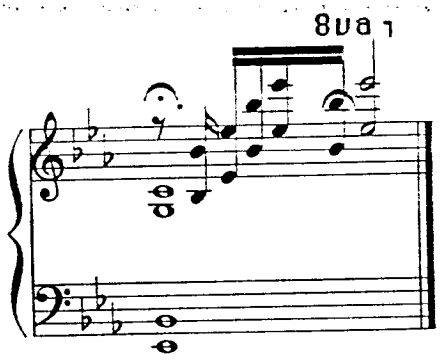
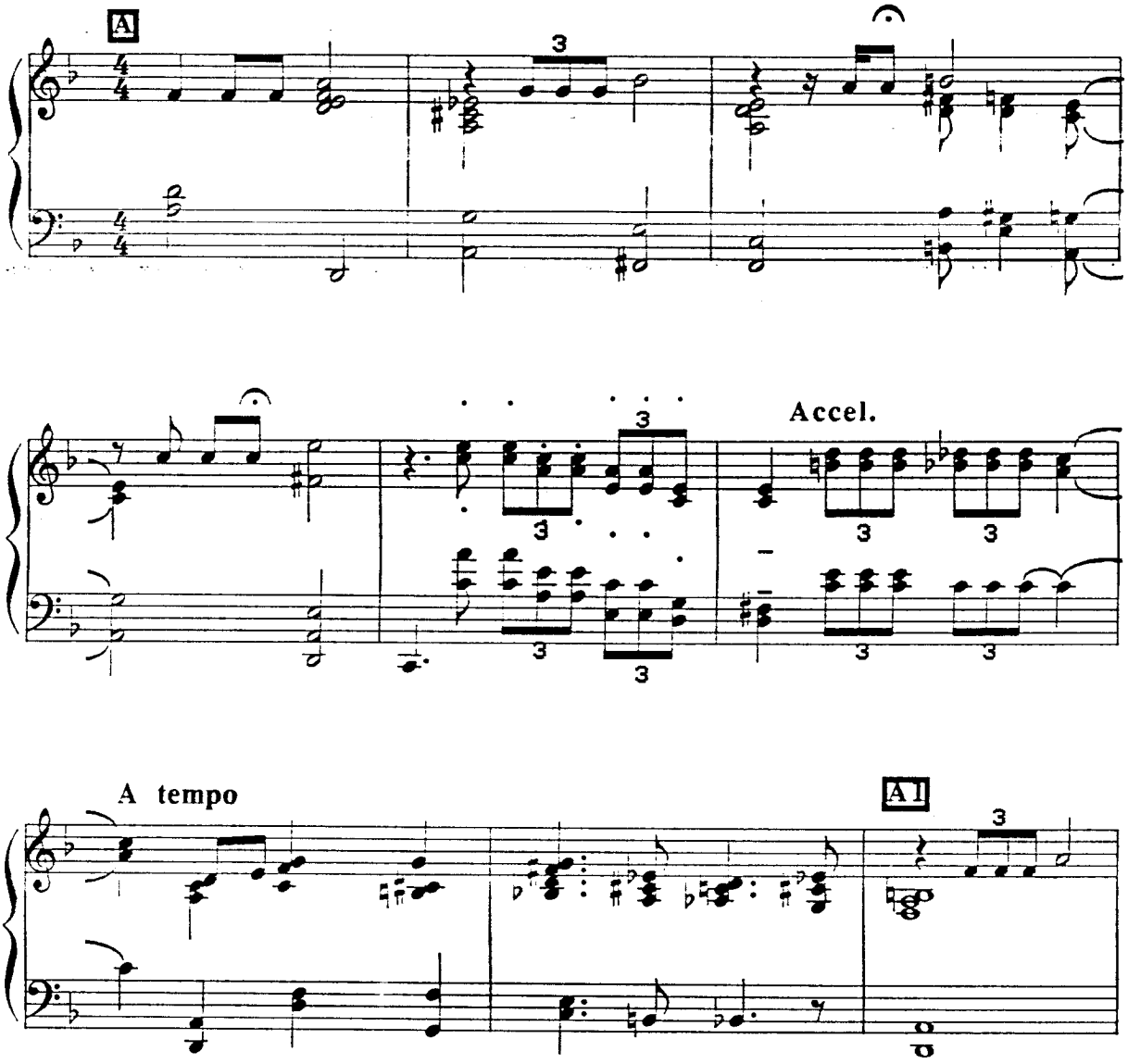

8va
Rit.
8va


8va

I Surrender Dear

Harry Barris & Gordon Glifford

Ballad



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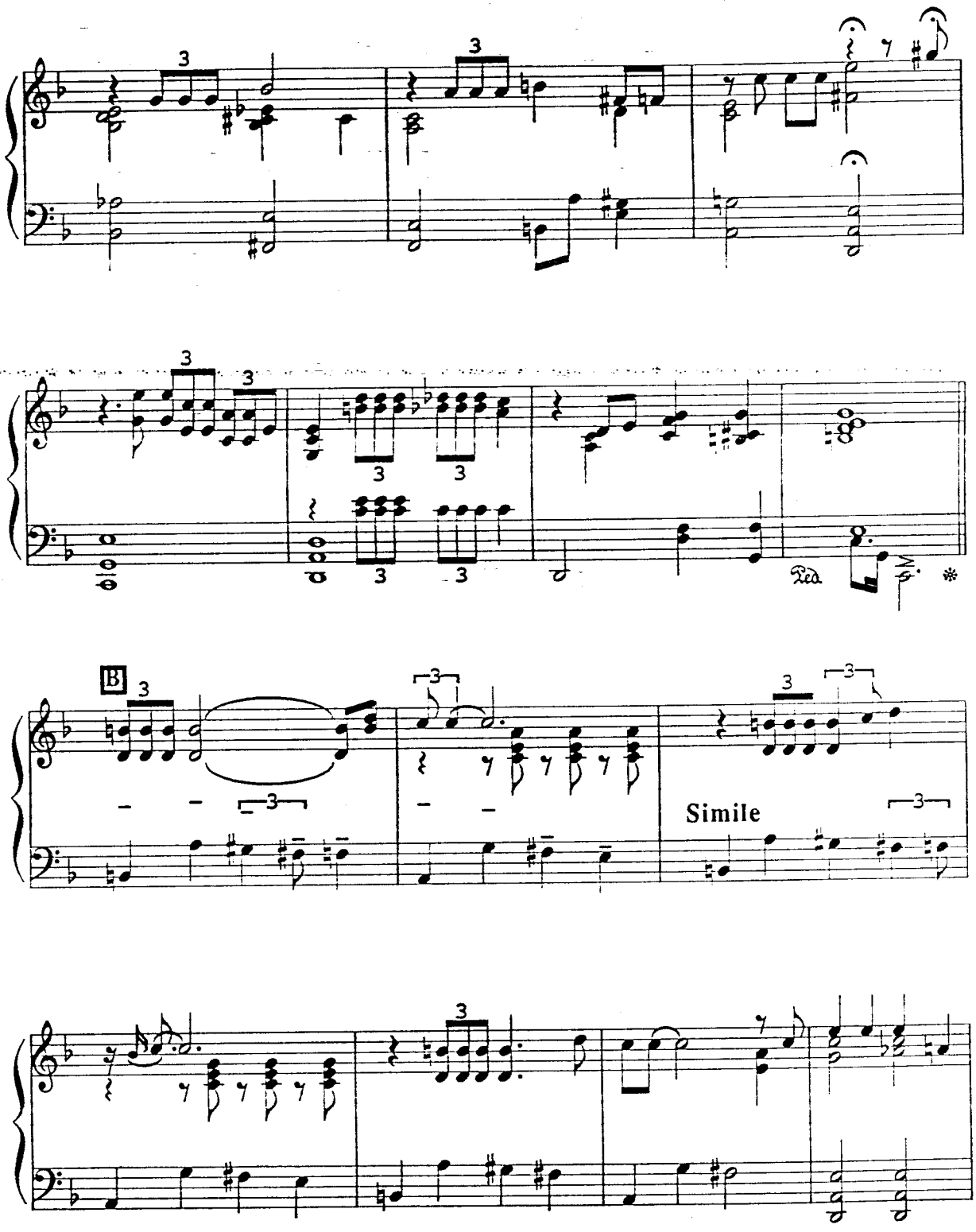
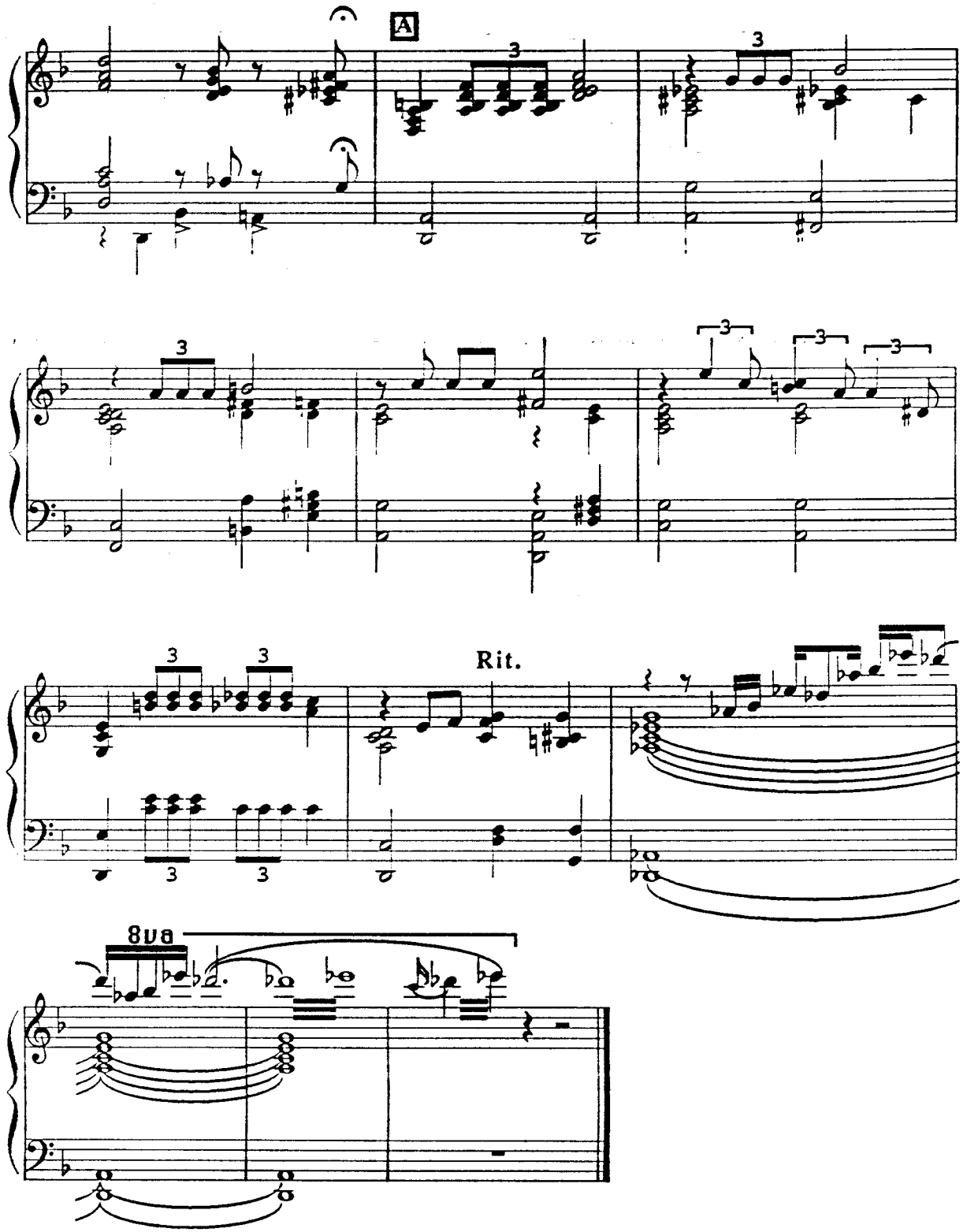

B
Simile


A
3
Rit.
8va

Carolina Moon

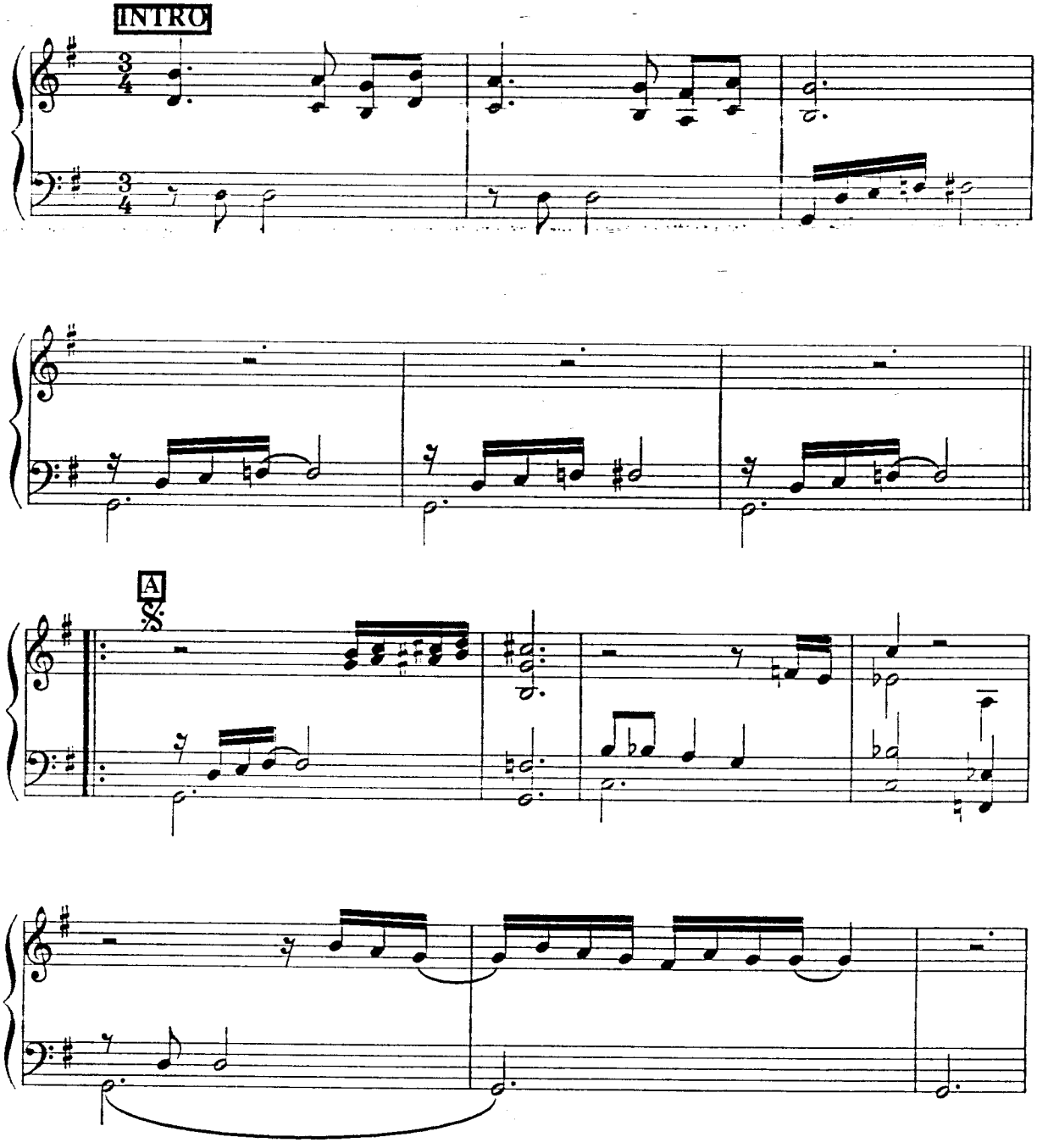
Benny Davis and Joe Davis

• "Carolina Moon" is one of the few pieces in 3/4 recorded by Monk. He recorded this 1928 standard only once in his career — in 1952 for Blue Note. His clever arrangement for saxophones, trumpet and rhythm section, kept aloft by a double–time drum part, retains only a hint of the original melody. My arrangement combines the horn lines with some of Monk's improvised and written piano figures.

Carolina Moon

Benny Davis & Joe Burke

Double Time Feel



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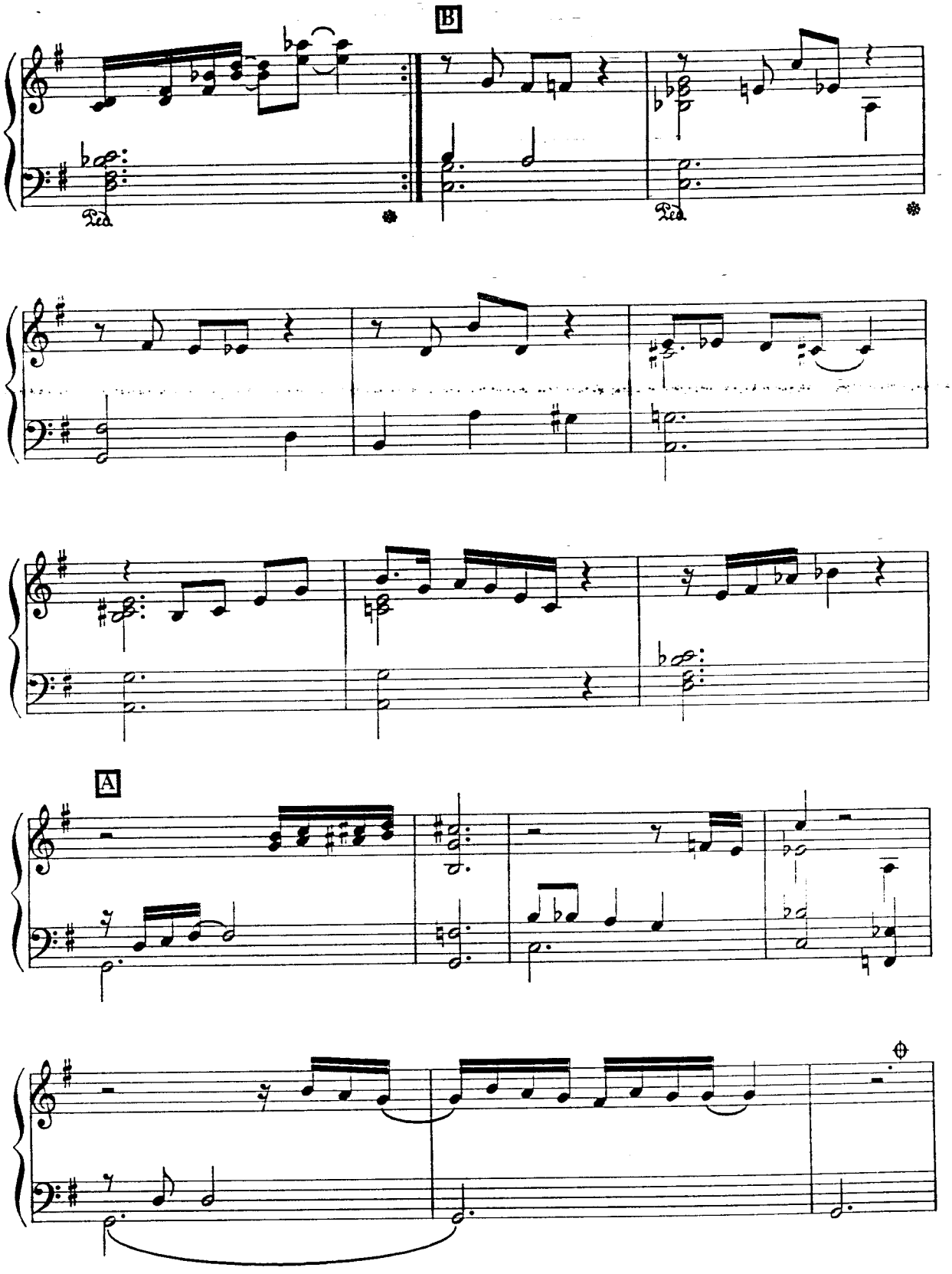
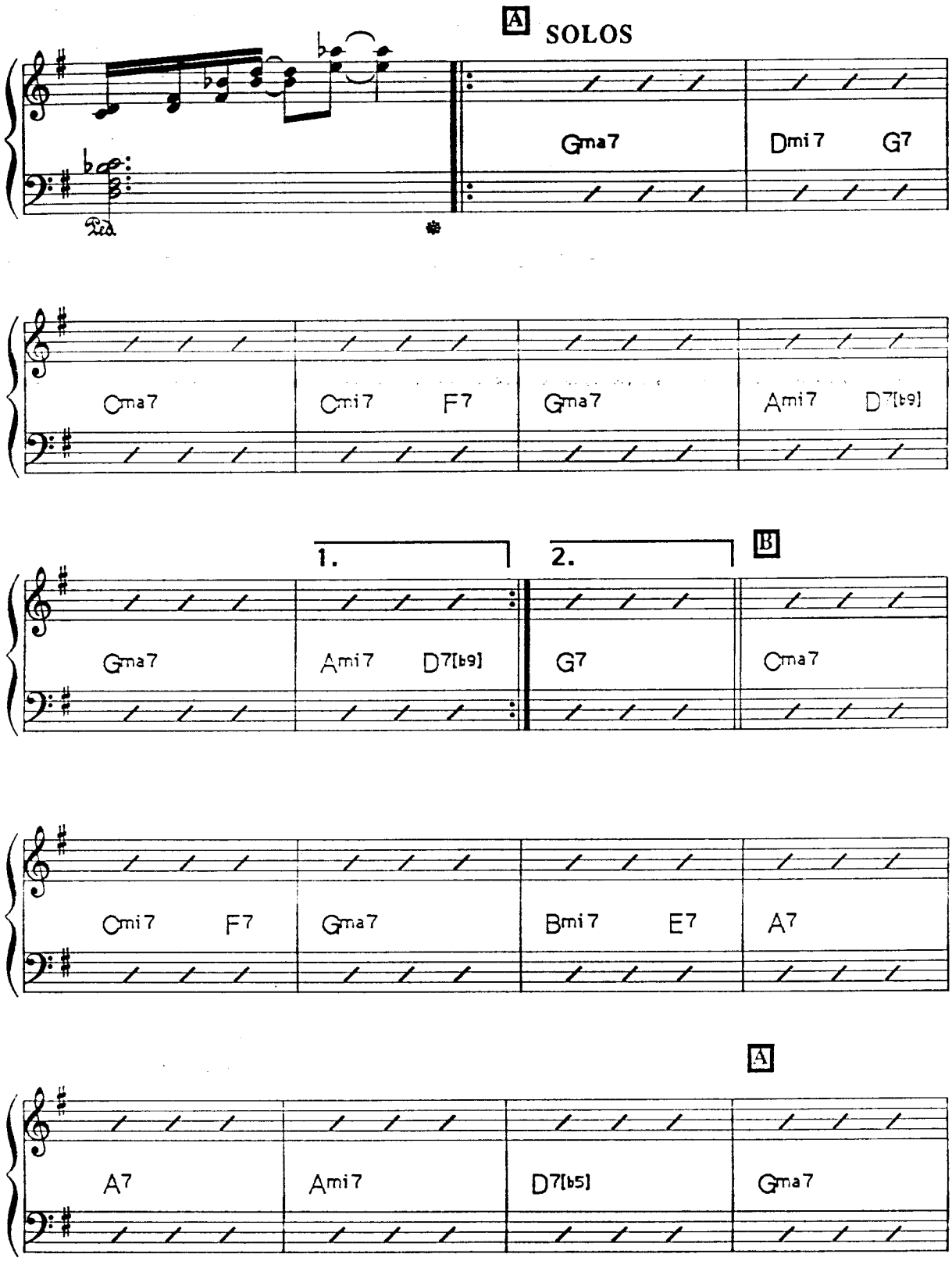
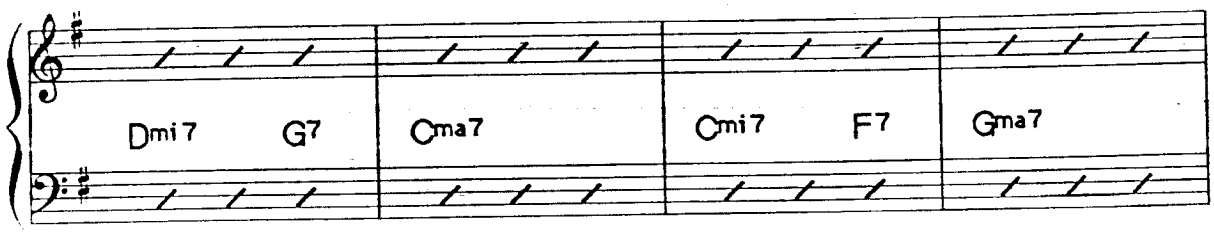
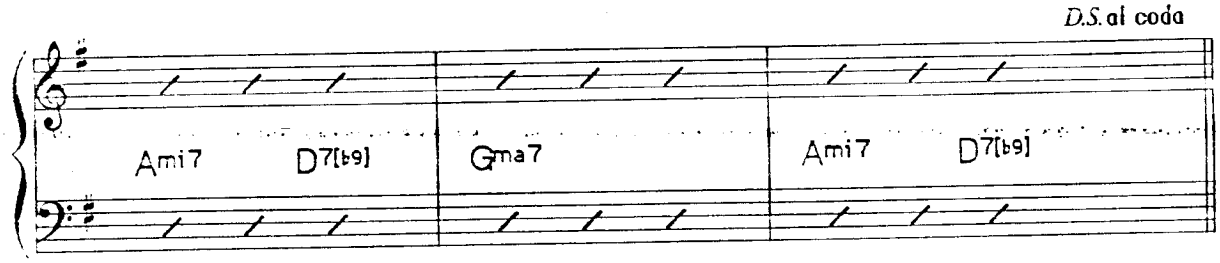
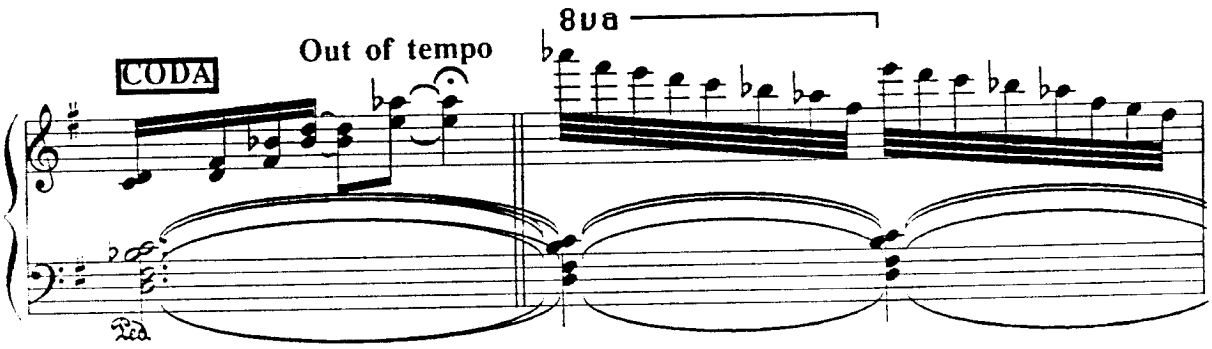
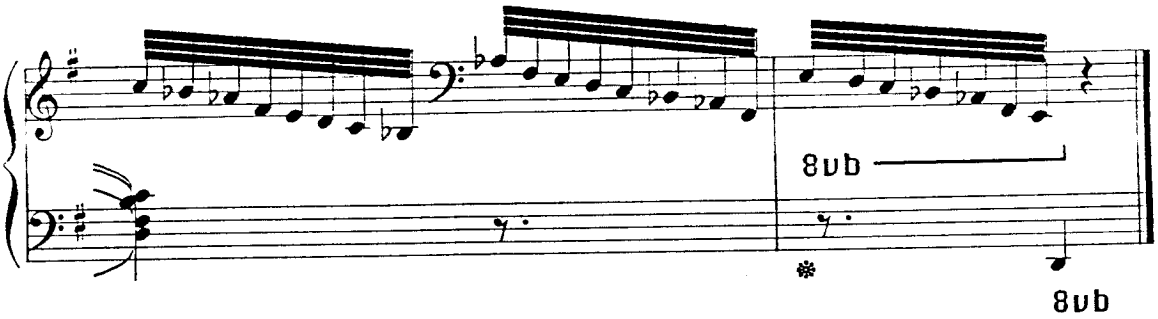

B
Ped.
Ped.
A


A
SOLOS
Gma7
Dmi7
G7
Cma7
Cmi7
F7
Gma7
Ami7
D7[b9]
1.
2.
B
Gma7
Ami7
D7[b9]
G7
Cma7
Cmi7
F7
Gma7
Bmi7
E7
A7
A
A7
Ami7
D7[b5]
Gma7


Dmi7
G7
Cma7
Cmi7
F7
Gma7


D.S. al coda
Ami7
D7[b9]
Gma7
Ami7
D7[b9]


8va
Out of tempo
CODA


8vb
8vb

Just You, Just Me

Jesse Greer and Raymond Klages

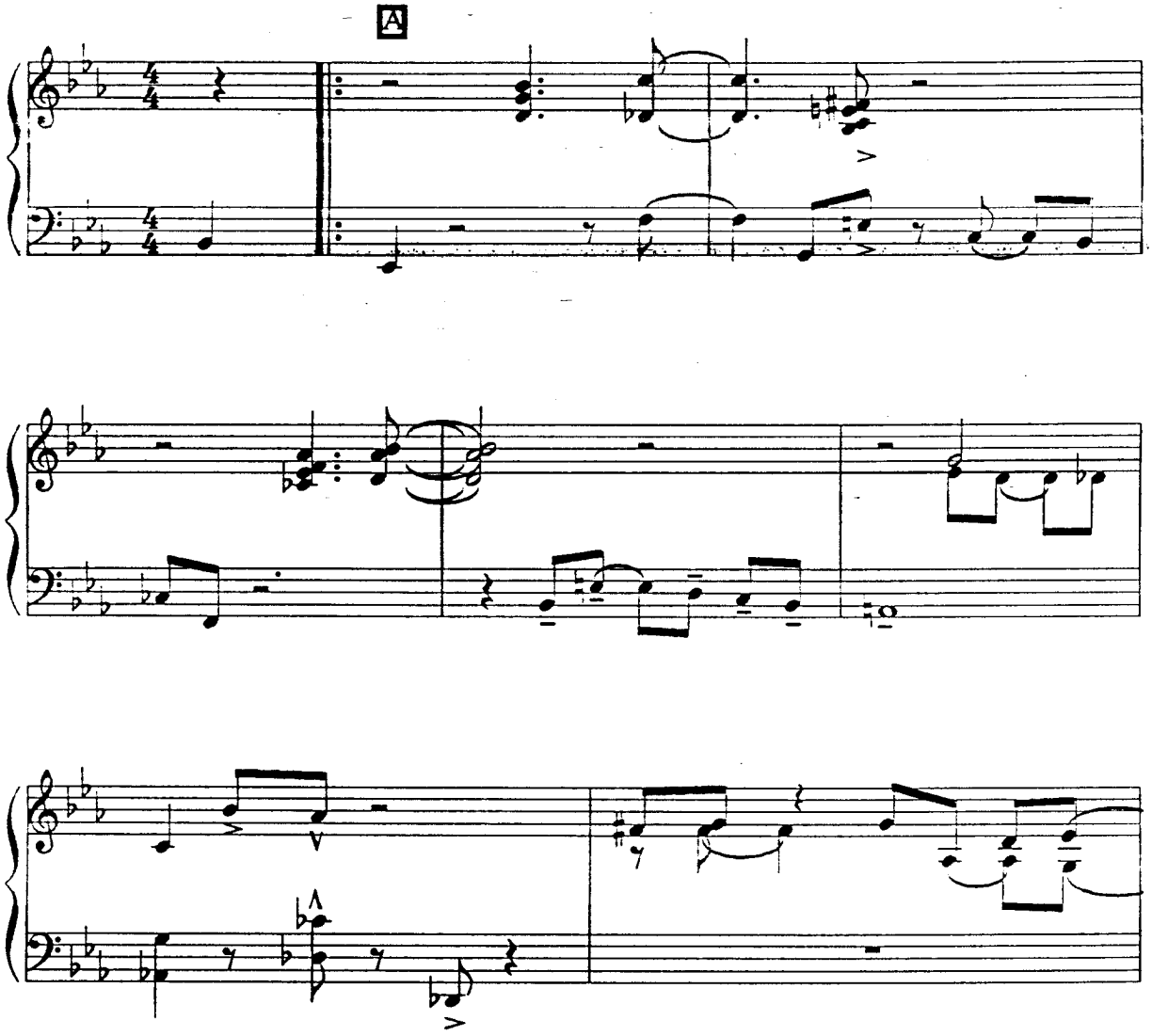
- **"Just You, Just Me" developed two identities under Monk's pen: a modified version of the original melody and a new composition called "Evidence" (one time given the title "Justice"). His arrangement of this 1929 standard is in no way related to "Evidence" and stands as an entirely different artistic statement.**

"Just You, Just Me" is not one of the most inspiring melodies. But Monk took advantage of its short and distinct phrases to create a subsidiary bass line. This additional line has a rhythmic and harmonic complexity totally absent from the bland melody, and sets up an imaginative counterpoint.

Just You, Just Me

Raymond Klages, Jesse Greer & David Wolpe

Fast



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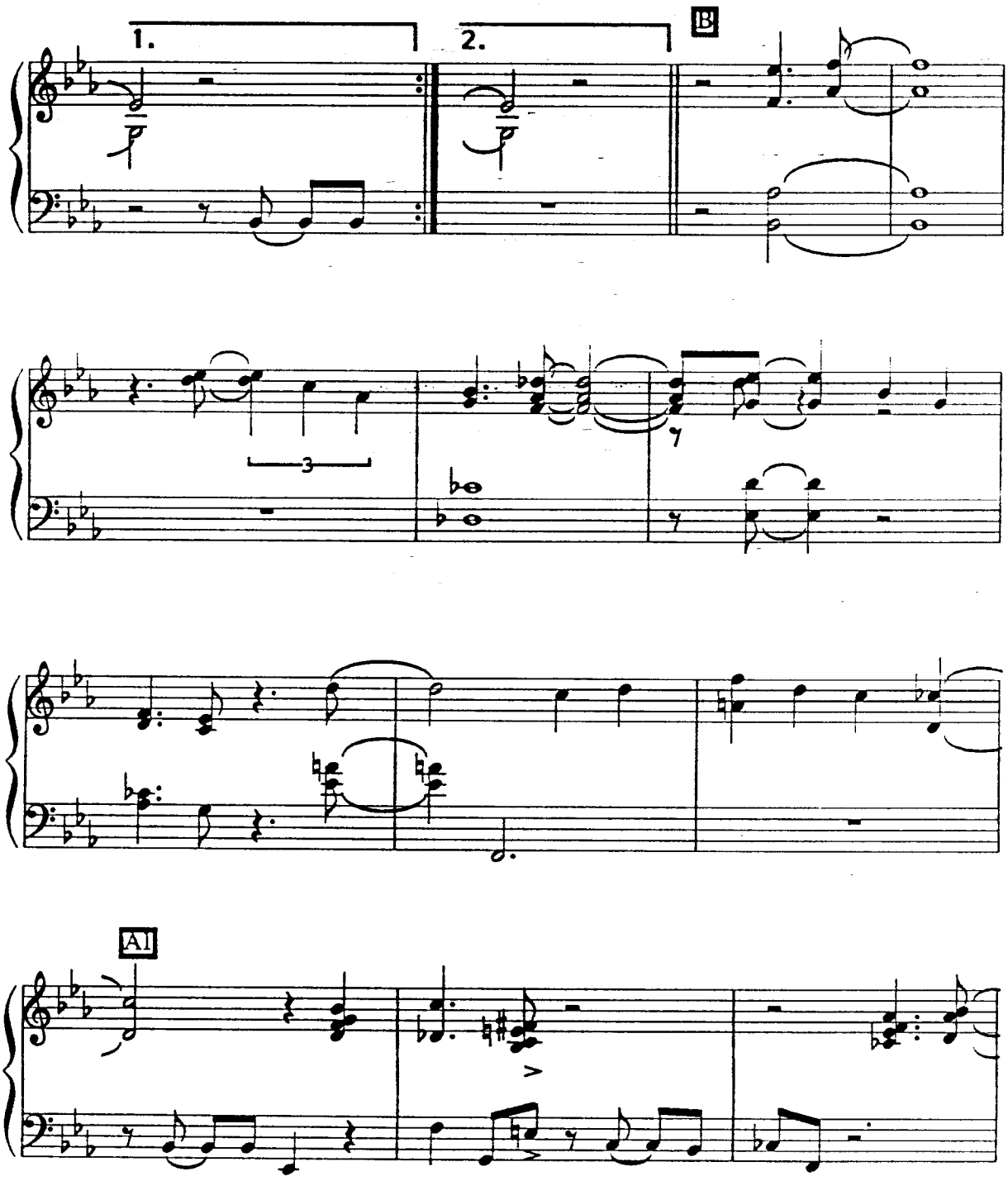
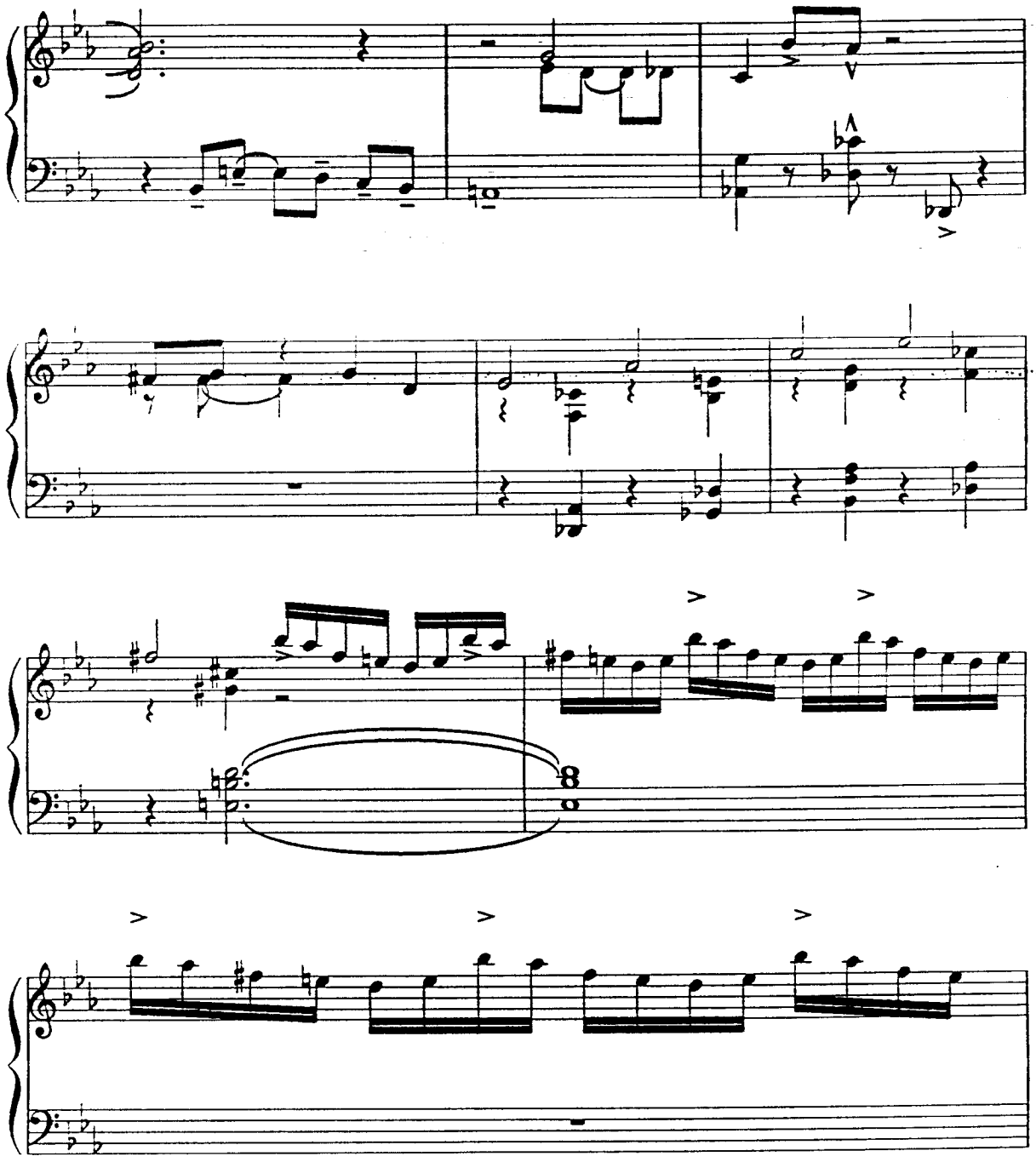
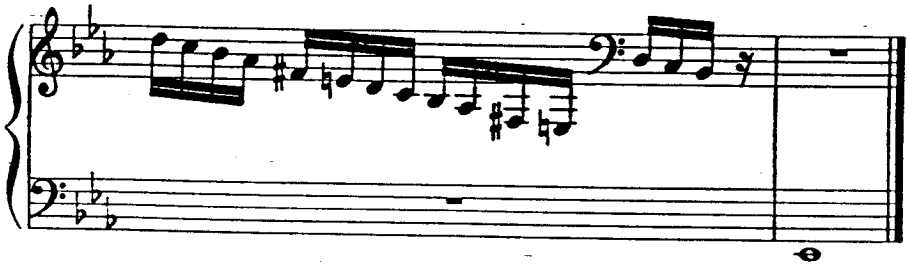

1.
2.
B
3
A1





Final Notes

Thelonious Monk: Originals and Standards attempts to present his music in a more accurate and revealing light than the few existing editions of Monk transcriptions have. It is the first time that Monk's performances of pop standards have been published in a collection.

Monk was not the sort of composer who perfected a piece; instead, he was always involved in developing new versions of the same tune. My goal was to present the highlights of how he played each selection. I took features from one recording of, say, "Well, You Needn't" and added them to a transcription of another recording. In other instances, I took the *Bridge* from one source while using the *A section* of another source.

Arrangements based on jazz transcriptions always involve choices. In general, I wrote in the chord changes of the Monk originals but chose not to include the chord changes of the standards. I wrote the changes separate from the tunes for two reasons: because the chord changes Monk used in the improvisation section were sometimes a little different than in the statement of the tune; and for enhanced legibility. I wrote out Monk's introductions only when they had a melody different from that of the tune. As a result, I did not include in the selections many of Monk's characteristic introductions, which were simply an extract from the beginning or end of the tune. For my arrangements of ballads, I used meters other than the original 4/4 in order to replicate Monk's unique rhythmic feel. Unlike other books on jazz composers, this one does not include improvisations, as I intended to focus only on Monk's talents as a composer of his own music and an arranger of pop standards.

I wrote the standards as complete pieces. I did this by transcribing the first statement of the tune, followed by the concluding measures of the recording. These selections could be ideal recital pieces for classical pianists with an interest in Monk.

I hope this book stimulates the imagination of jazz pianists and composers. Monk will *always* be a timely influence for musicians who want to escape the hackneyed formulas, stylistic rigidity and blatant commercialism that afflict the world of jazz.

JAZZ MASTERS

Thelonious Monk

Important solos and tunes as played by the legendary pianist and composer. With chord changes and a discography. Selected and edited by Stuart Isacoff.

JAZZ MASTERS

Thelonious Monk

JAZZ MASTERS

Thelonious Monk

by Stuart Isacoff

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Thelonious Sphere Monk

(b. 1920)

In the early 1940s a small group of musicians would meet every Sunday afternoon at Milt Hinton's house to listen to records—mostly by Coleman Hawkins—and to talk about jazz. There was excitement and anticipation in the small room each week as Dizzy Gillespie, Ben Webster and Thelonious Monk gathered in search of new directions for their music. Something new was about to happen, a revolution in music called "bebop," and the conspiracy to spread it was spearheaded in that small Harlem flat.

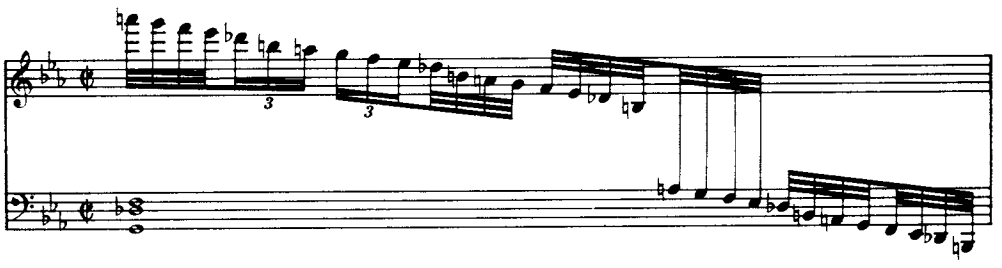
It was not far from there that these giants of jazz would step up on the bandstand and create history. Their home base was Minton's, a club on 118th Street in Manhattan where sessions lasted through the night as musician after musician showed his stuff to the expectant audience. It was at Minton's that Monk and Dizzy began to work out complex chord substitutions to scare away the no-talents who tried to sit in. Soon, only Charlie Christian and a few others could keep up: "We are going to get a big band started," said Monk. "We're going to create something that they can't steal because they can't play it."

Over a decade later Monk's dream came true as he led a large orchestra in a Town Hall concert of his music. But the years between were harsh and bitter. Other musicians would call him "Mad Monk," and label his playing "zombie music." Dizzy faced similar problems, as when Cab Calloway told him to "stop playing that Chinese music in my band." But Monk, who was unable to work in New York City for ten years because he lost his cabaret card on a drug violation charge, was less able to fend for himself in the world.

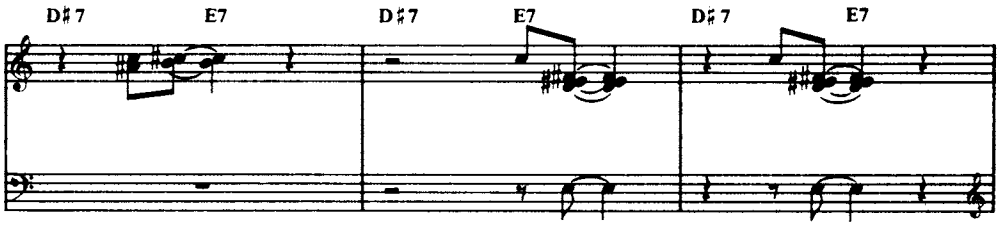
Monk seemed not "present" unless he was actually talking to you, reported Minton's manager, Teddy Hill. Even then, Hill continued, he drifted away at times. One night Monk was found sitting in the kitchen writing music while the band was playing out front. He simply had not heard the group begin, so carried away was he with his creation. Monk lived for his music in those days, and there was little else to nourish him; there was nothing else he could do.

"I don't be around the corner, looking to see what's happening. I'm not a policeman or a social worker . . ." he told interviewer Valerie Wilmer. His domain was music, and he plunged into it with the abandon of a warrior. His sound developed from the solidity of the stride players, the quirkiness of the harmonic innovators, the percussive bounce of a new wave of drummers. It had the economy of a Japanese brush painting and the fullness of a rag-time stomp. It was angular and sweeping, with whole-tone scales and outrageous clusters.

whole – tone scale:



clusters:



It was endearing and humorous, and above all human.

Monk's influence is generally recognized as being limited to that of a composer. After all, his strange, seemingly technique-less way of playing has not achieved a vogue among later pianists. His close friend and favorite musician, Bud Powell, who approached the piano in a completely different manner, has unquestionably left a greater mark on the development of jazz piano style. But a closer look reveals a deep influence, especially on those who performed with him.

In those early days Monk recorded with many legendary musicians including Dizzy Gillespie, Charlie Parker, Coleman Hawkins and John Coltrane. (It was Monk who showed Trane how to play more than one note at a time on the saxophone.) "Working with Monk brought me close to a musical architect of the highest order," said John Coltrane. "I felt I learned from him in every way—sensually, theoretically, technically." "I learned a lot myself just listening to Monk play," said McCoy Tyner. "His concept of space alone was one of the most important things he taught Coltrane; when to lay out and let somebody else fill up that space, or just leave the space open. I think John was already going in that direction, but working with Monk helped him reach his goal that much faster."*

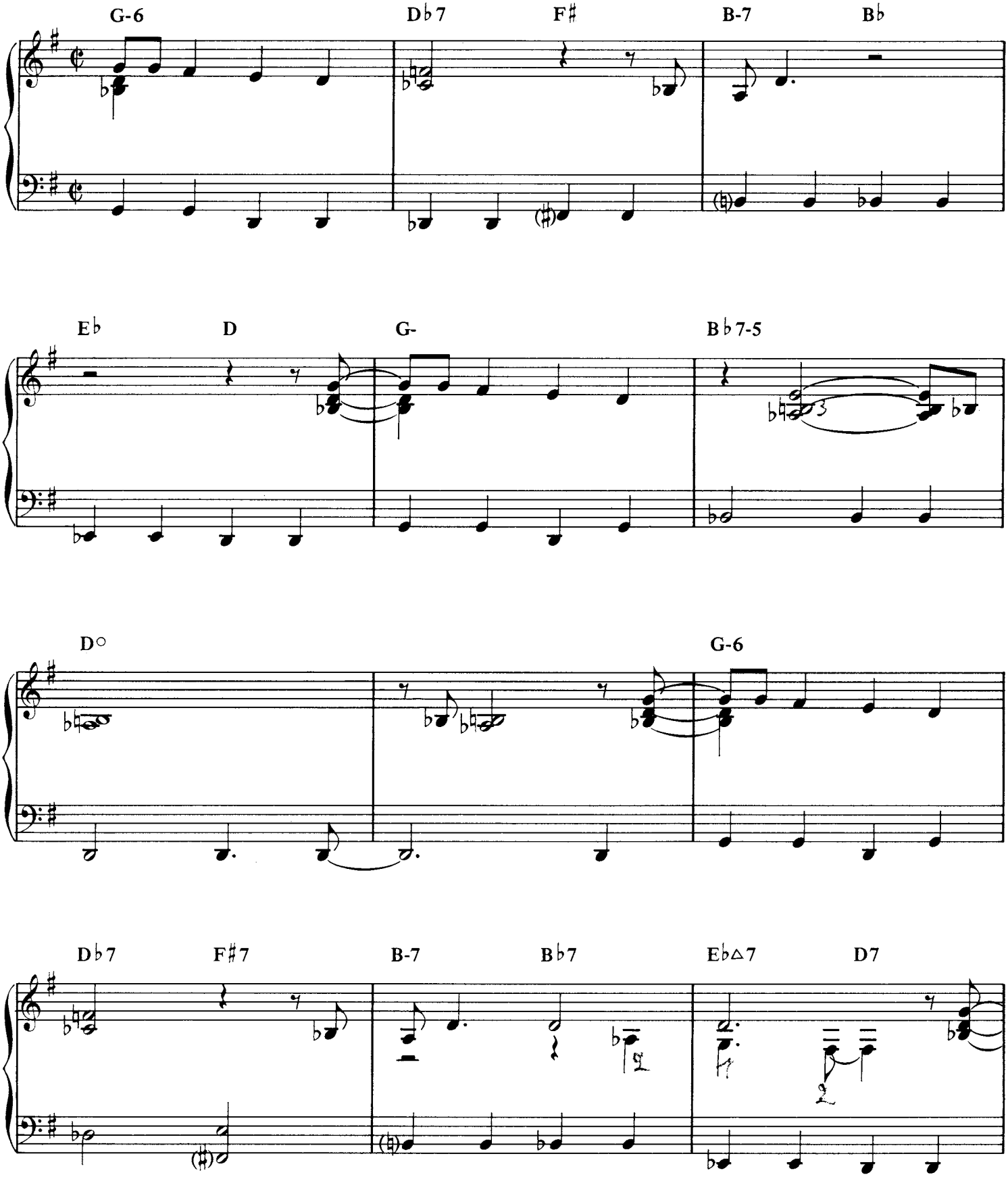
At present Monk is largely inactive, and he has been in declining health over the last several years. But his music and his legacy will influence countless musicians for years to come. Perhaps a key to Monk's greatness lies with the philosopher Plutarch: ". . . medicine, to produce health," he said," has to examine disease; music, to create harmony, must investigate discord."

* Thomas, J.C., *Chasin' the Trane,* N.Y.: Da Capo Press, Inc. page 84.

Off Minor

Thelonious Monk
Solo transcribed by Bob Himmelberger

Fast medium bounce



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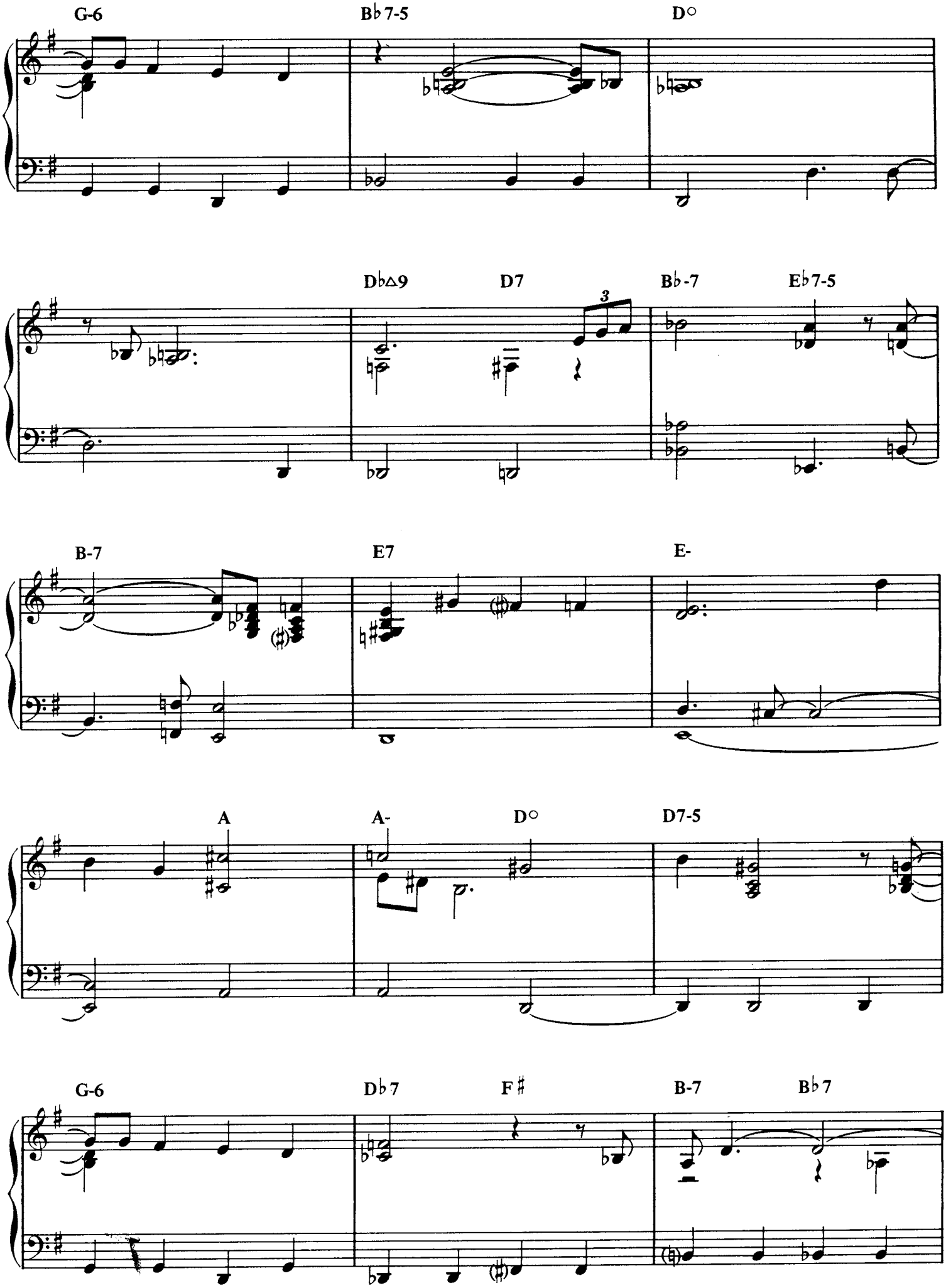
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B♭7-5
D°
D♭△9
D7
3
B♭-7
E♭7-5
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A
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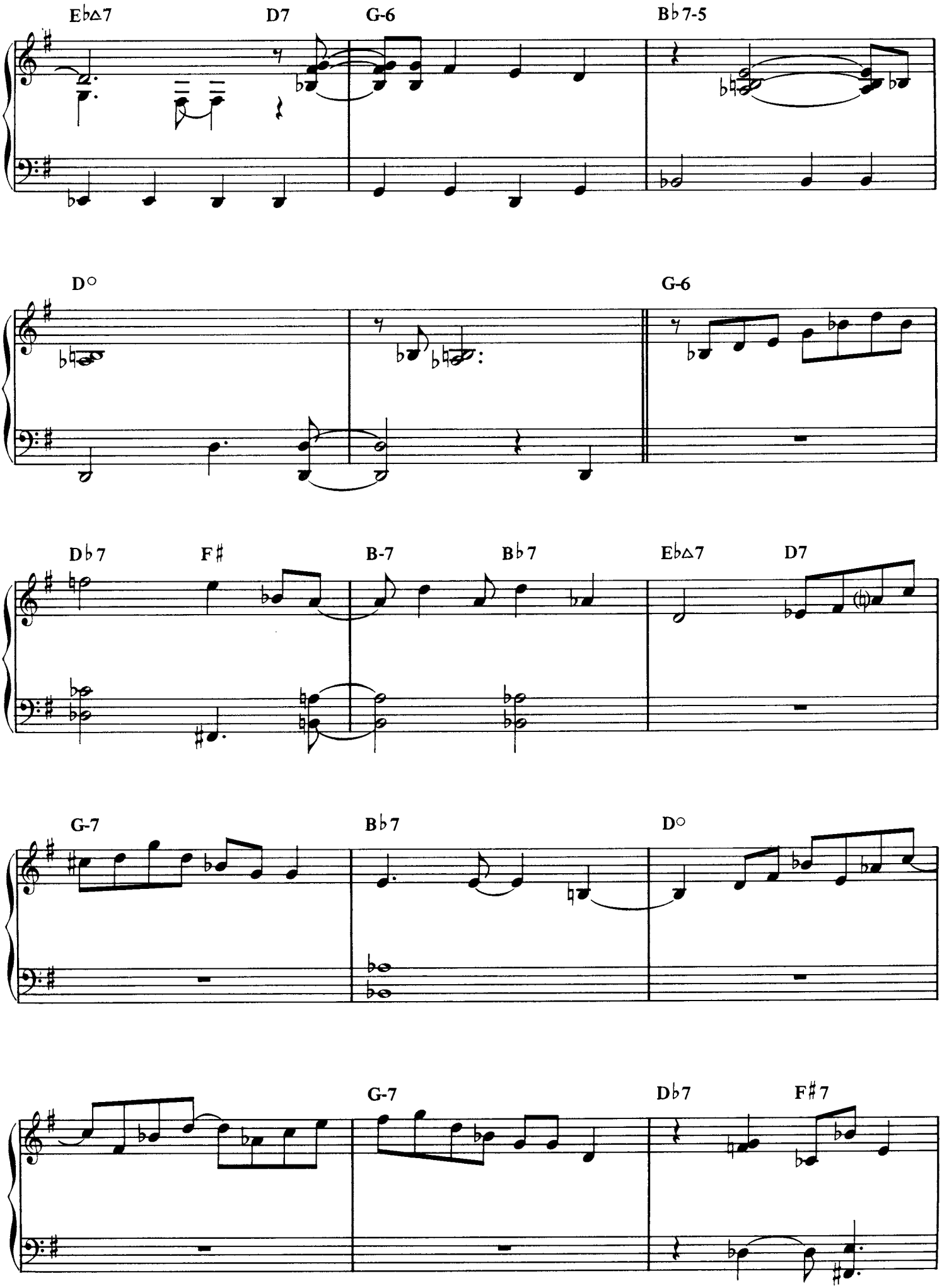
D°
D7-5
G-6
D♭7
F♯
B-7
B♭7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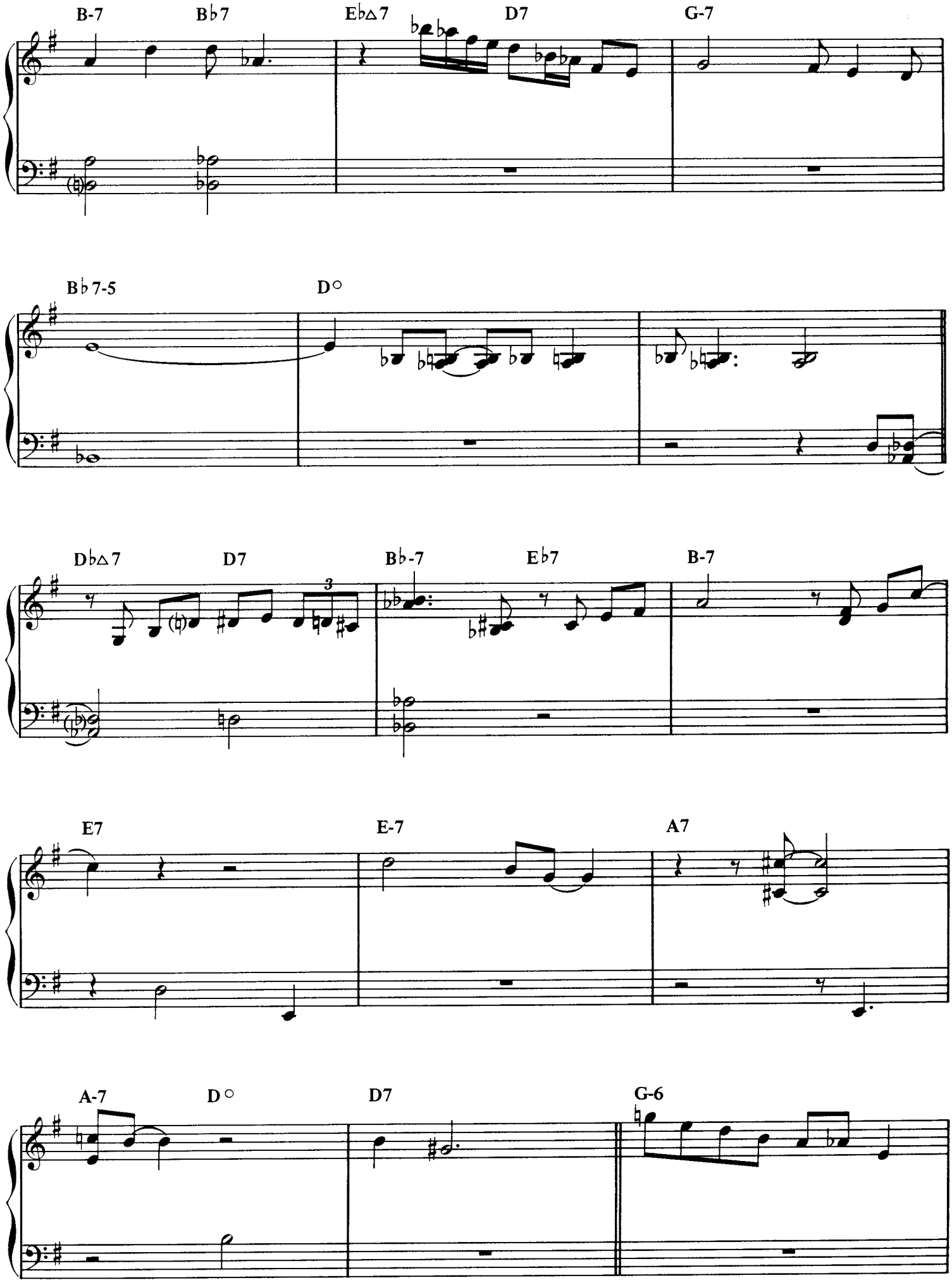
G-7
D♭7
F♯7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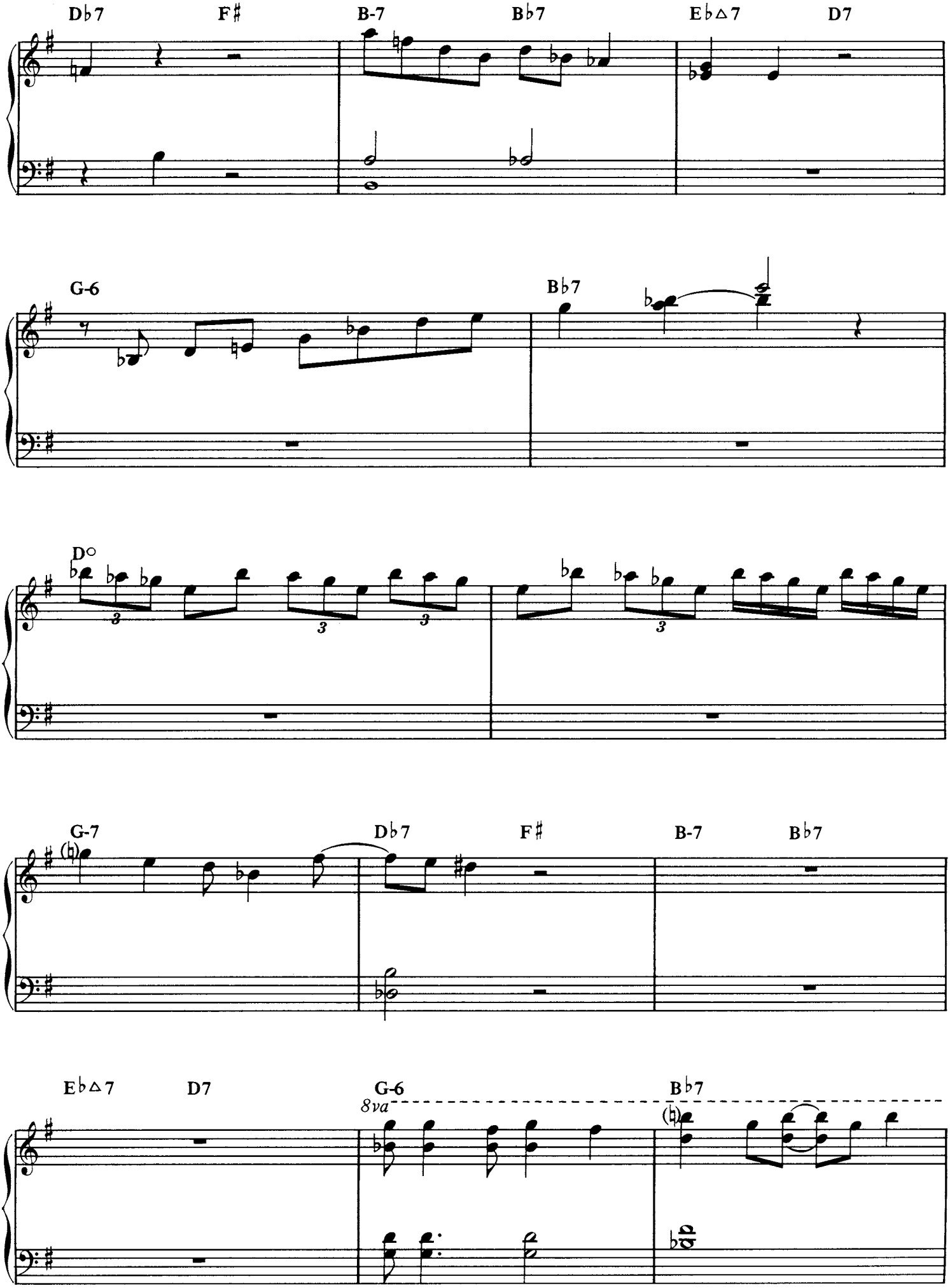
D°
D7
G-6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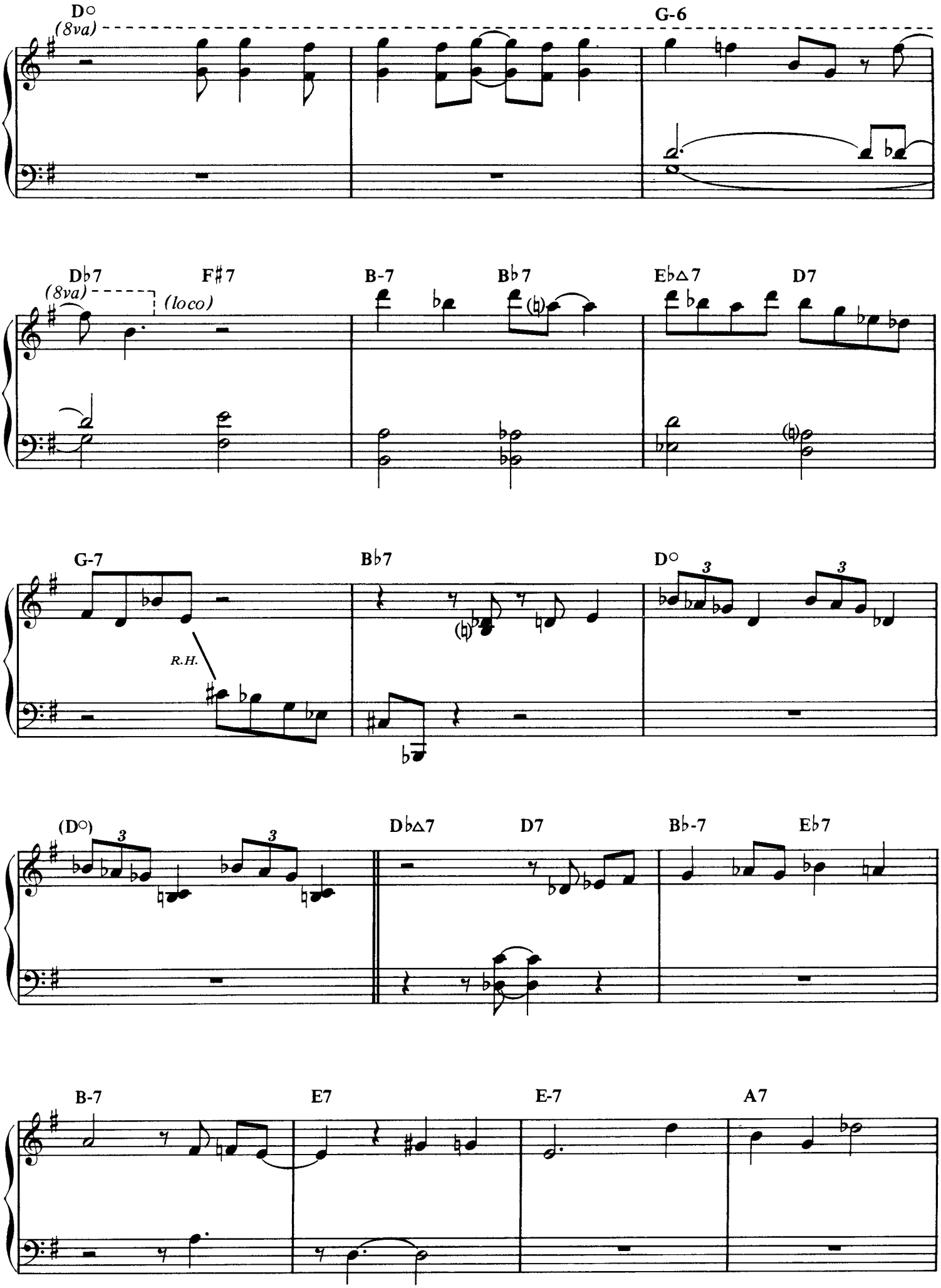
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B♭7
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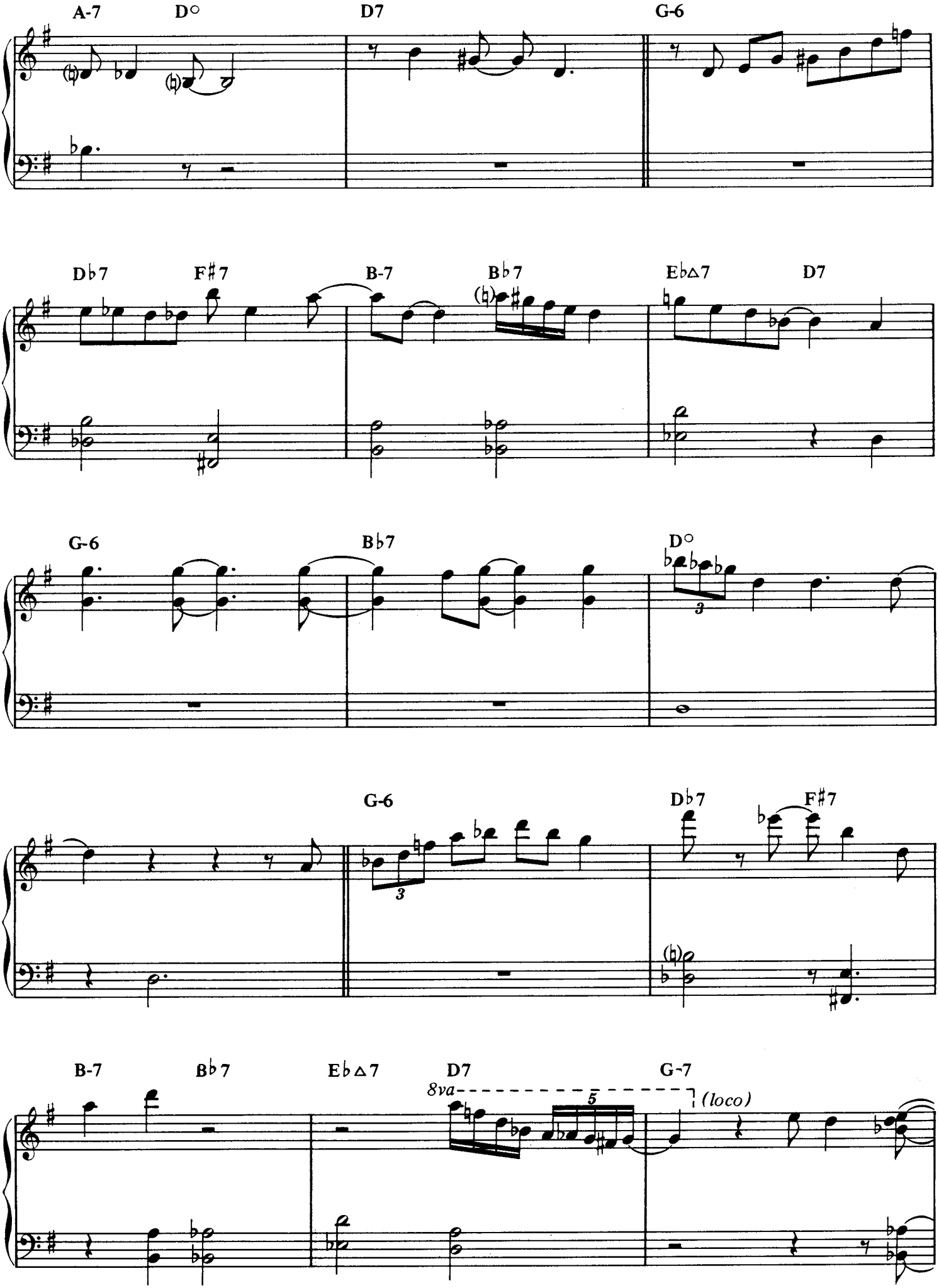
E-7
A7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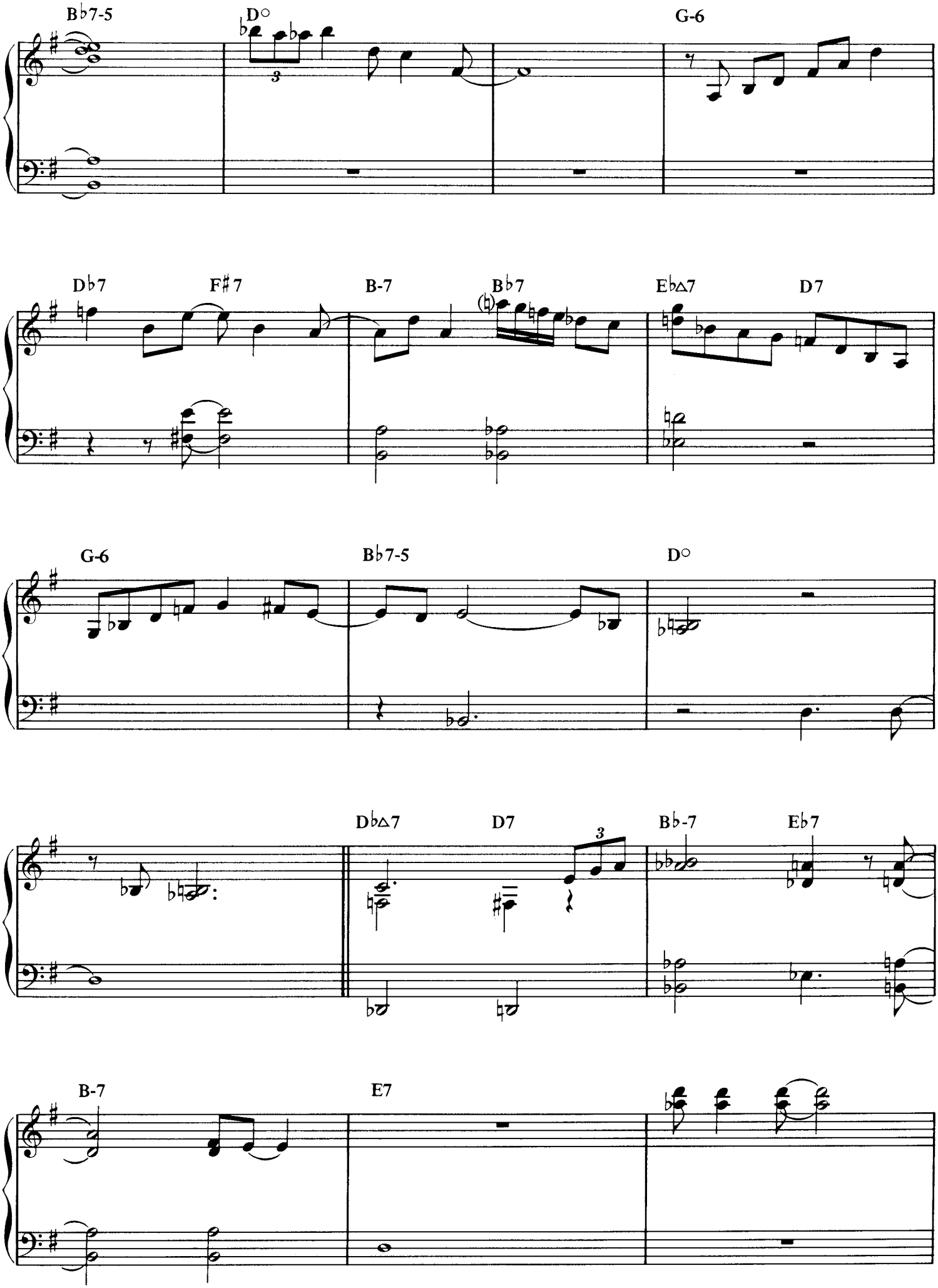
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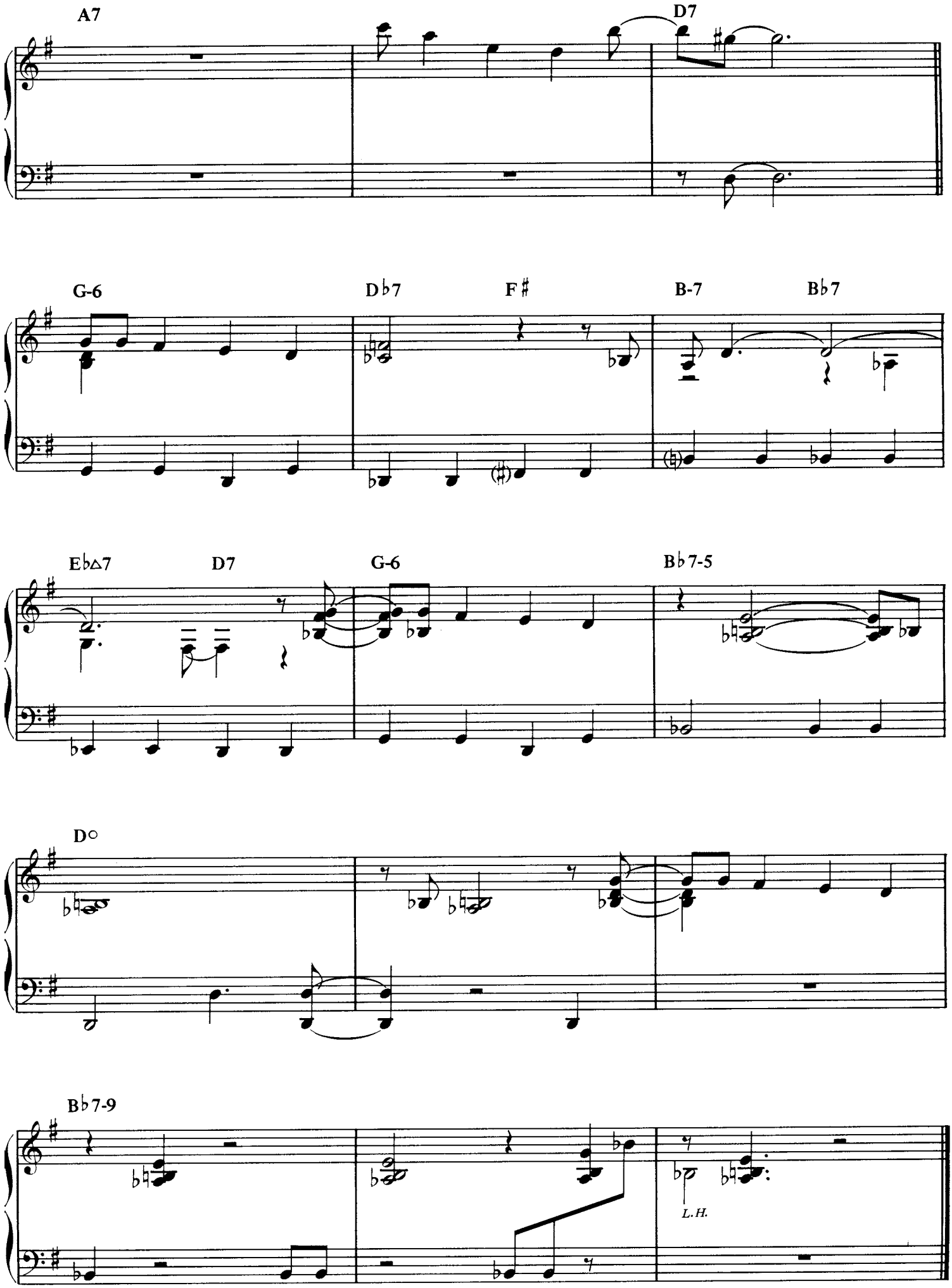
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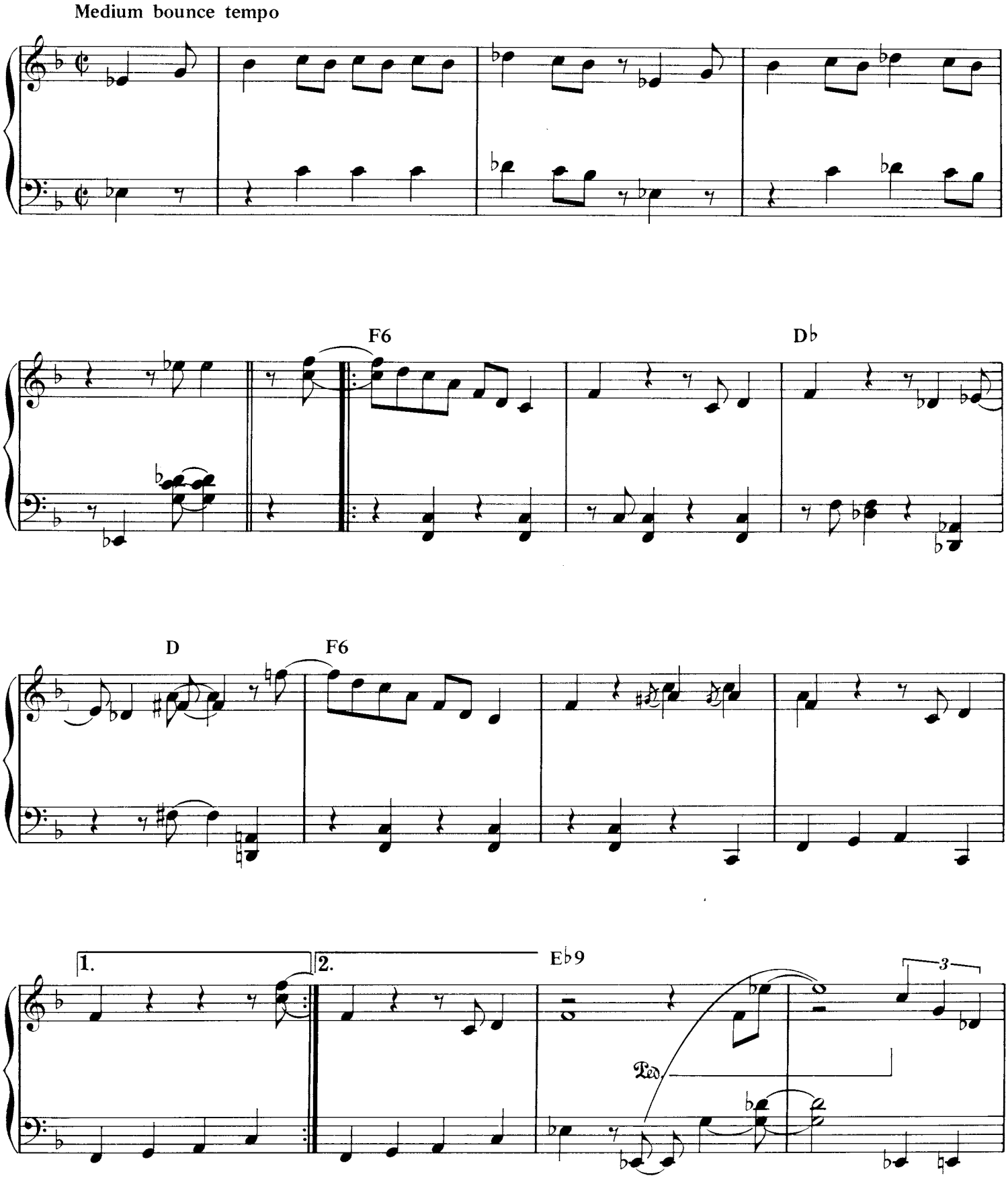
D°
B♭7-9
L.H.

I Mean You

Thelonious Monk and Coleman Hawkins
Solo transcribed by Jerry Kovarsky



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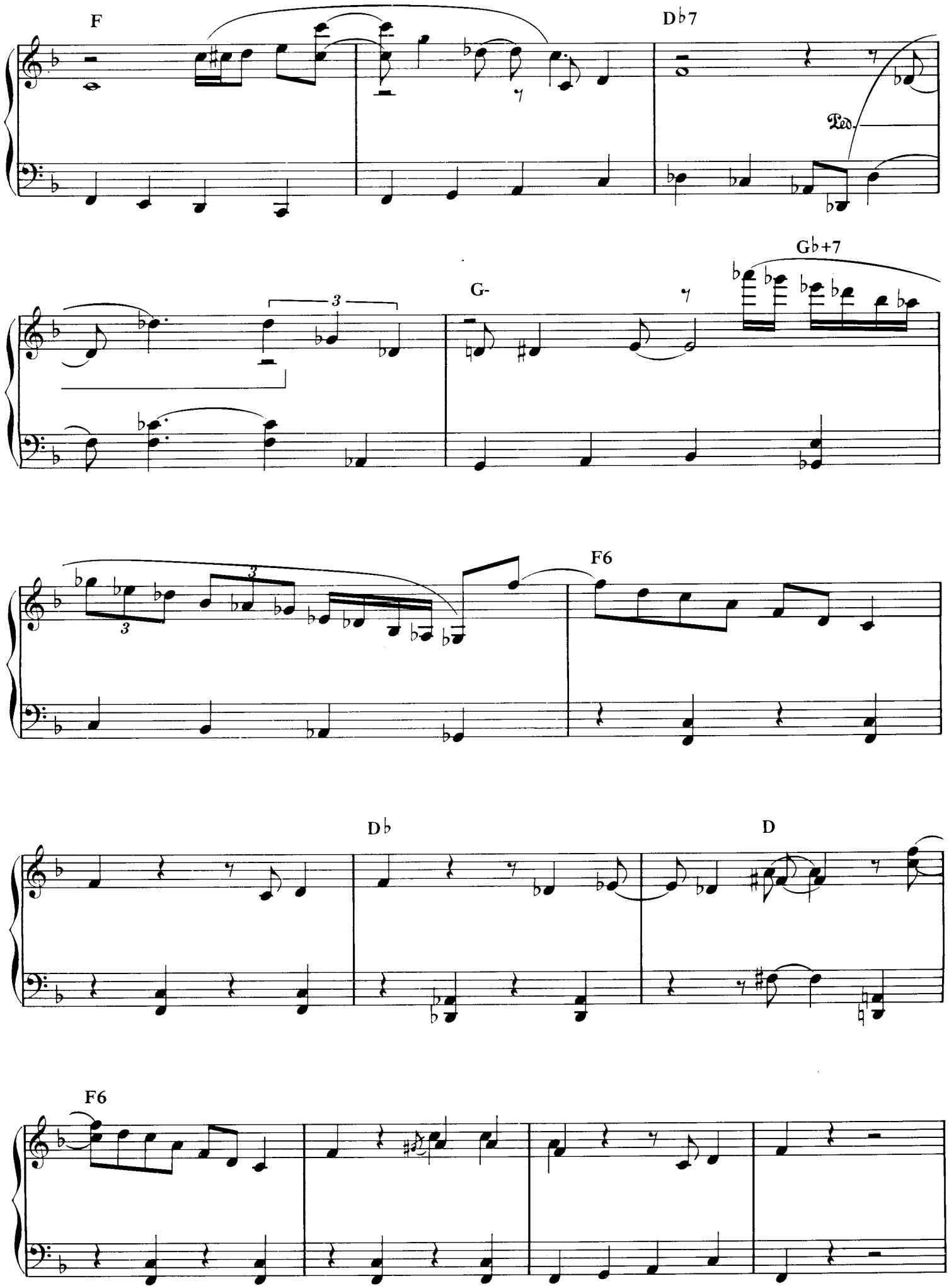
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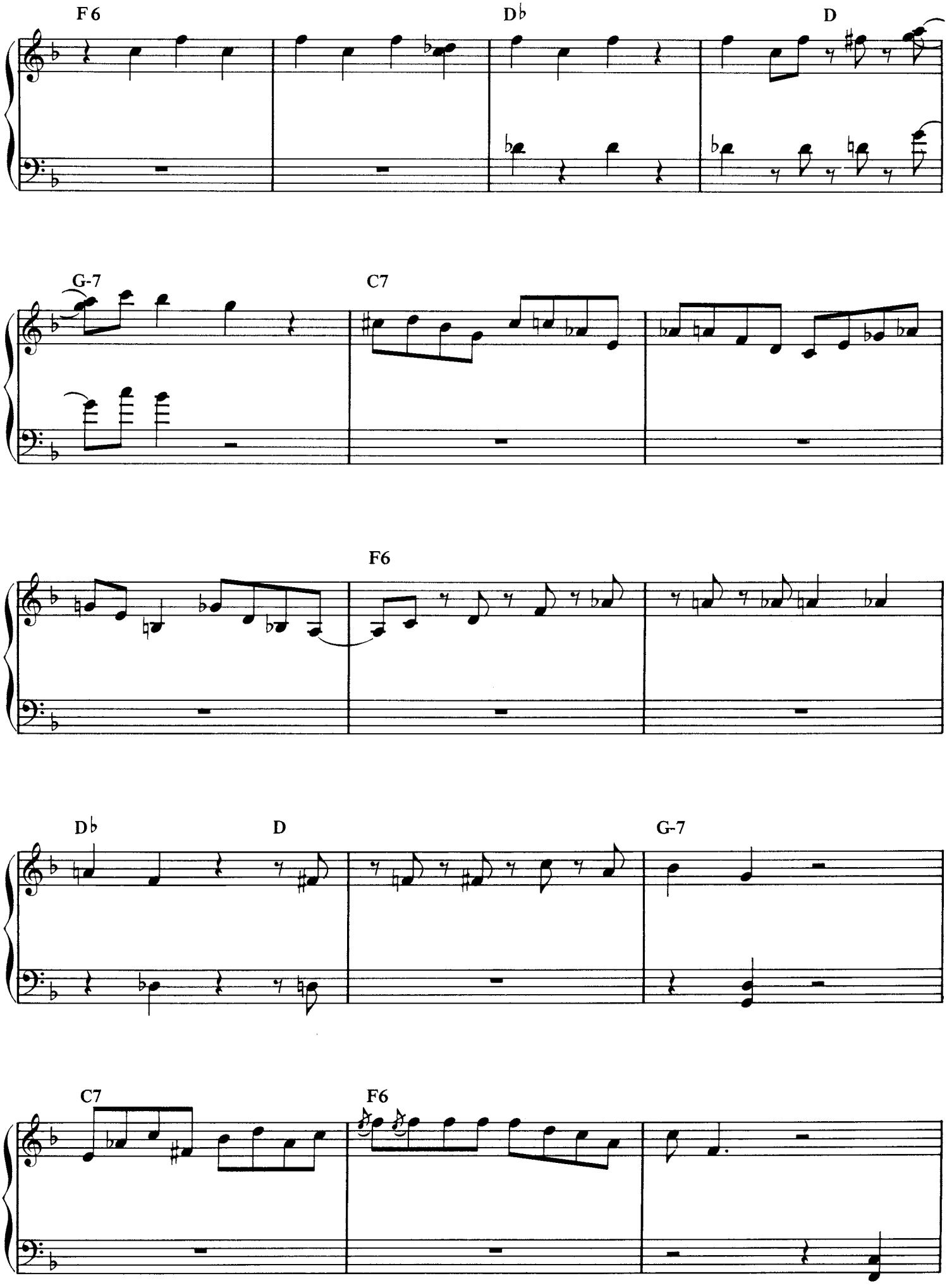
D♭7
Ped.
G-
G♭+7
F6
D♭
D
F6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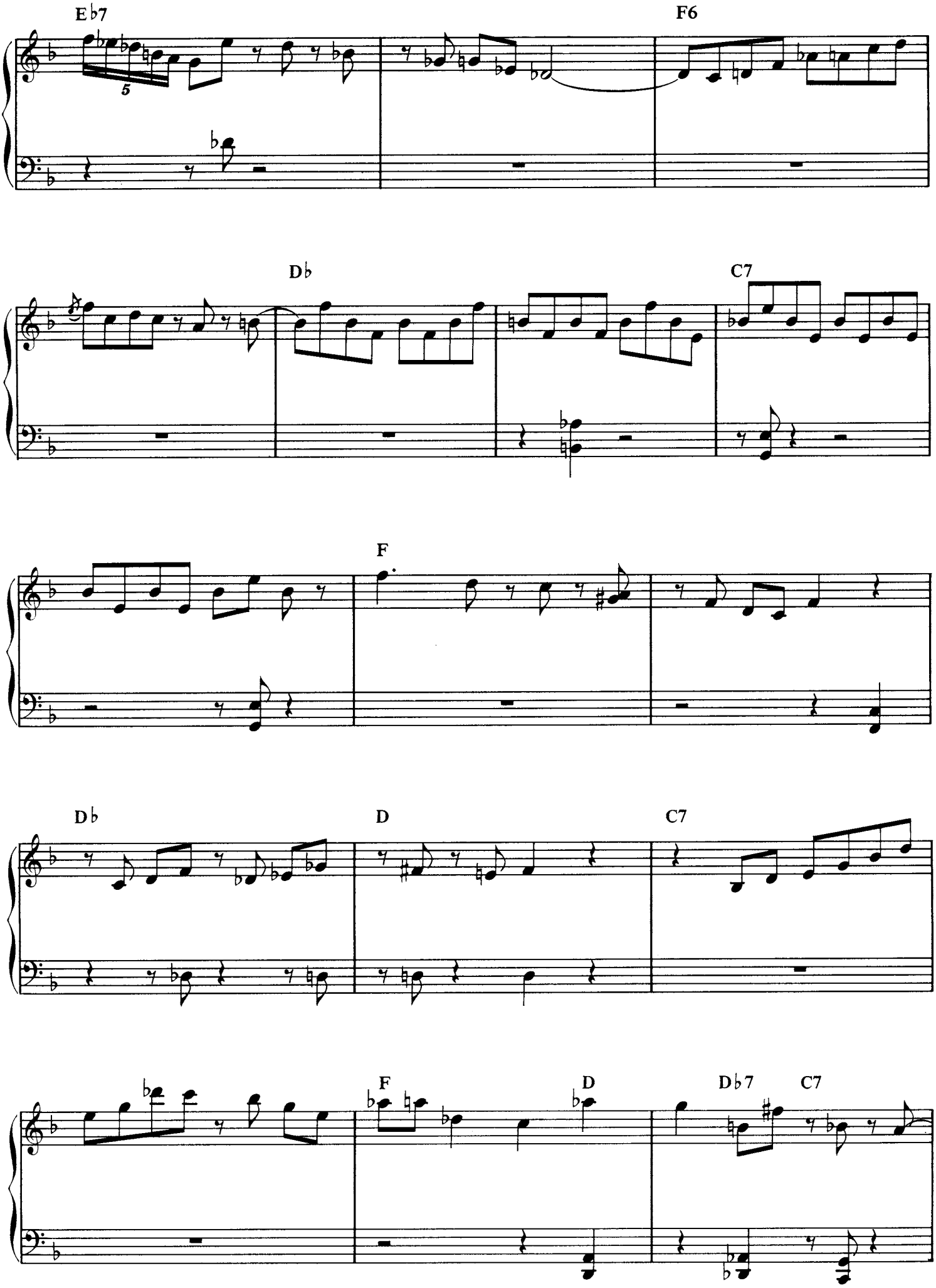
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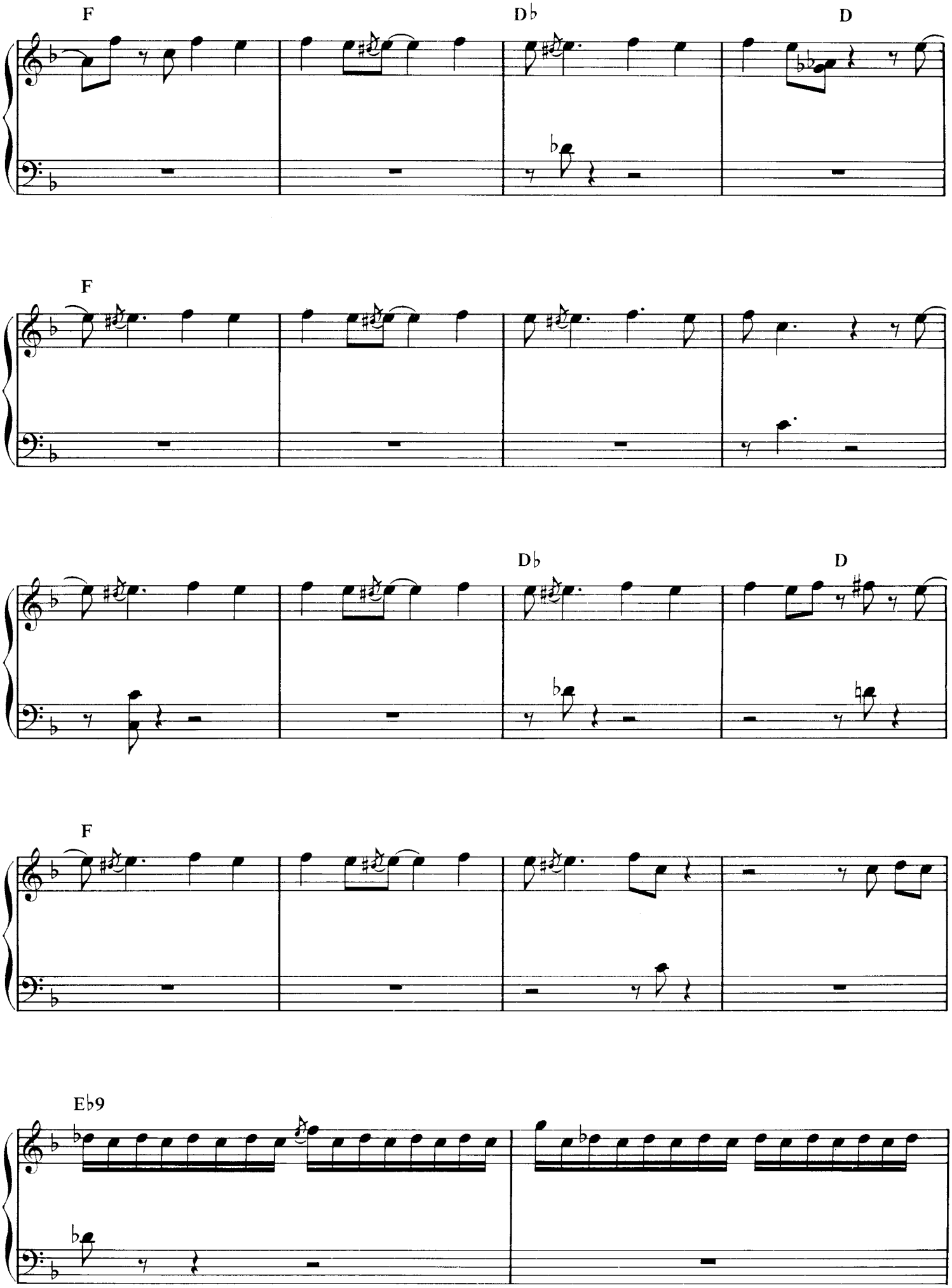
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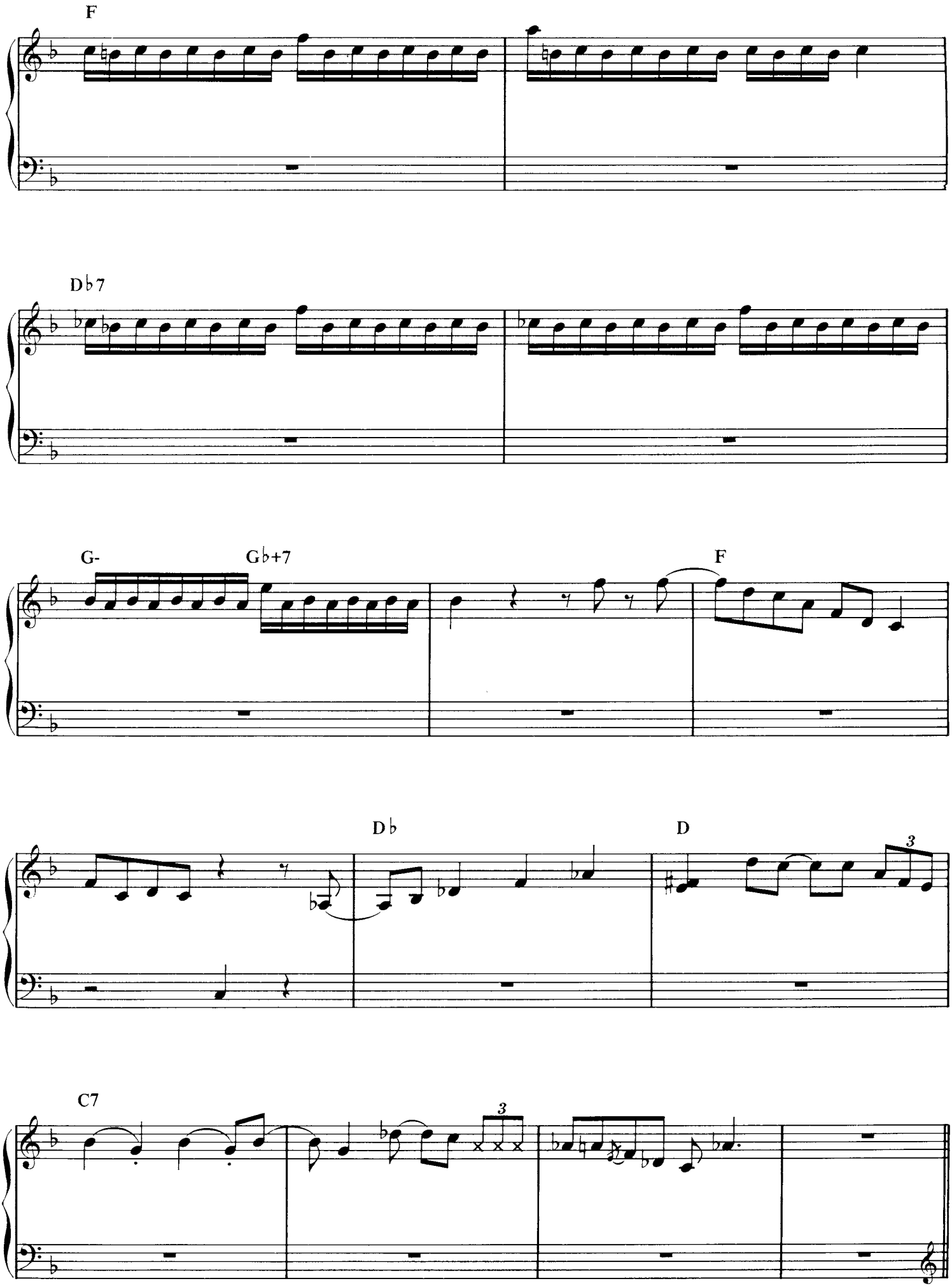
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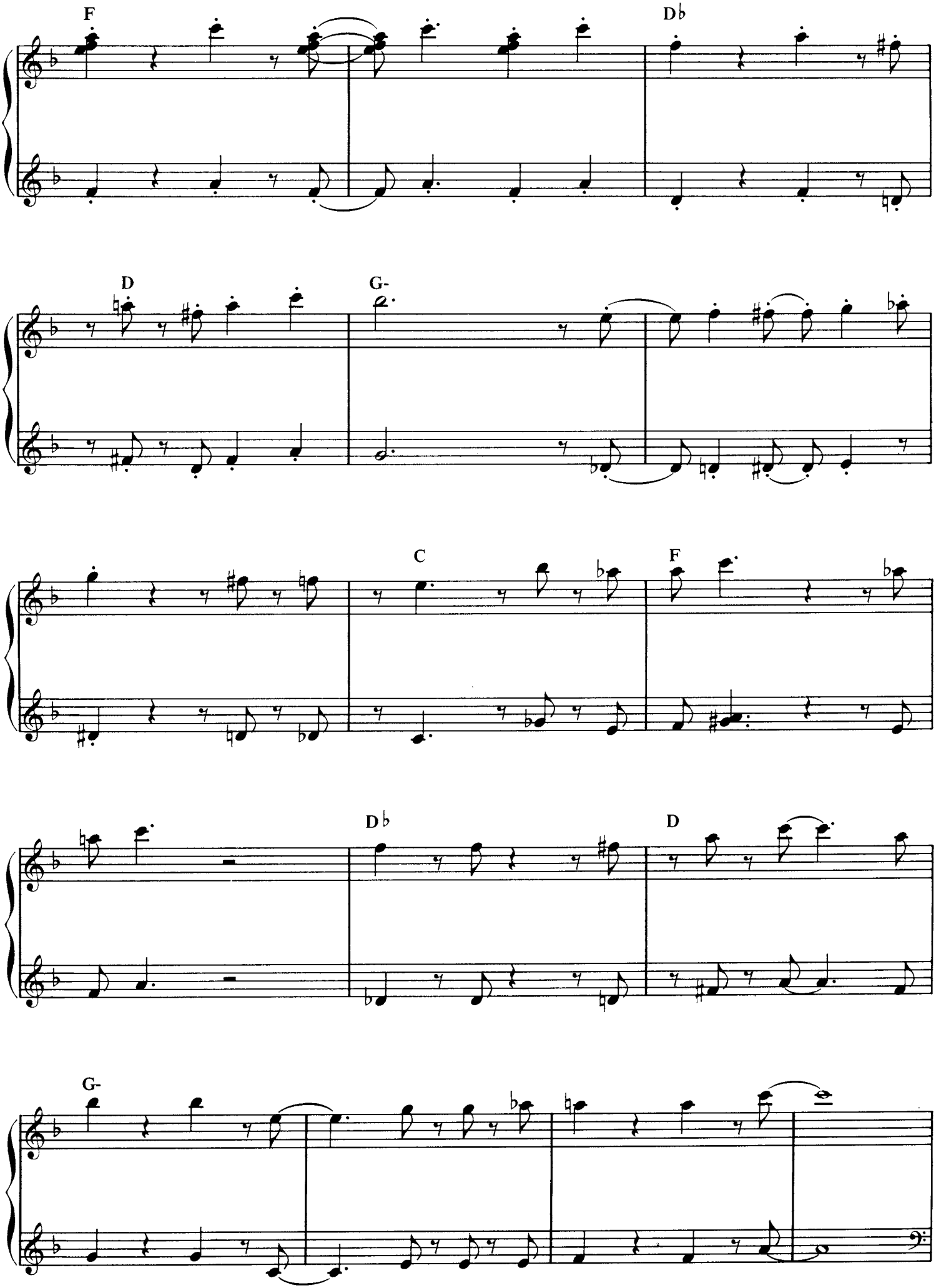
Db
D
3
C7
3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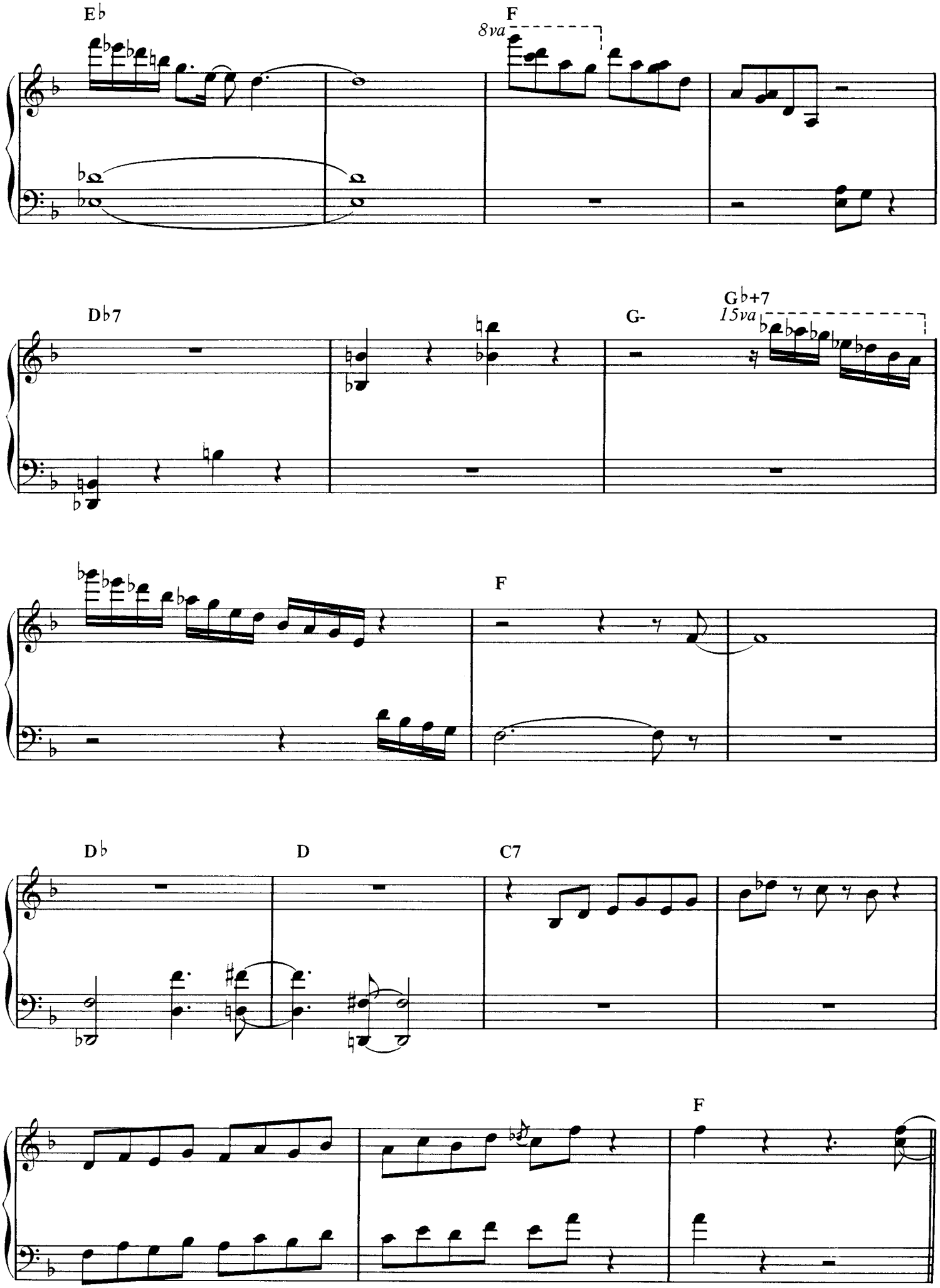
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G-
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D
C7
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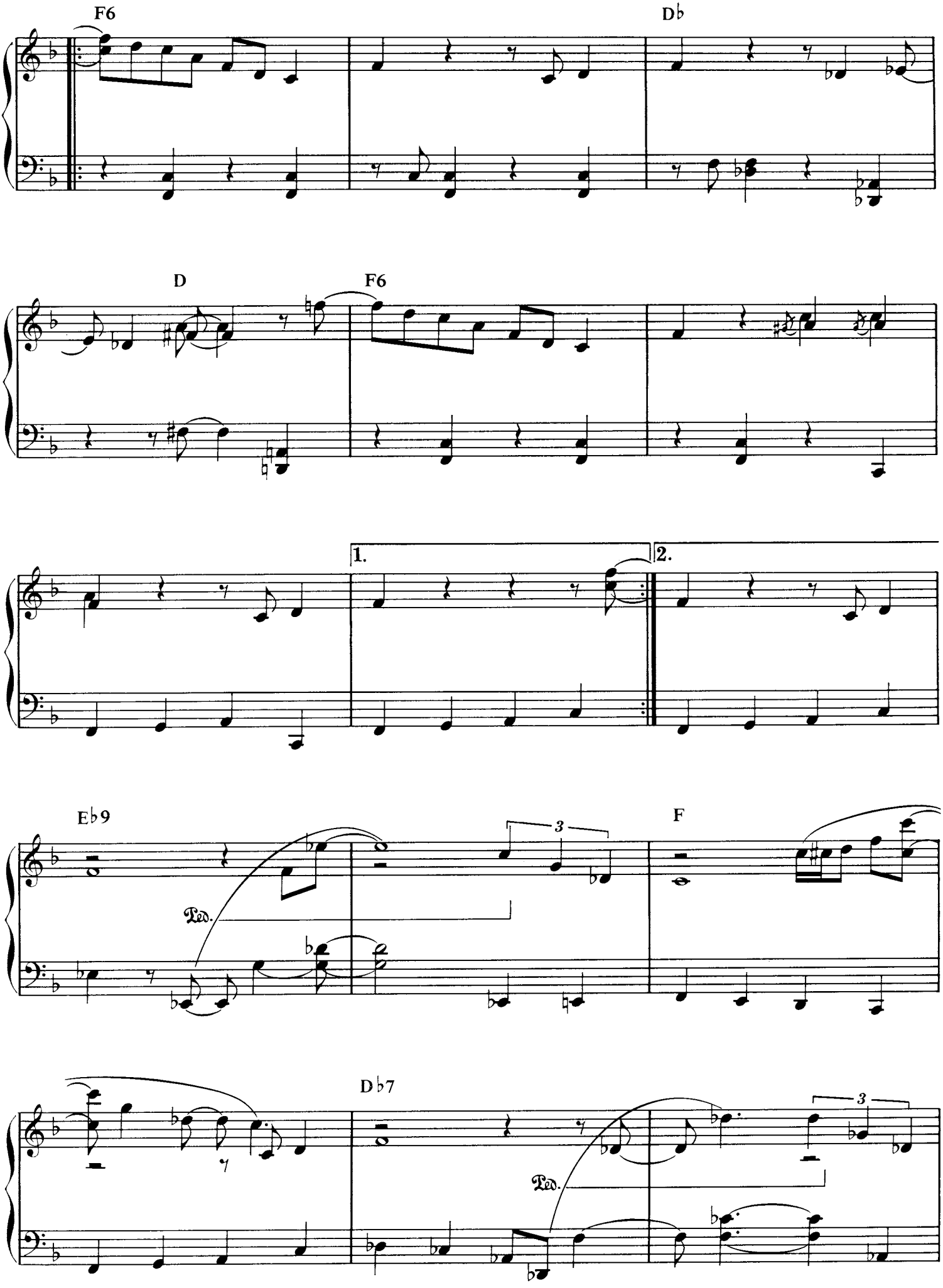
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2.
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3
F
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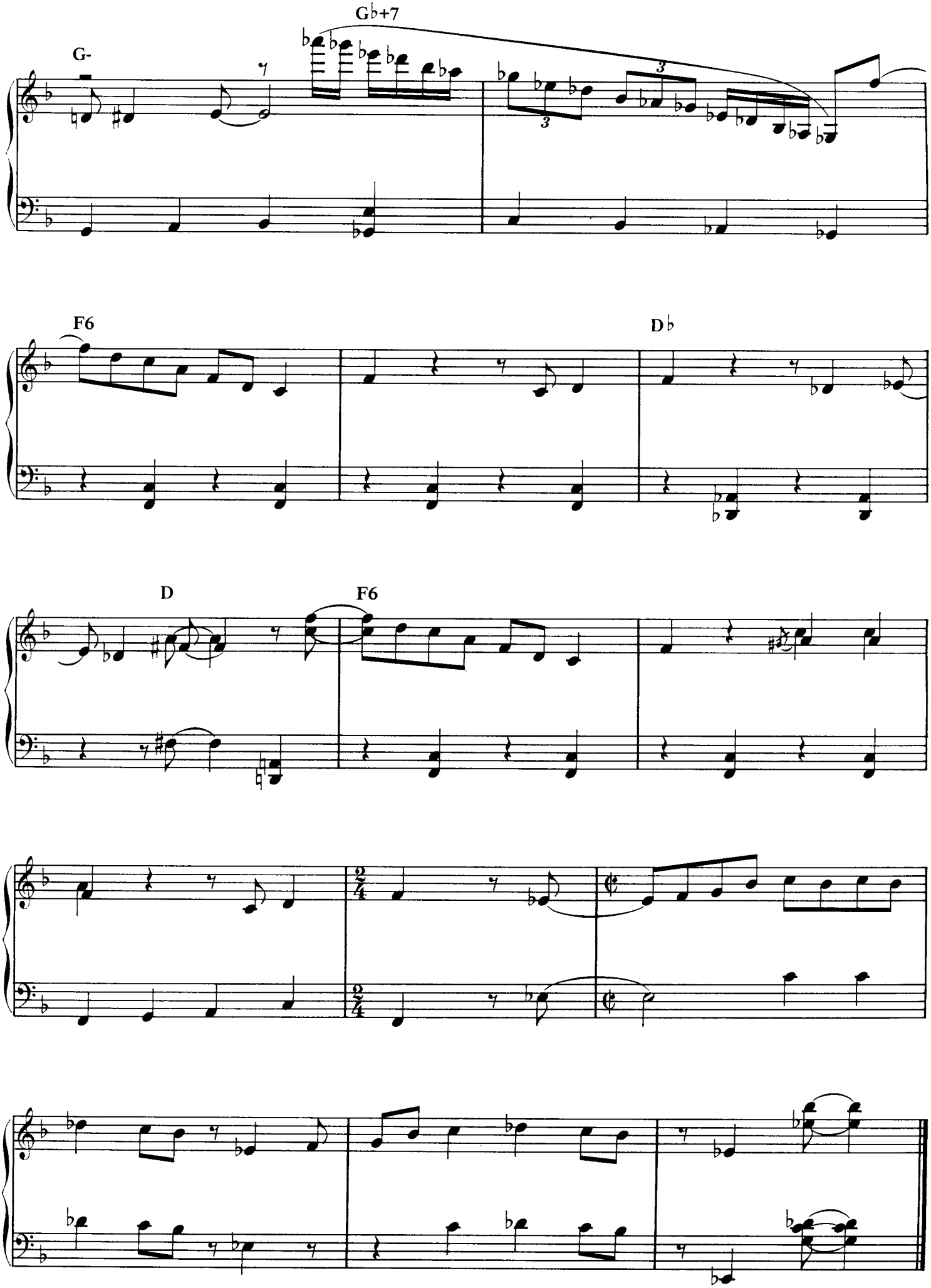
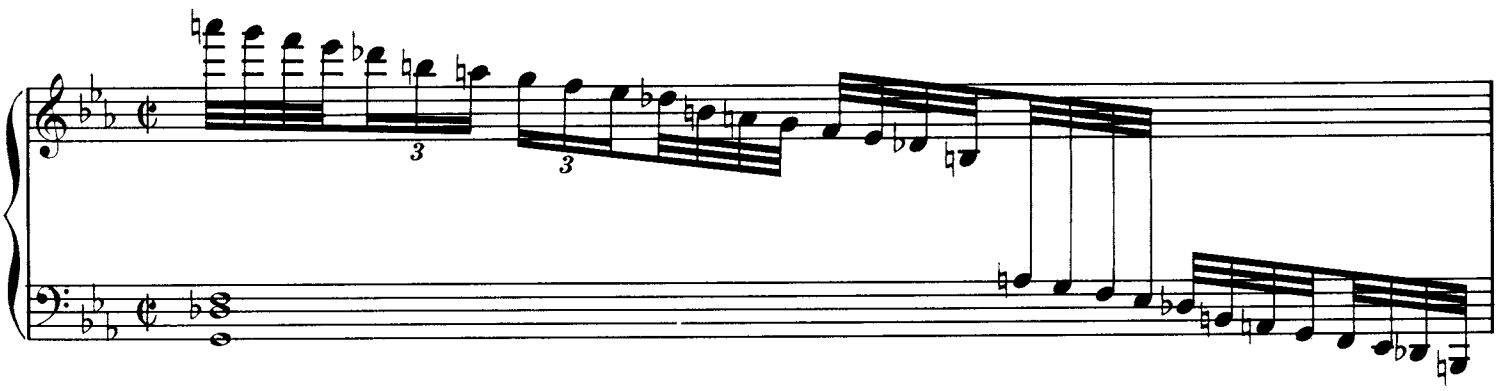
Ped.
3

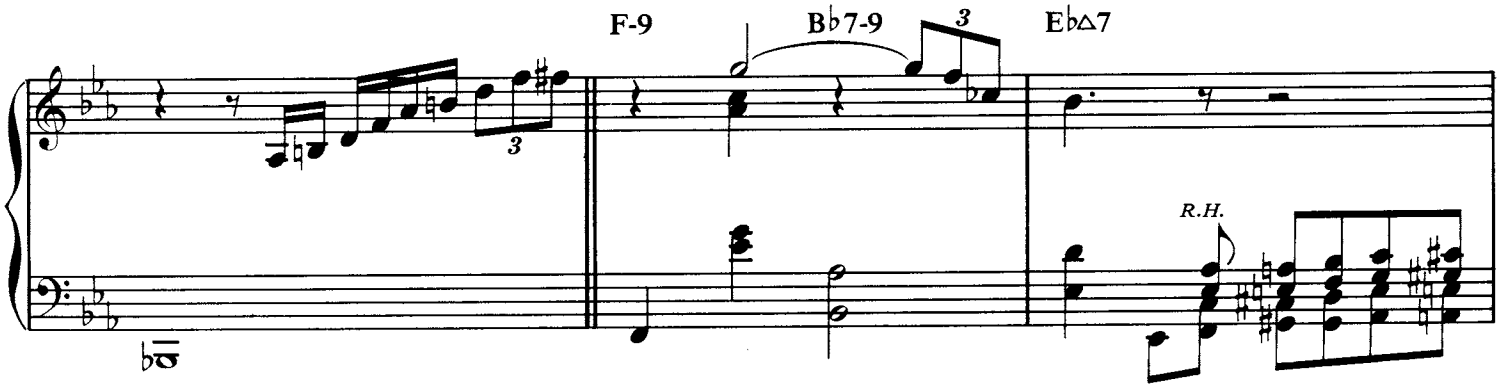

G-
G♭+7
F6
D♭
D
F6

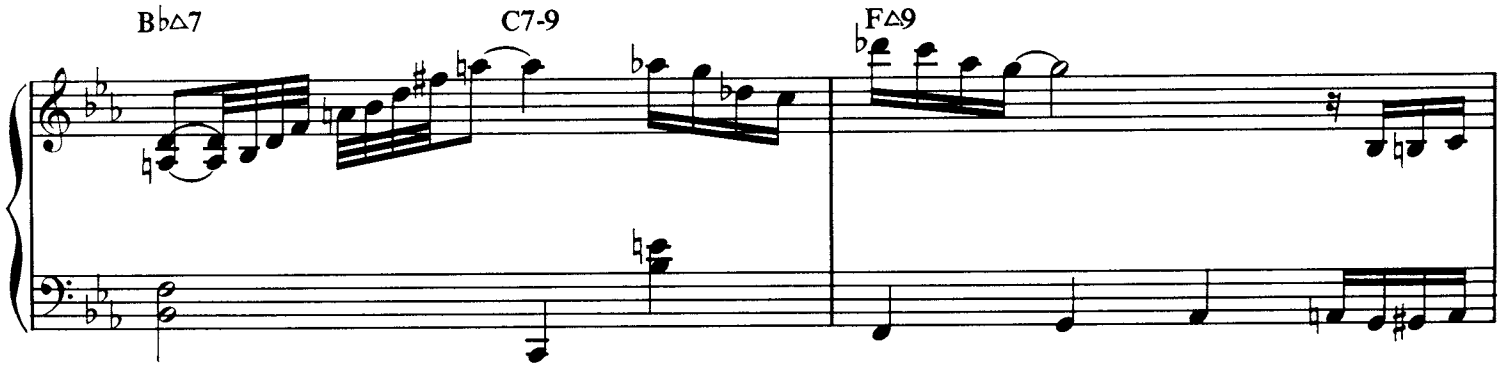
Ruby My Dear

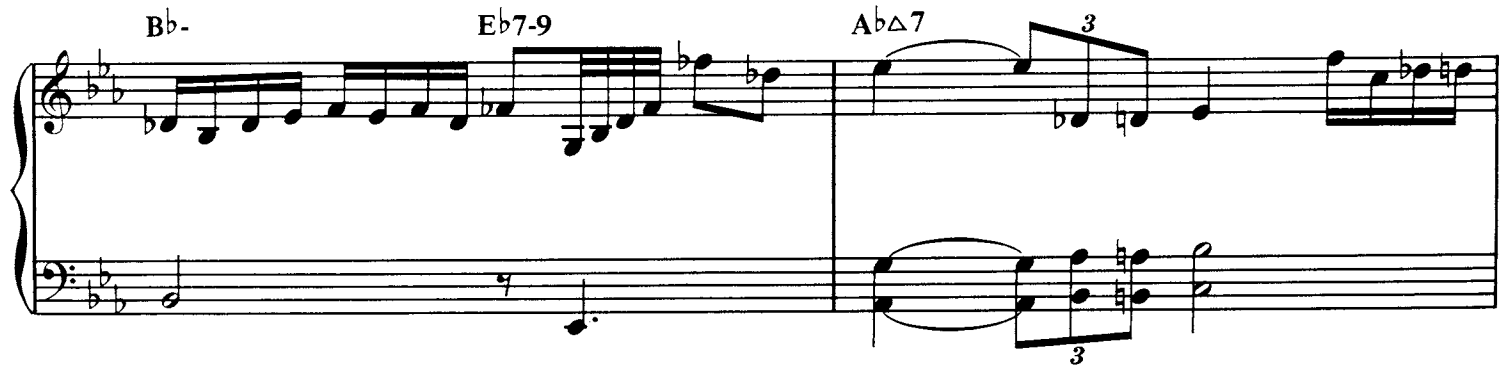
Thelonious Monk
Solo transcribed by Bob Himmelberger

Ballad tempo









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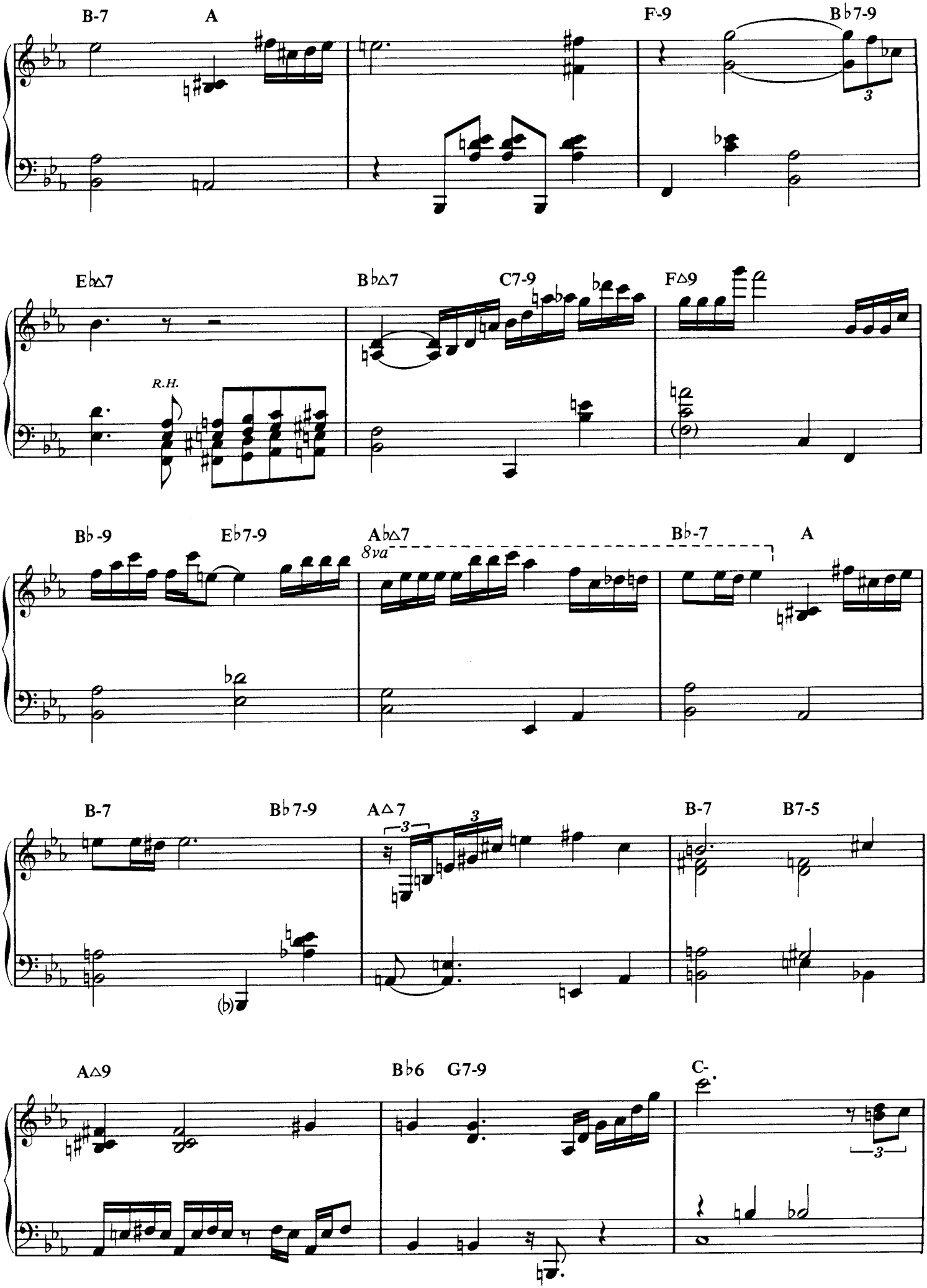
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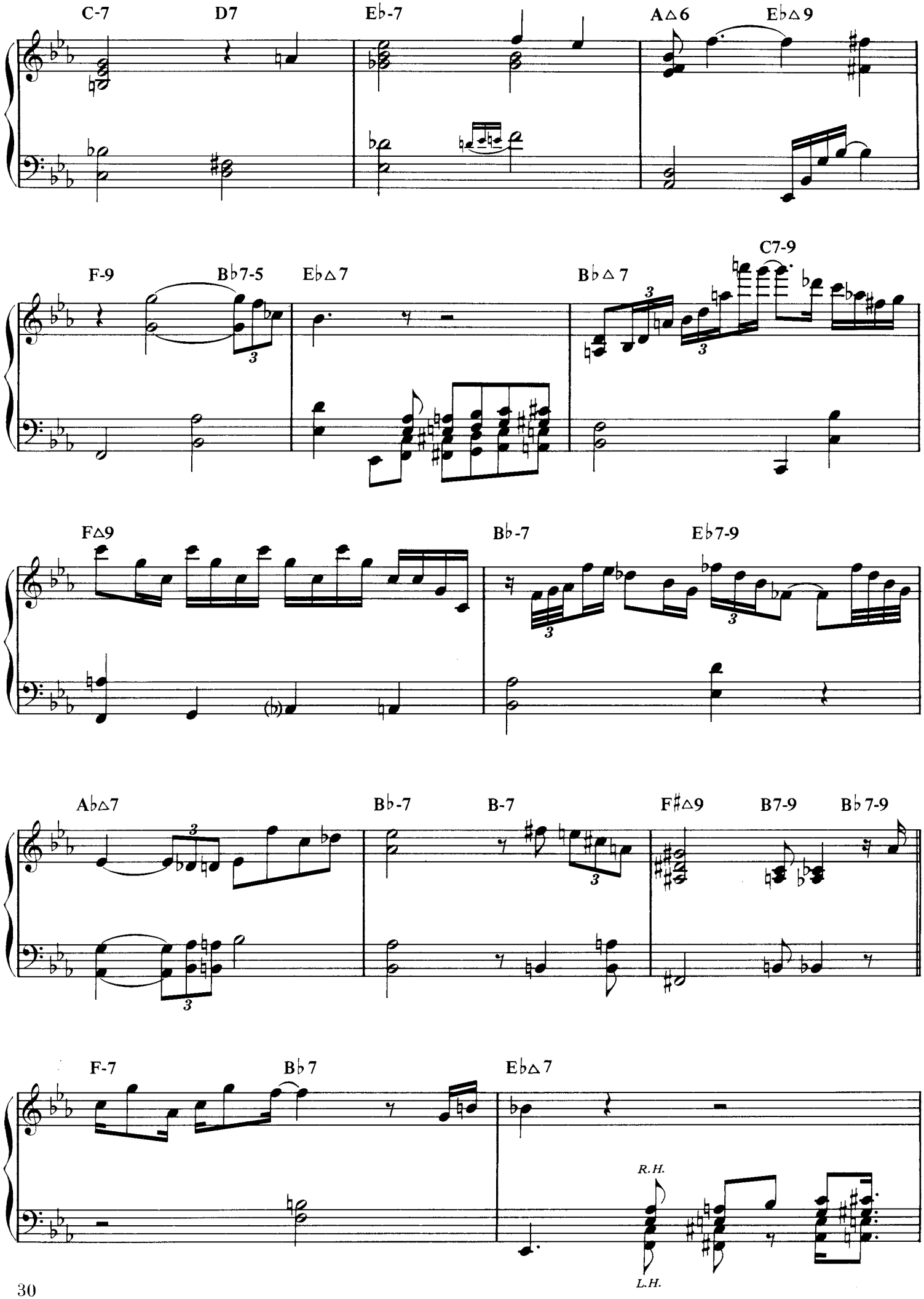
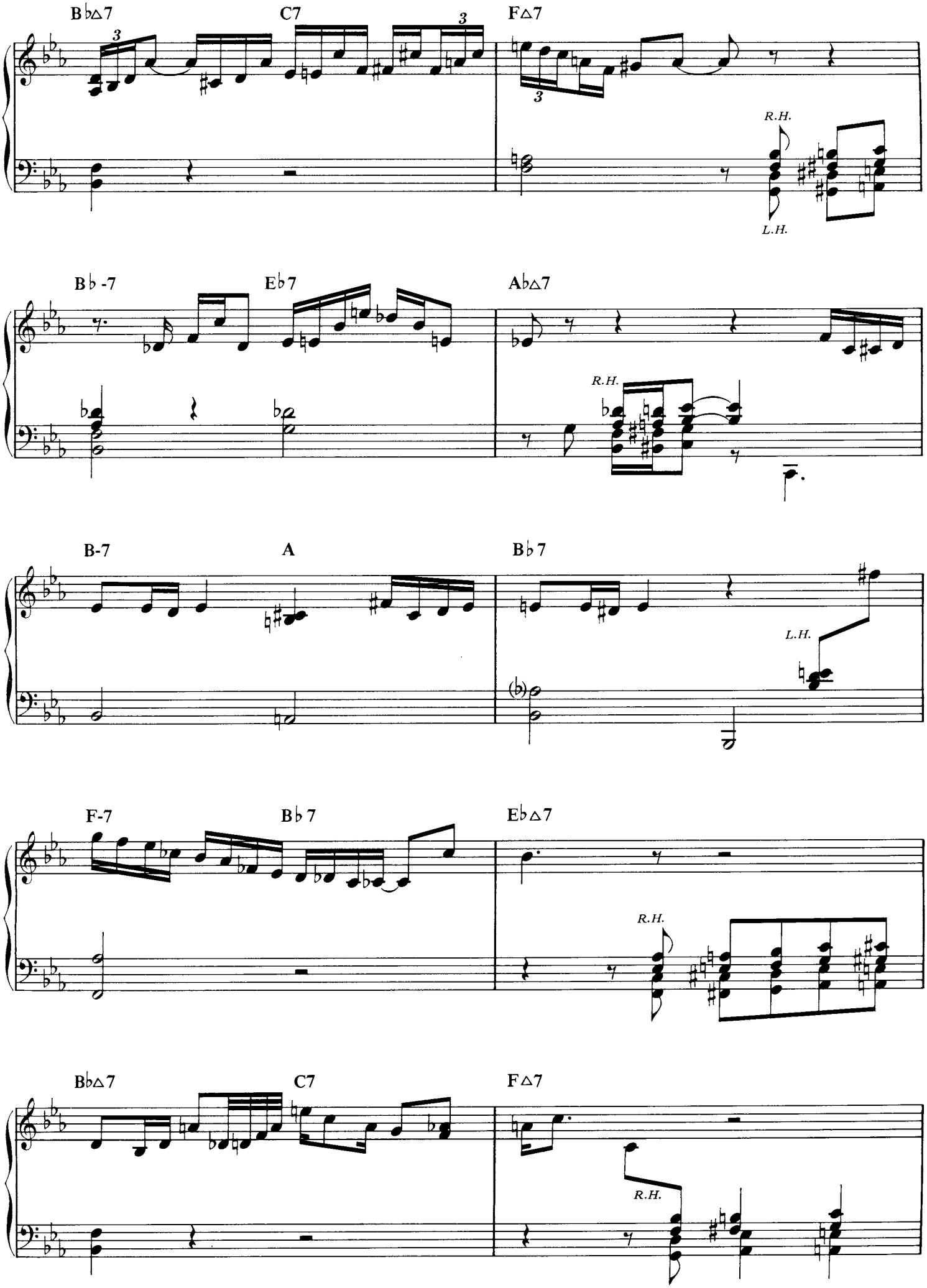
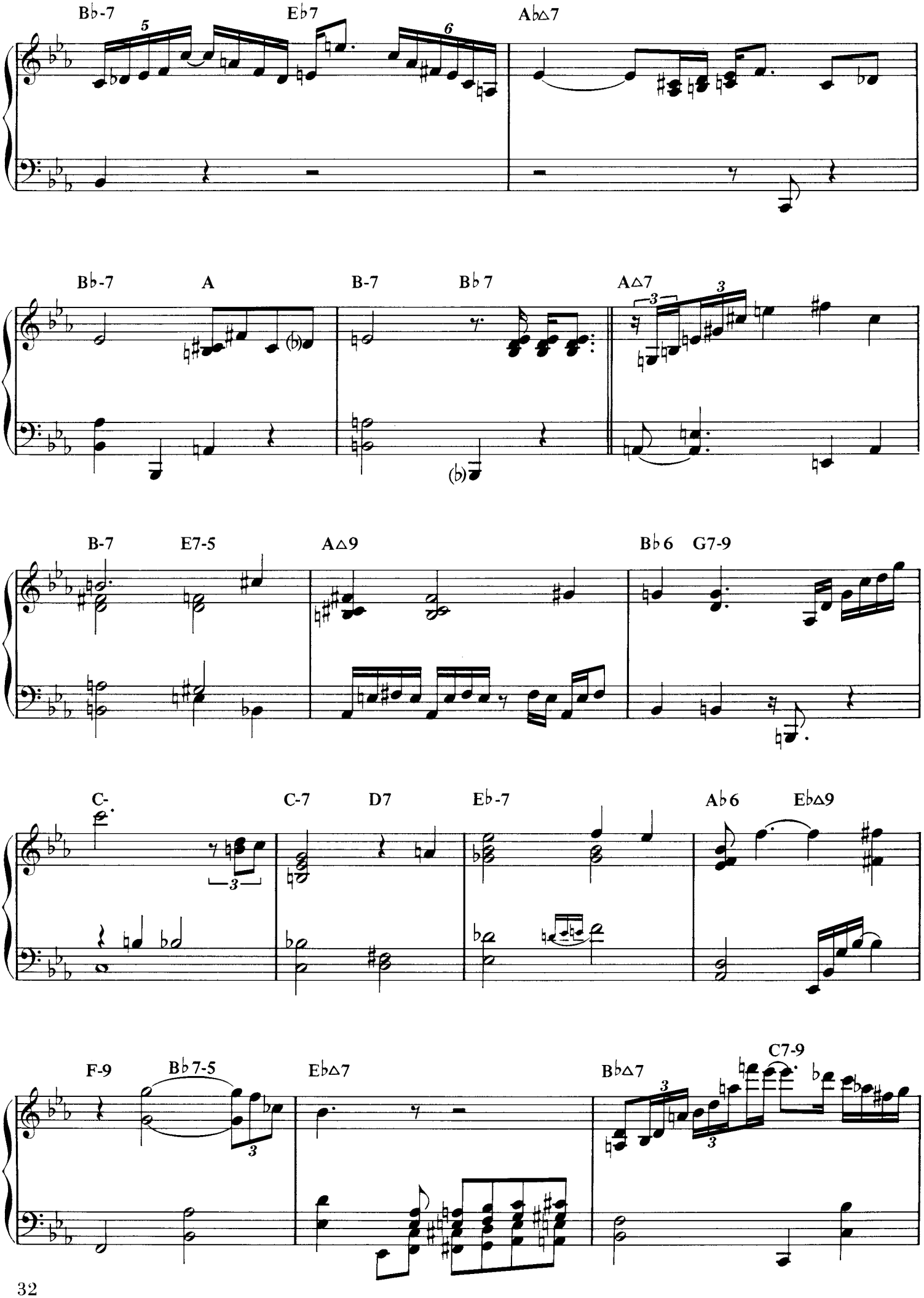
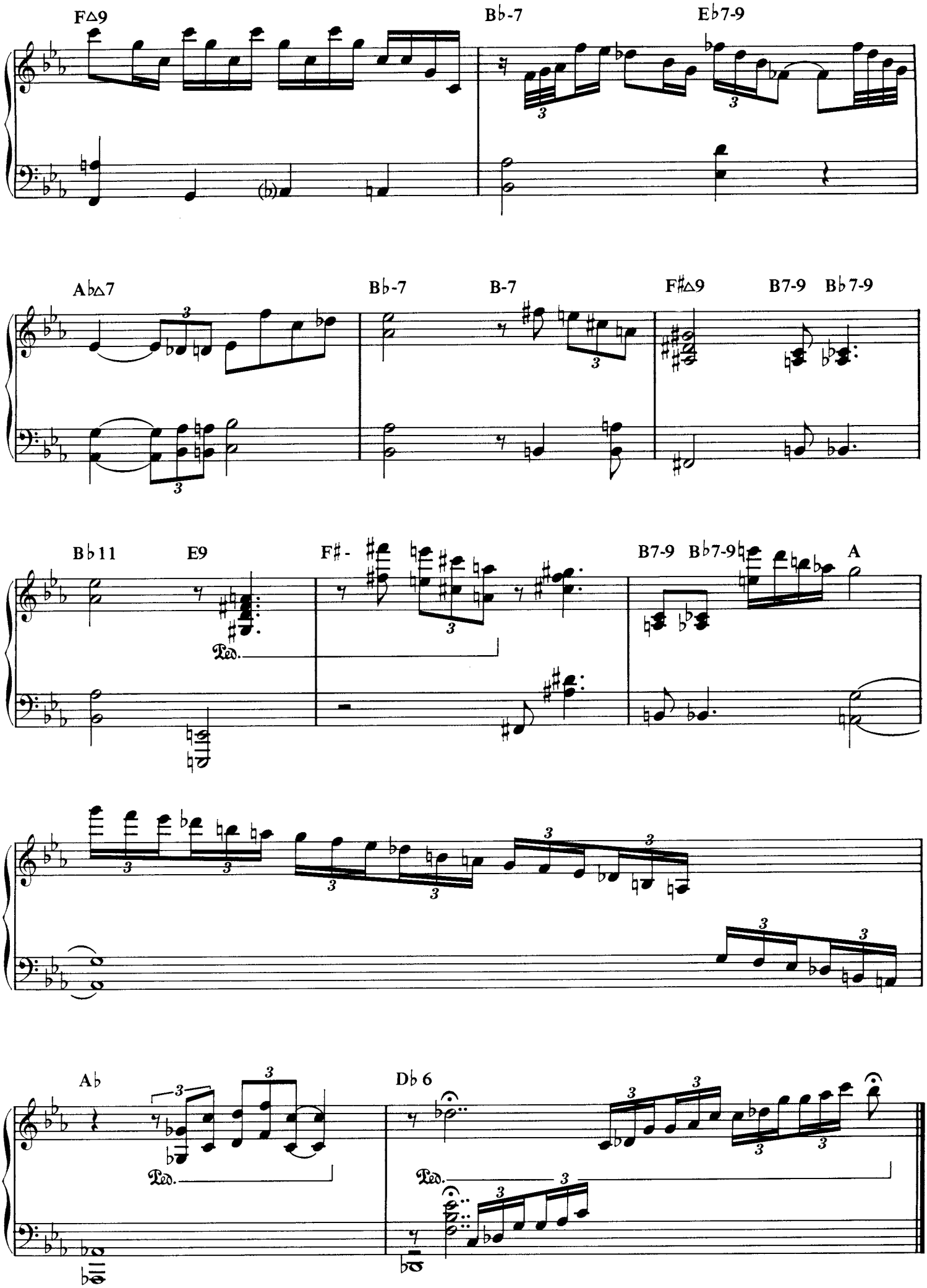
F-9
B♭7-9
3
E♭△7
B♭△7
C7-9
F△9
R.H.
B♭-9
E♭7-9
A♭△7
8va
B♭-7
A
B-7
B♭7-9
A△7
3
3
B-7
B7-5
(♭)
A△9
B♭6
G7-9
C-
3


C-7
D7
Eb-7
A△6
Eb△9
F-9
Bb7-5
Eb△7
Bb△7
C7-9
F△9
Bb-7
Eb7-9
Ab△7
Bb-7
B-7
F#△9
B7-9
Bb7-9
F-7
Bb7
Eb△7
R.H.
L.H.


B♭△7
C7
F△7
R.H.
L.H.
B♭ -7
E♭7
A♭△7
R.H.
B-7
A
B♭7
L.H.
F-7
B♭7
E♭△7
R.H.
B♭△7
C7
F△7
R.H.

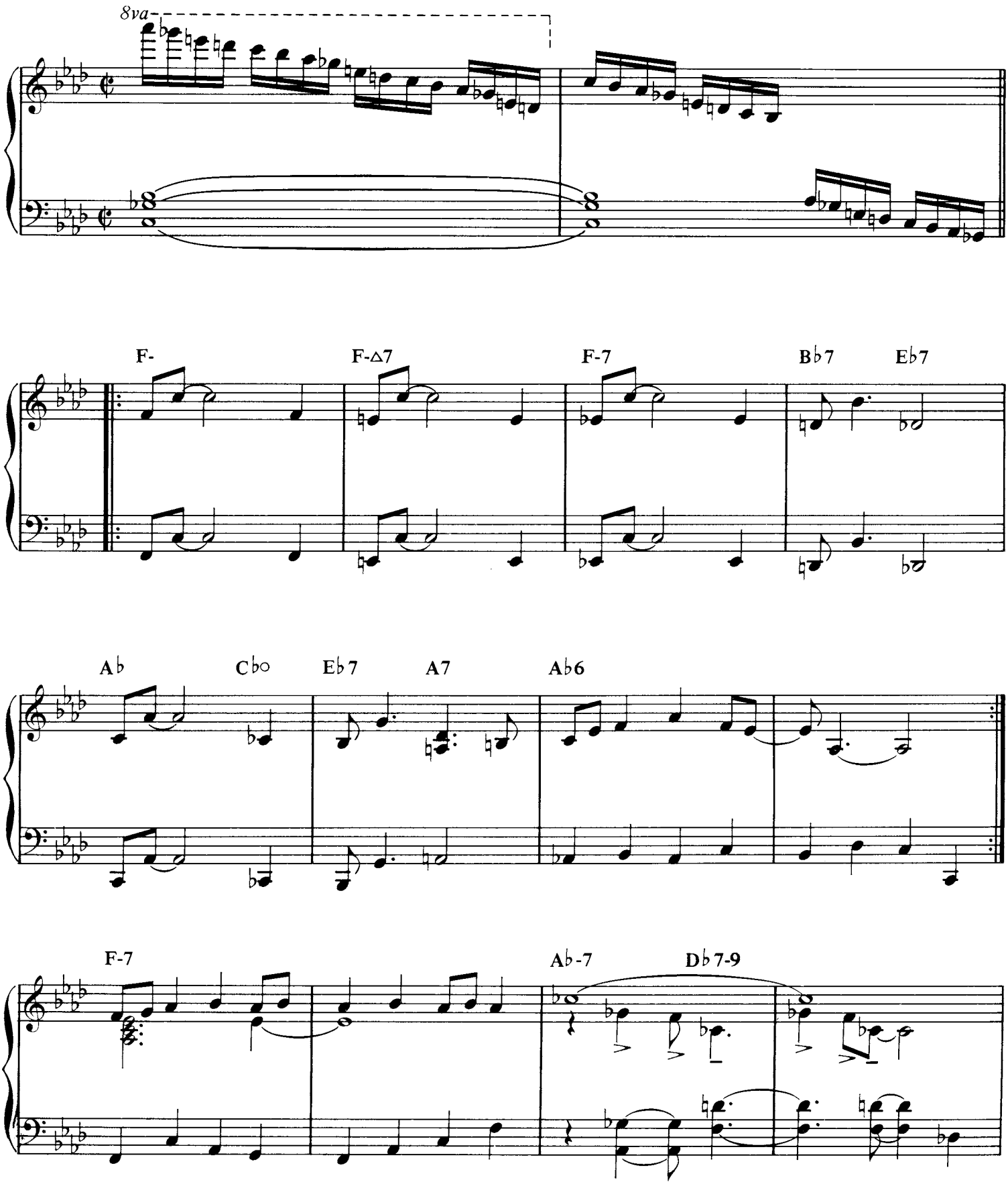

Bb-7
Eb7
Ab△7
Bb-7
A
B-7
Bb 7
A△7
B-7
E7-5
A△9
Bb6
G7-9
C-
C-7
D7
Eb-7
Ab6
Eb△9
F-9
Bb7-5
Eb△7
Bb△7
C7-9


F△9
B♭-7
E♭7-9
A♭△7
B♭-7
B-7
F♯△9
B7-9
B♭7-9
B♭11
E9
F♯-
B7-9
B♭7-9
A
Ped.
A♭
D♭6
Ped.
Ped.

In Walked Bud

Thelonious Monk
Solo transcribed by Jerry Kovarsky

Medium fast tempo



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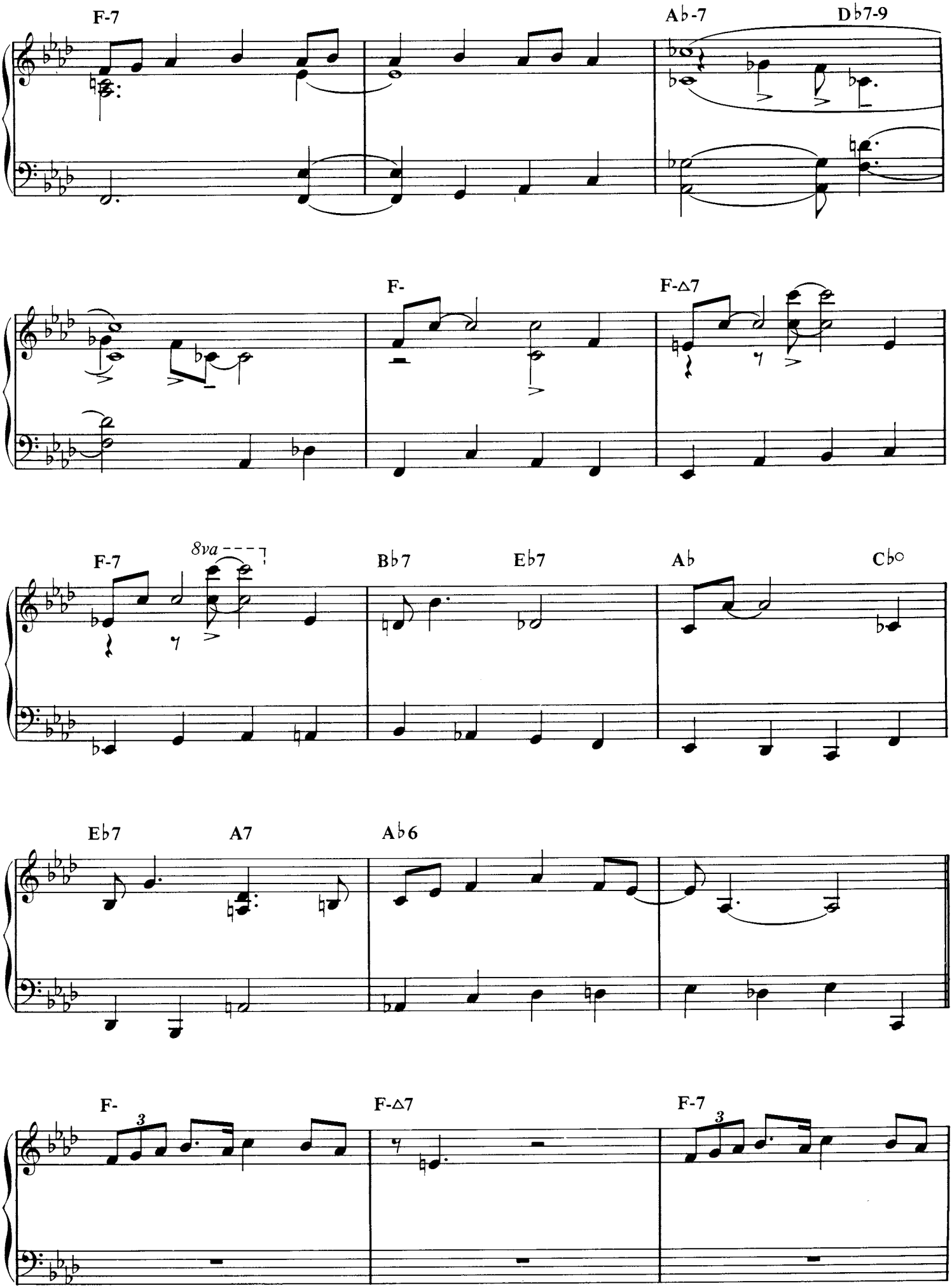
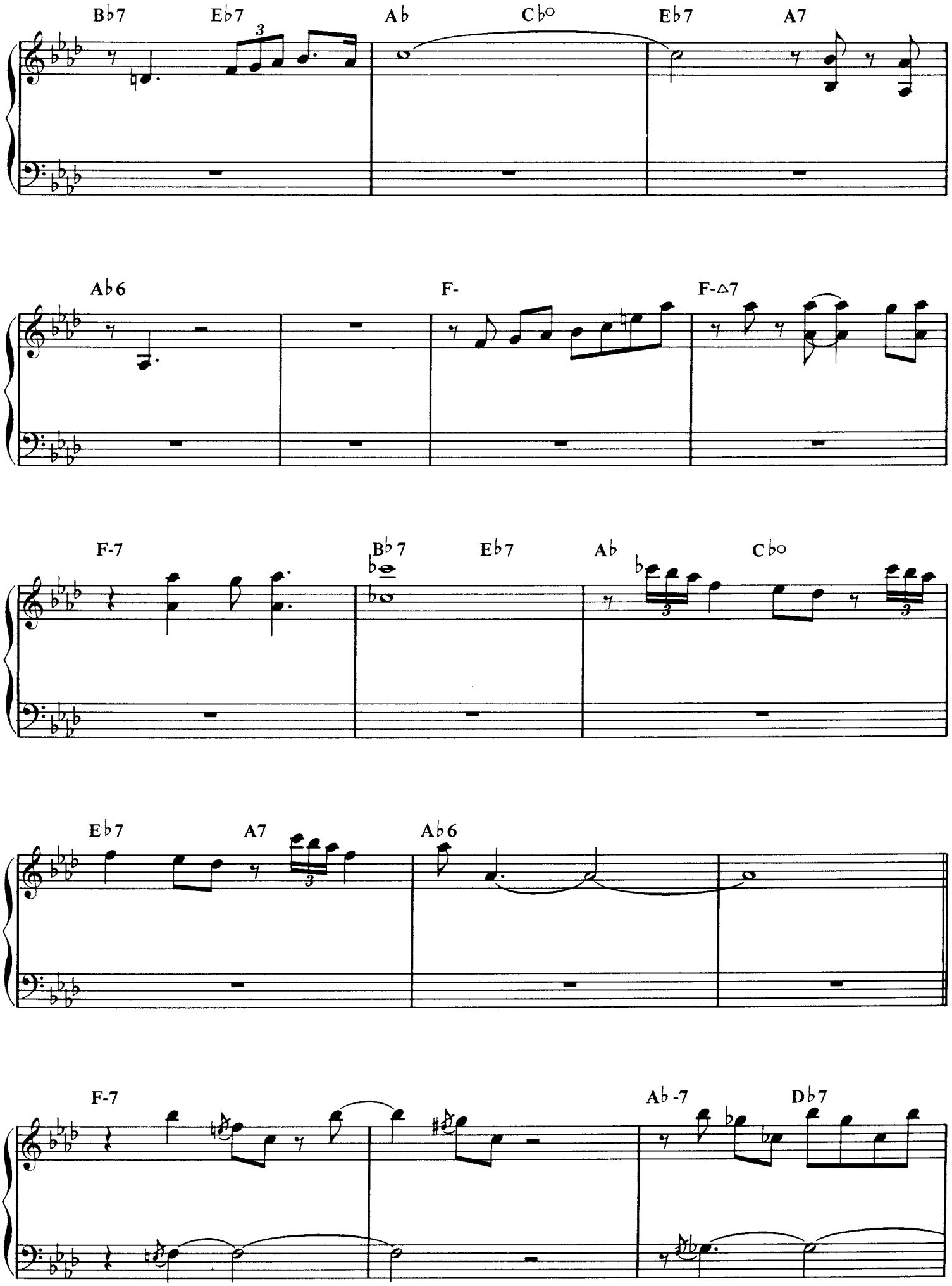
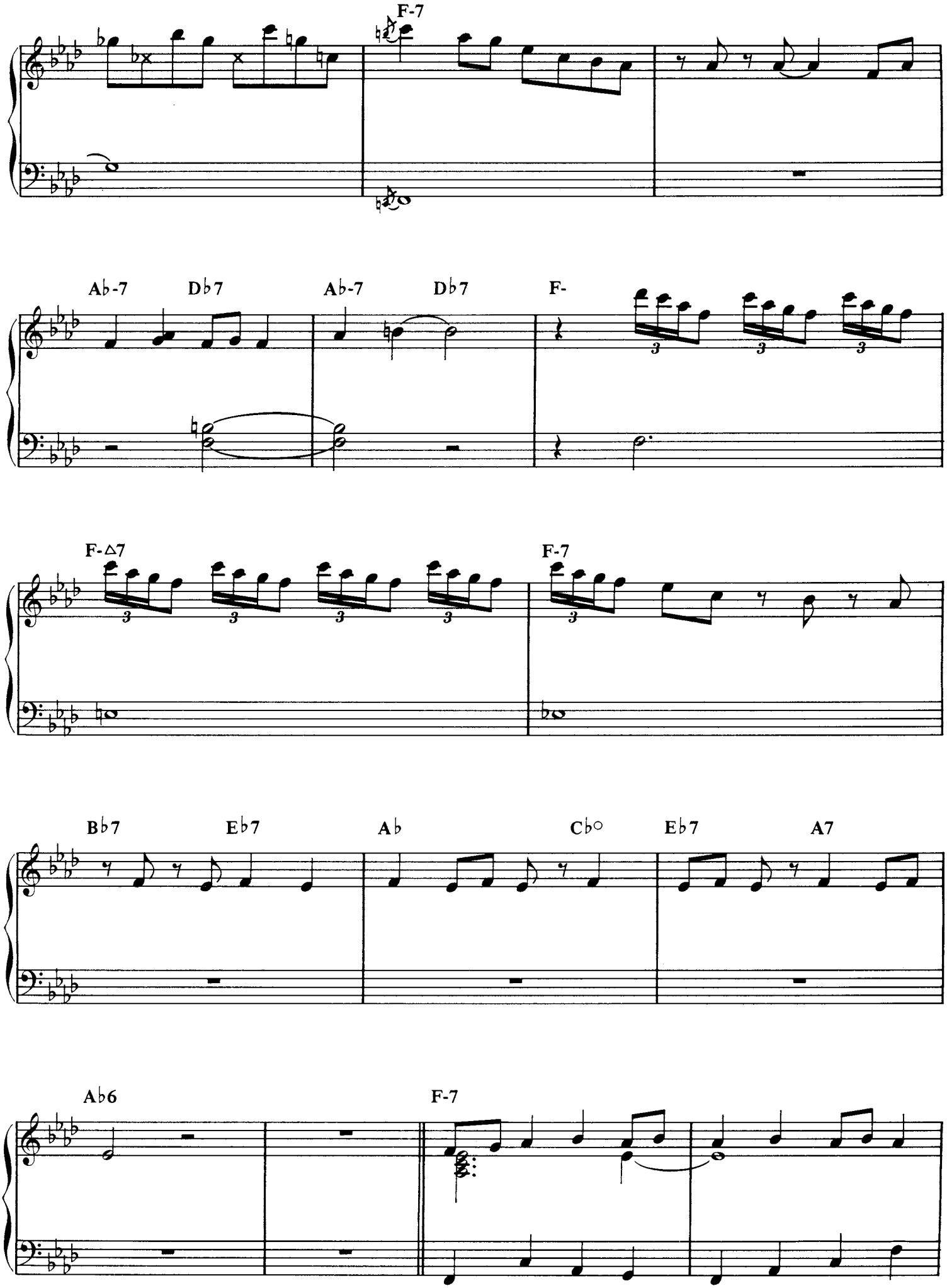
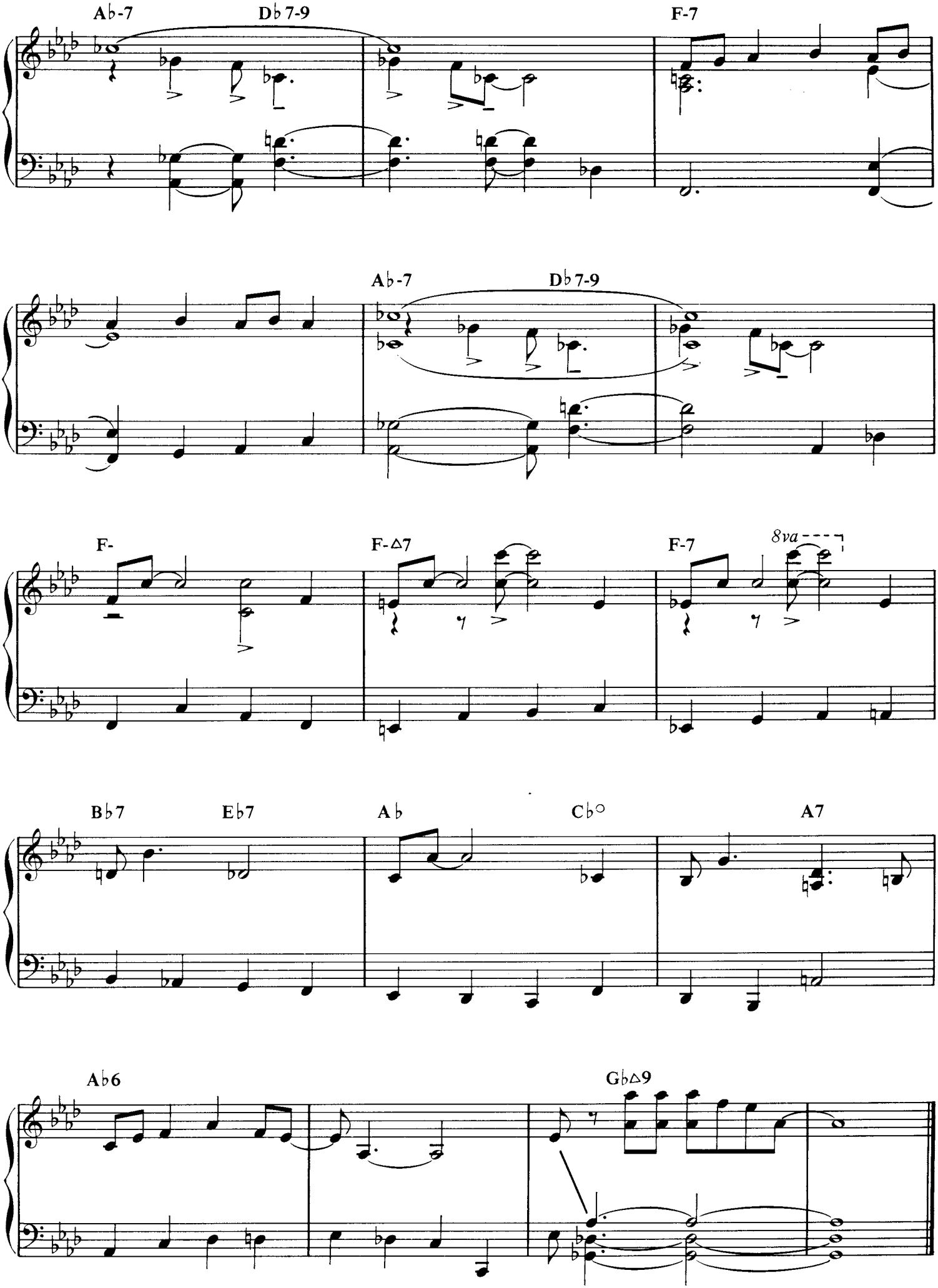

F-7
A♭-7
D♭7-9
F-
F-△7
F-7
8va
B♭7
E♭7
A♭
C♭○
E♭7
A7
A♭6
F-
F-△7
F-7

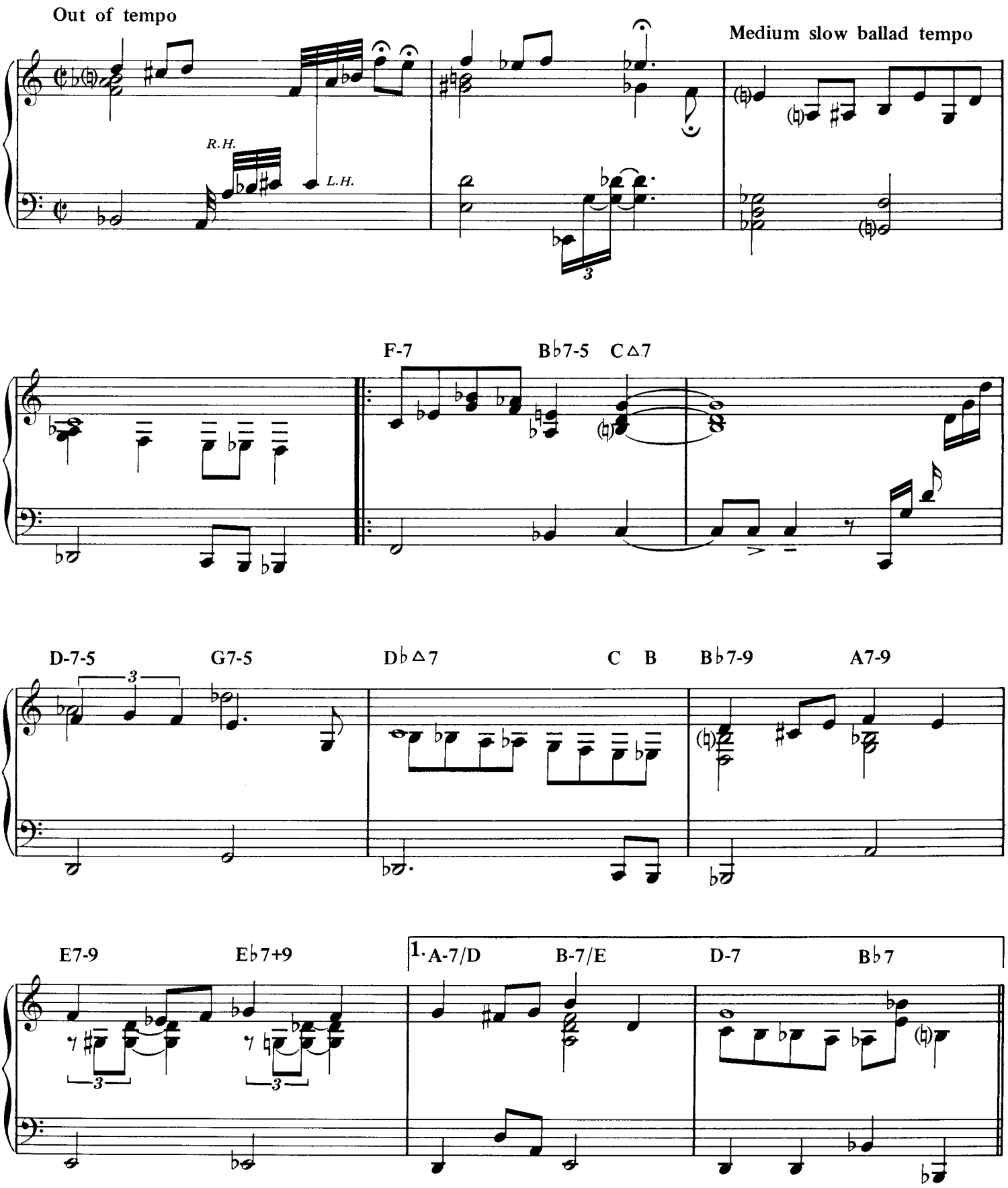

B♭7
E♭7
A♭
C♭o
E♭7
A7
A♭6
F-
F-△7
F-7
B♭7
E♭7
A♭
C♭o
E♭7
A7
A♭6
F-7
A♭-7
D♭7


F-7
Ab-7
Db7
Ab-7
Db7
F-
F-△7
F-7
Bb7
Eb7
Ab
Cb○
Eb7
A7
Ab6
F-7


Ab-7
Db7-9
F-7
Ab-7
Db7-9
F-
F-Δ7
F-7
8va
Bb7
Eb7
Ab
Cb°
A7
Ab6
Gb△9

Monk's Mood

Thelonious Monk



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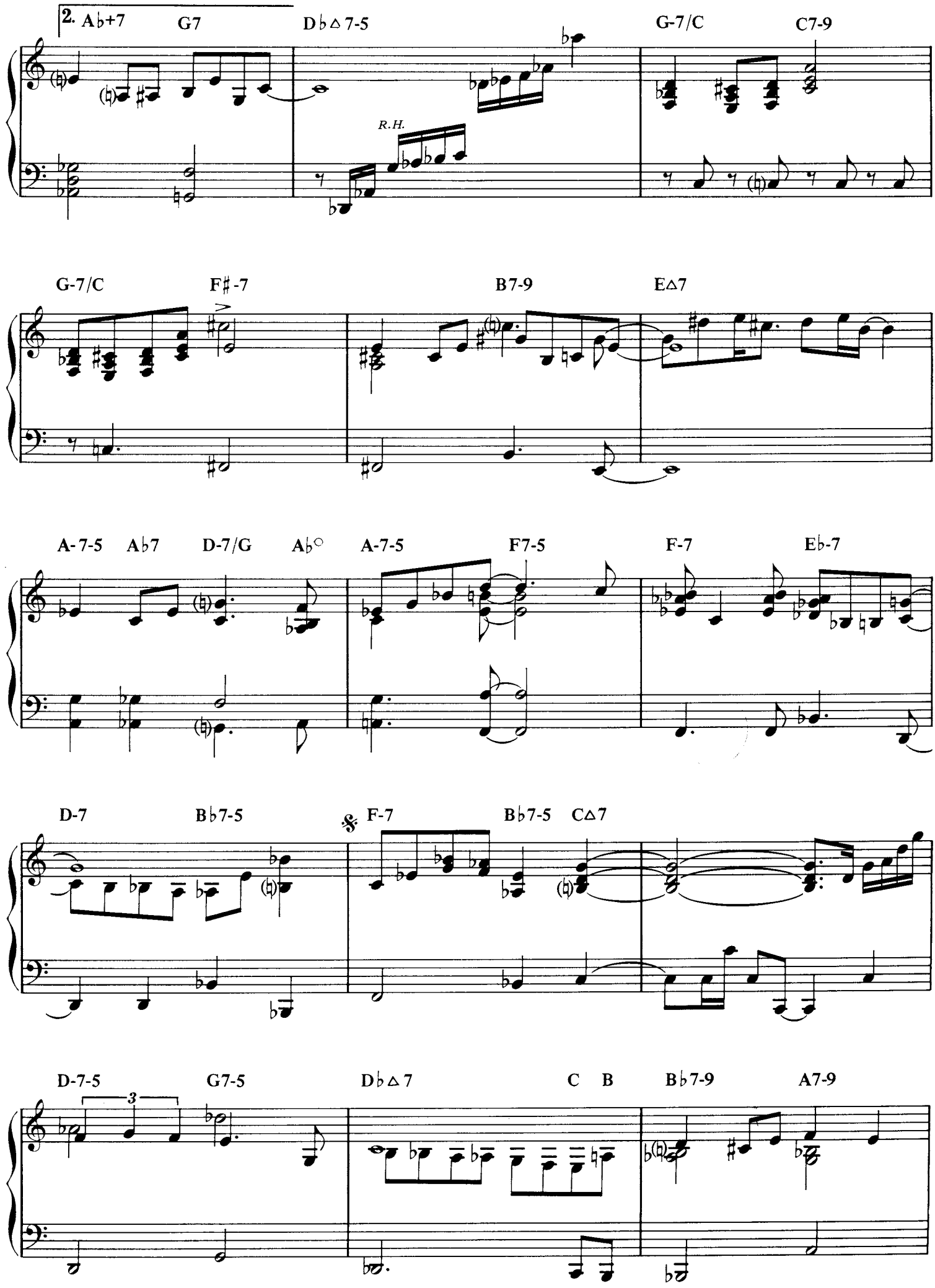
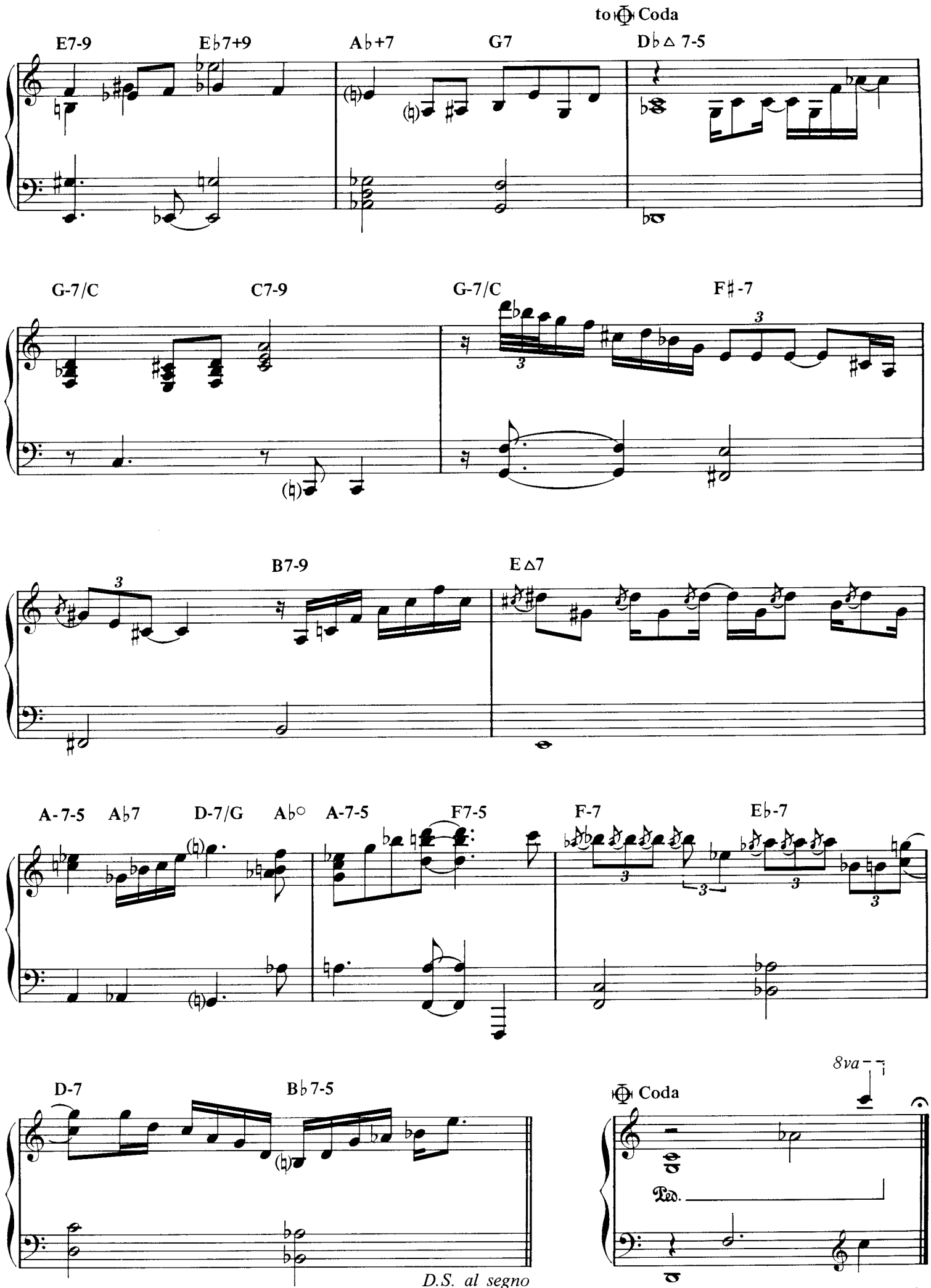
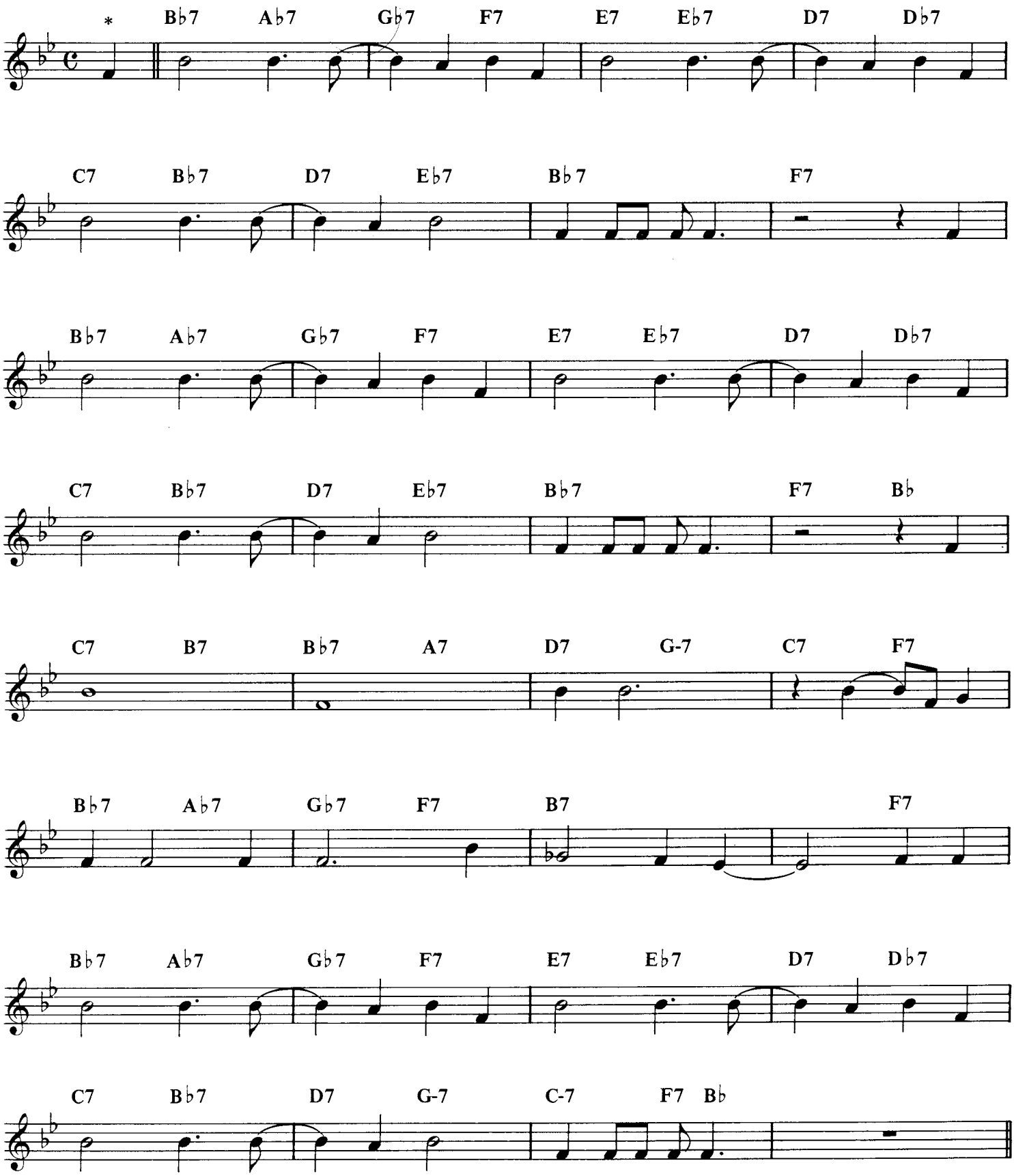

2. A♭+7
G7
D♭△7-5
R.H.
G-7/C
C7-9
G-7/C
F♯-7
B7-9
E△7
A-7-5
A♭7
D-7/G
A♭°
A-7-5
F7-5
F-7
E♭-7
D-7
B♭7-5
𝄋
F-7
B♭7-5
C△7
D-7-5
3
G7-5
D♭△7
C
B
B♭7-9
A7-9


to Coda
E7-9
E♭7+9
A♭+7
G7
D♭△ 7-5
G-7/C
C7-9
G-7/C
F♯-7
B7-9
E△7
A-7-5
A♭7
D-7/G
A♭○
A-7-5
F7-5
F-7
E♭-7
D-7
B♭7-5
D.S. al segno
Coda
8va
Ped.

Thelonious

Thelonious Monk
Solo transcribed by Bob Himmelberger



*Monk plays only the melody notes of this tune while the descending chordal movement is played by the horns.

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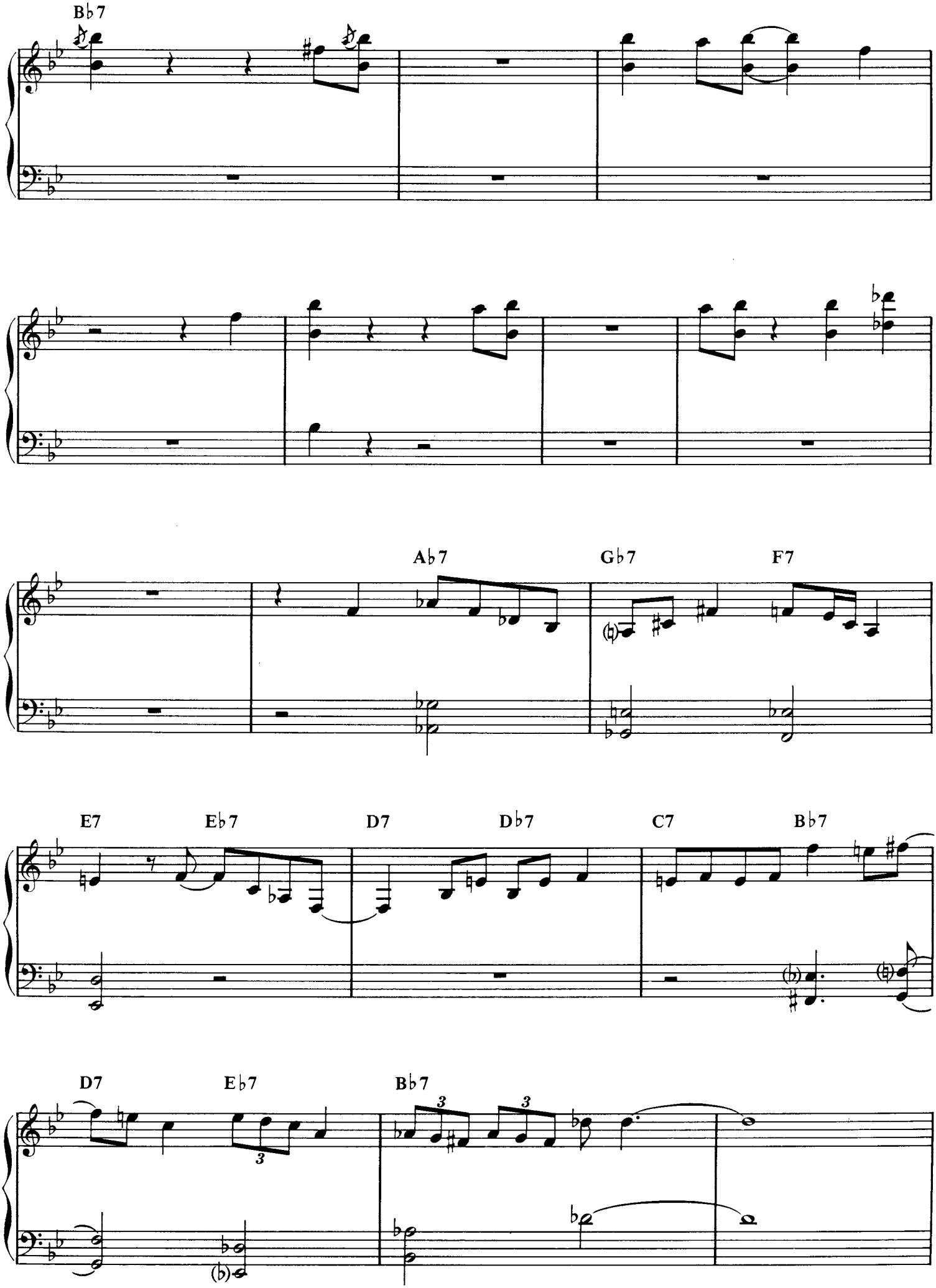
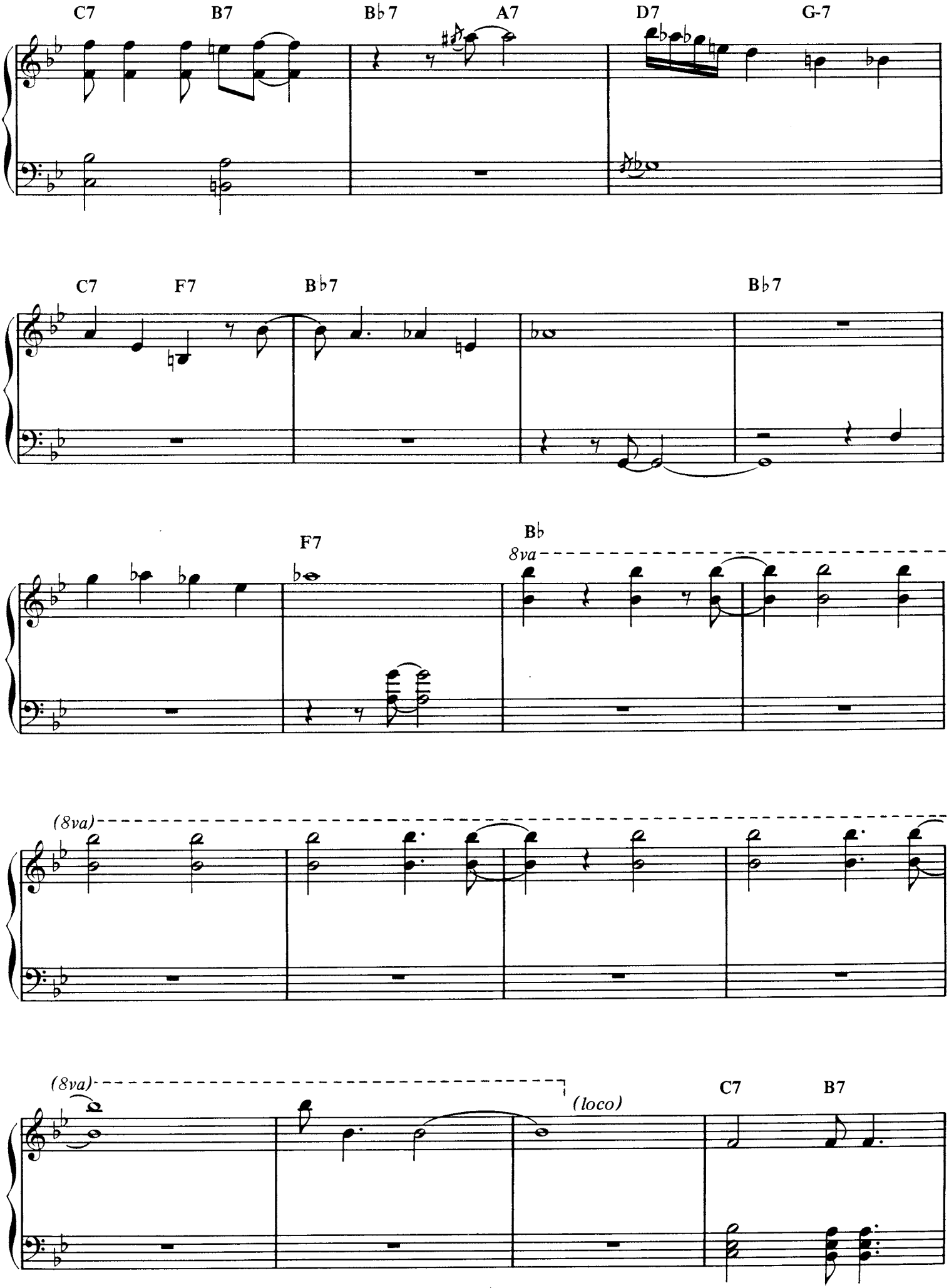
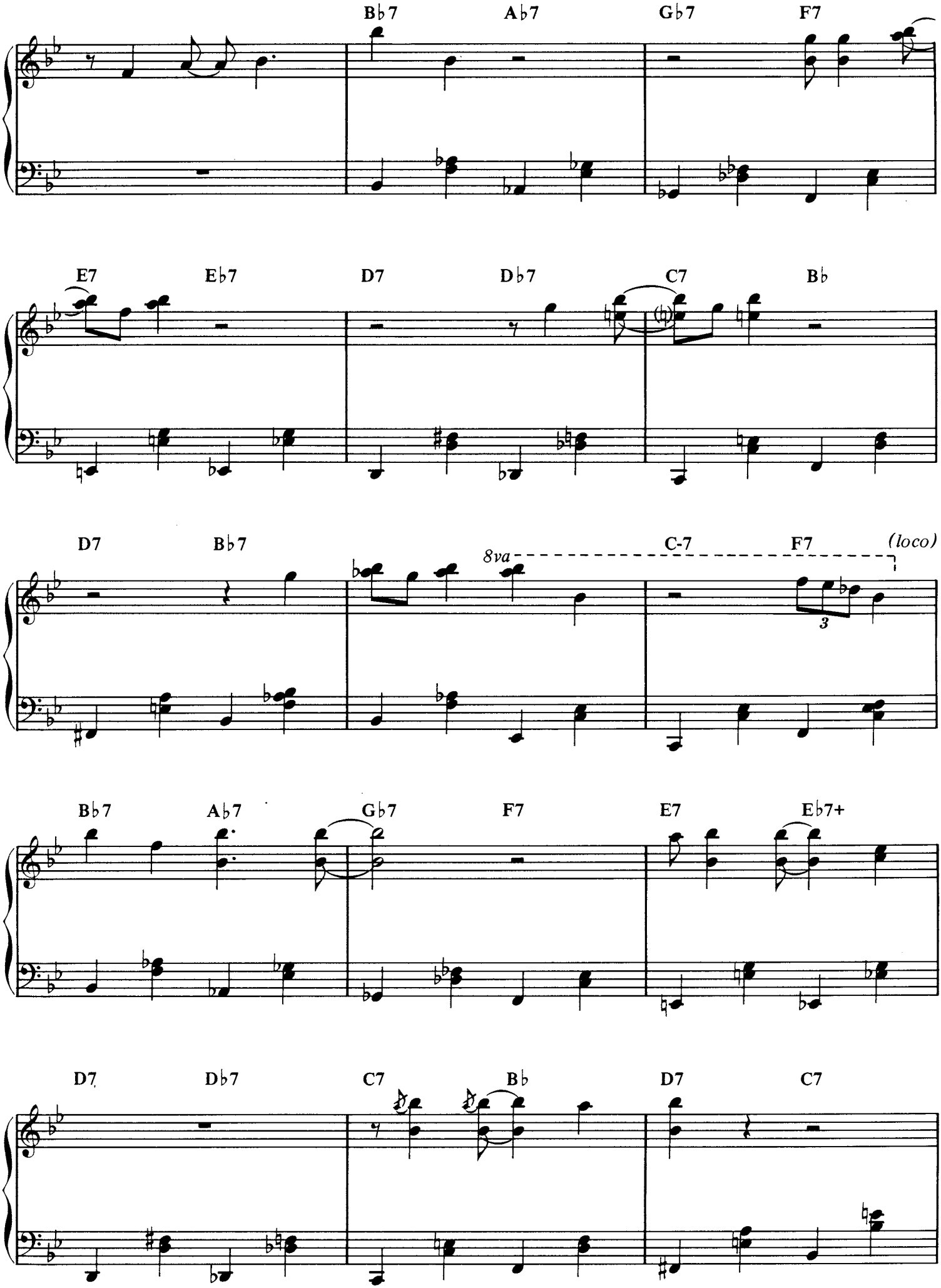
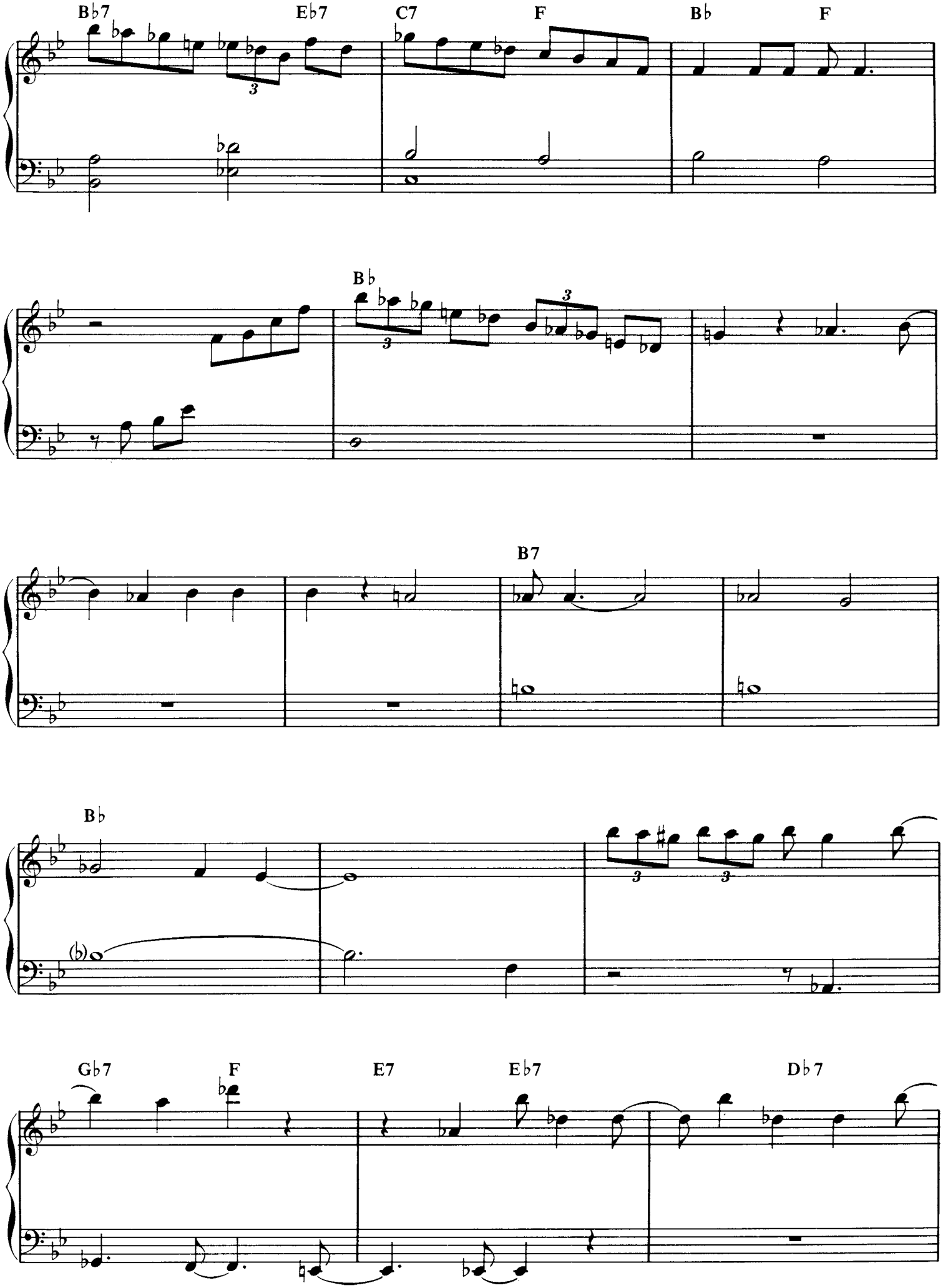
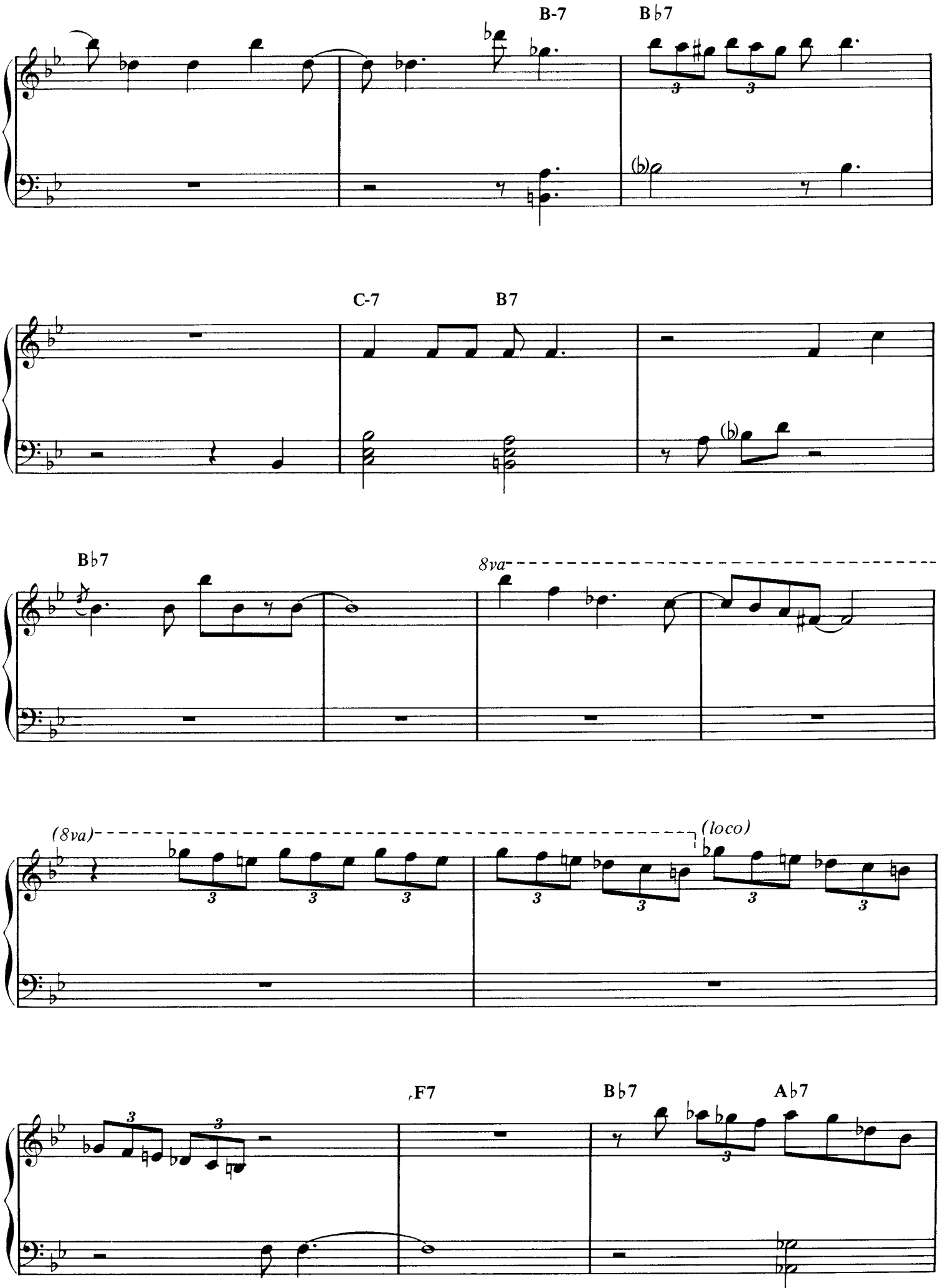
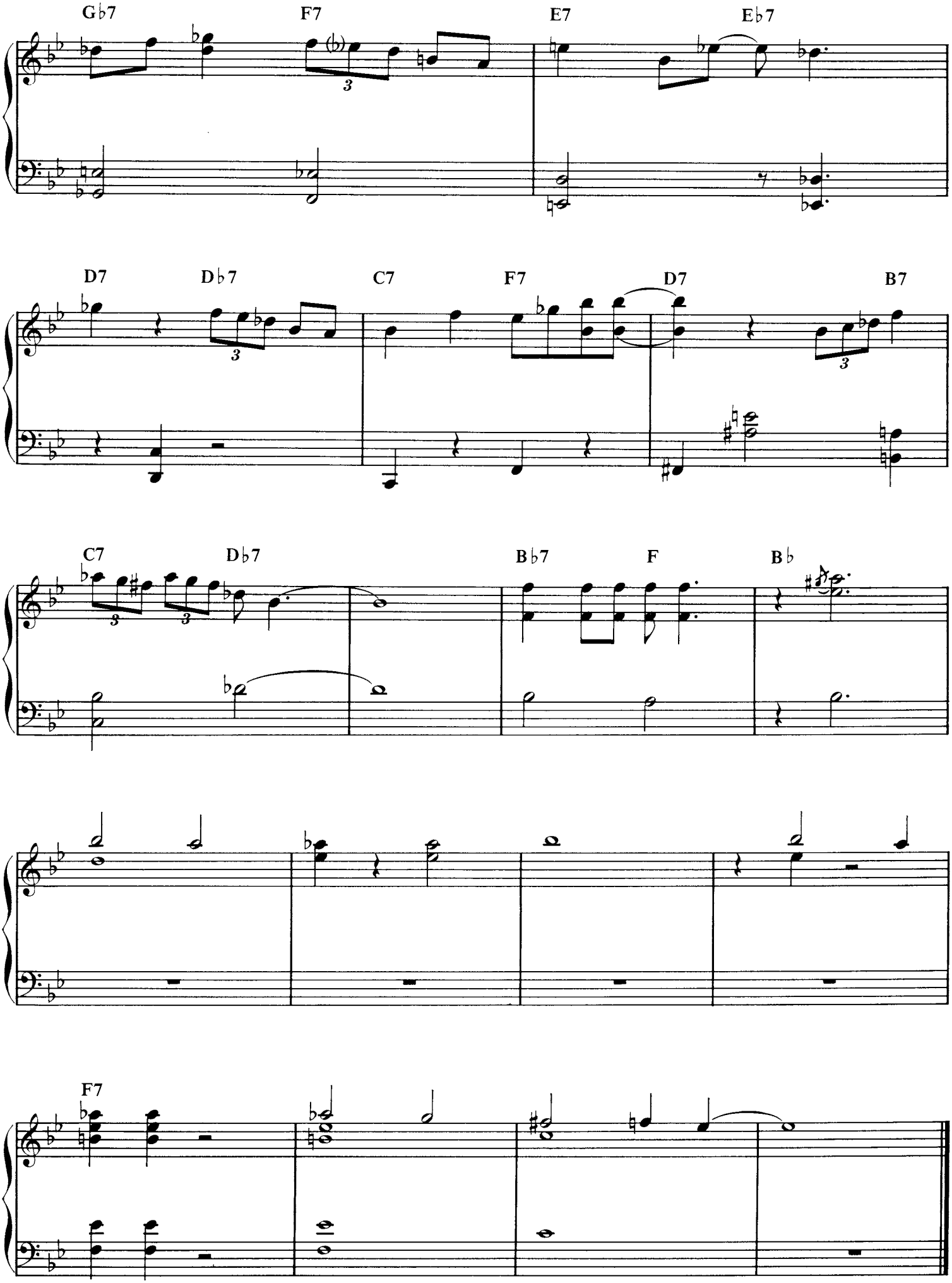

B♭7
A♭7
G♭7
F7
E7
E♭7
D7
D♭7
C7
B♭7
D7
E♭7
B♭7


C7
B7
B♭7
A7
D7
G-7
C7
F7
B♭7
B♭7
F7
B♭
8va
(8va)
(8va)
(loco)
C7
B7


B♭7
A♭7
G♭7
F7
E7
E♭7
D7
D♭7
C7
B♭
D7
B♭7
8va
C-7
F7
(loco)
3
B♭7
A♭7
G♭7
F7
E7
E♭7+
D7
D♭7
C7
B♭
D7
C7

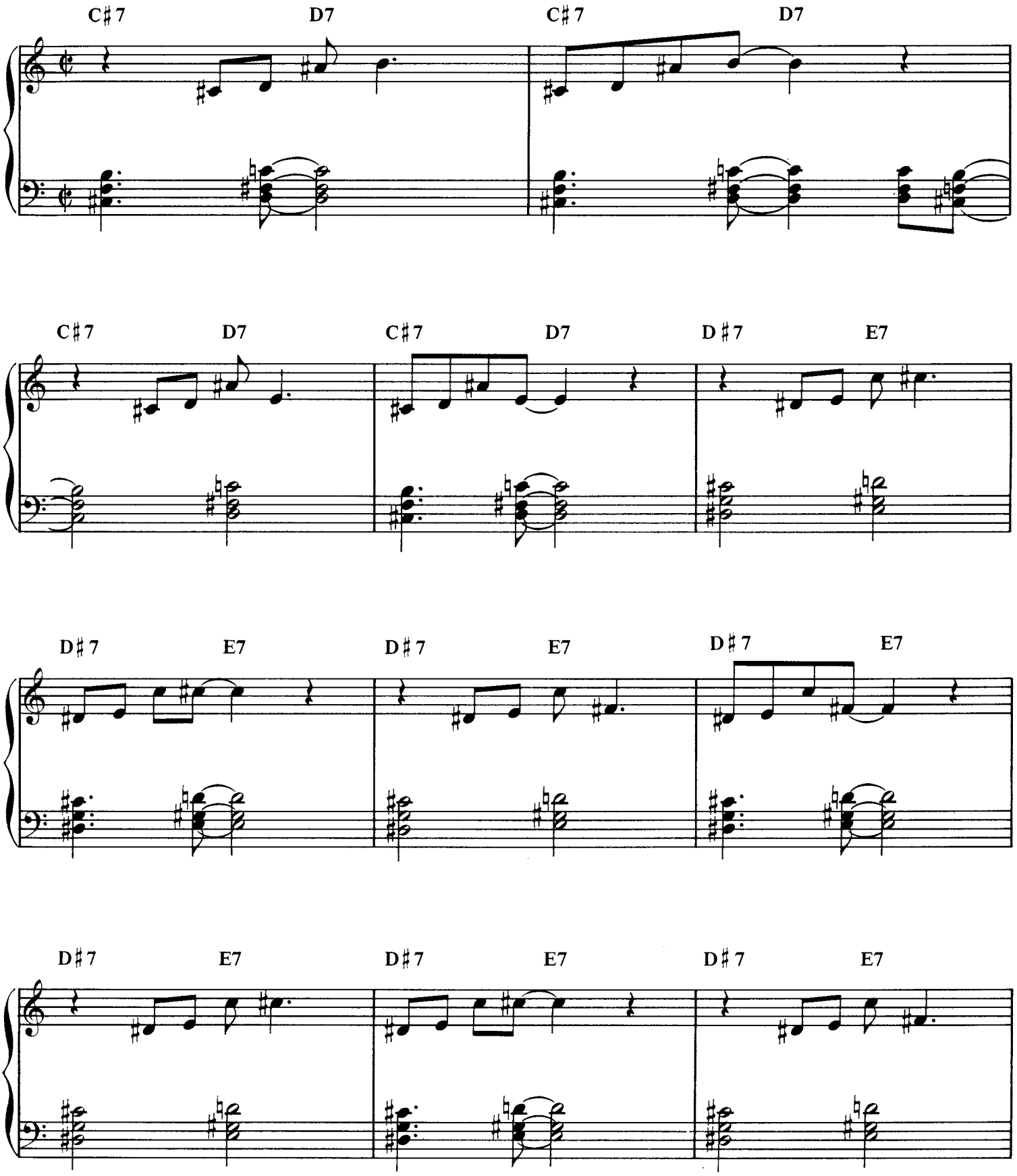

B♭7
E♭7
C7
F
B♭
F
B♭
B7
B♭
G♭7
F
E7
E♭7
D♭7


B-7
B♭7
C-7
B7
B♭7
8va
(8va)
(loco)
F7
B♭7
A♭7


G♭7
F7
E7
E♭7
D7
D♭7
C7
F7
D7
B7
C7
D♭7
B♭7
F
B♭
F7

Epistrophy

Thelonious Monk and Kenneth S. Clarke
Solo transcribed by Stuart Isacoff



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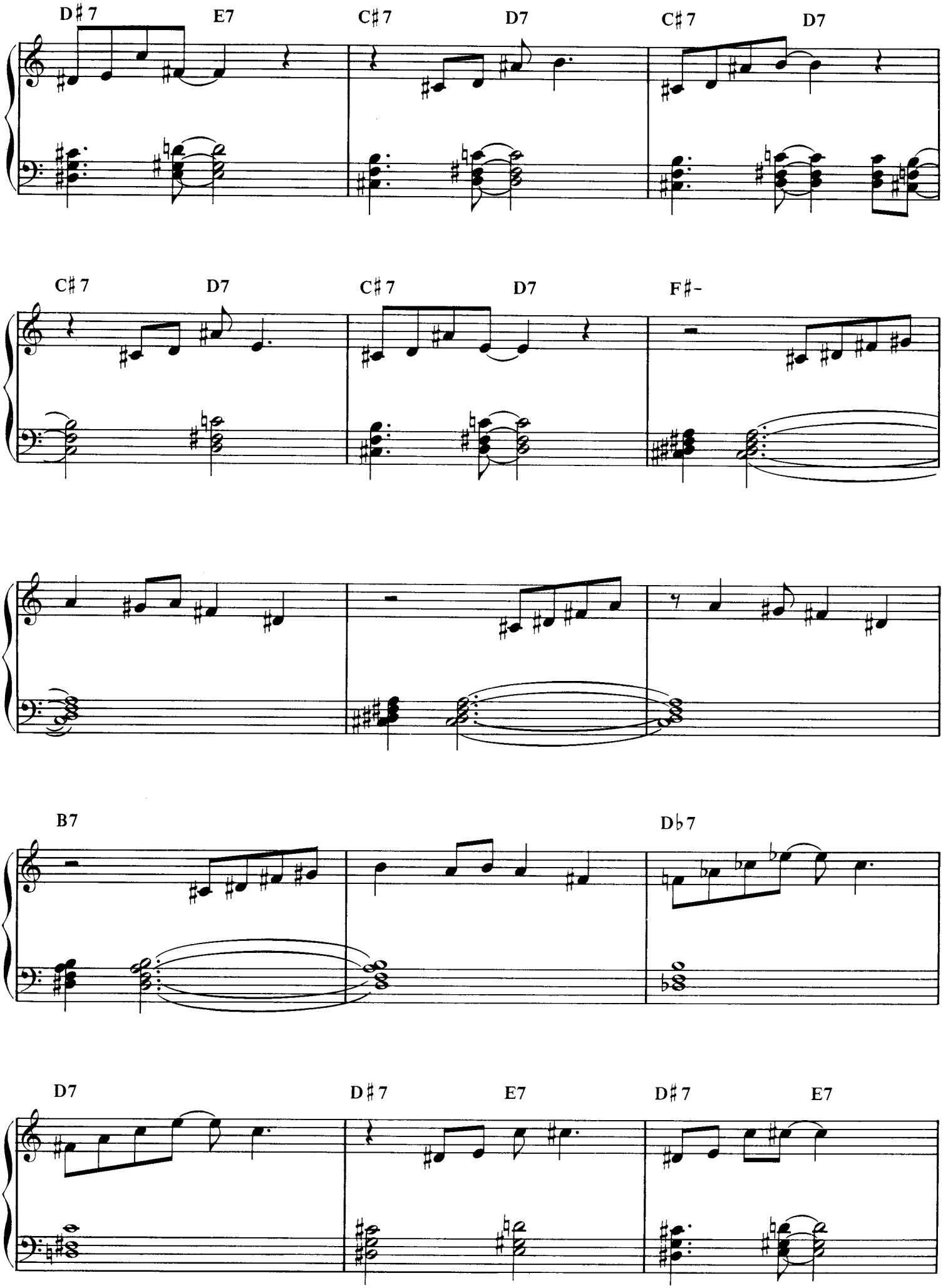
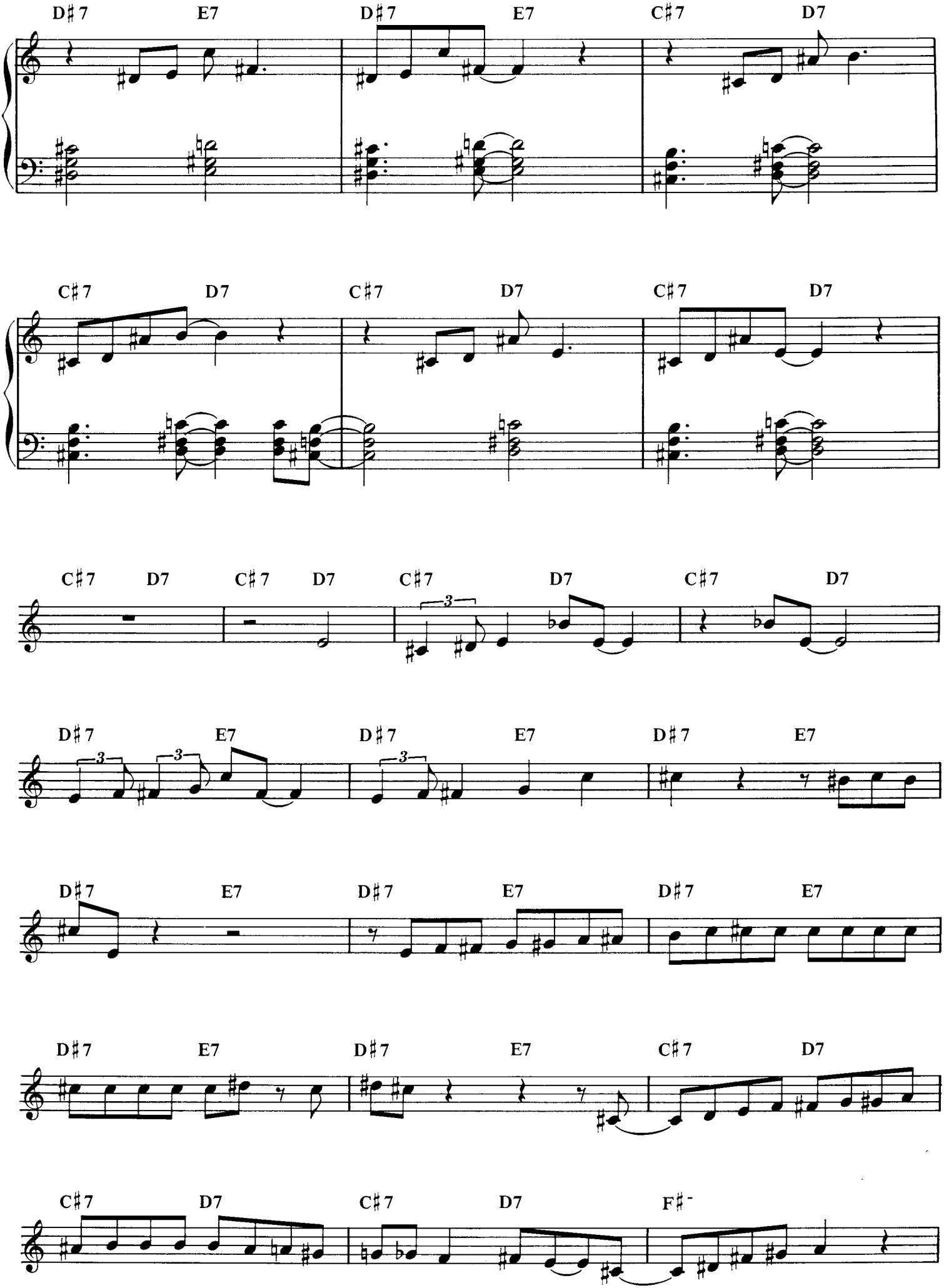
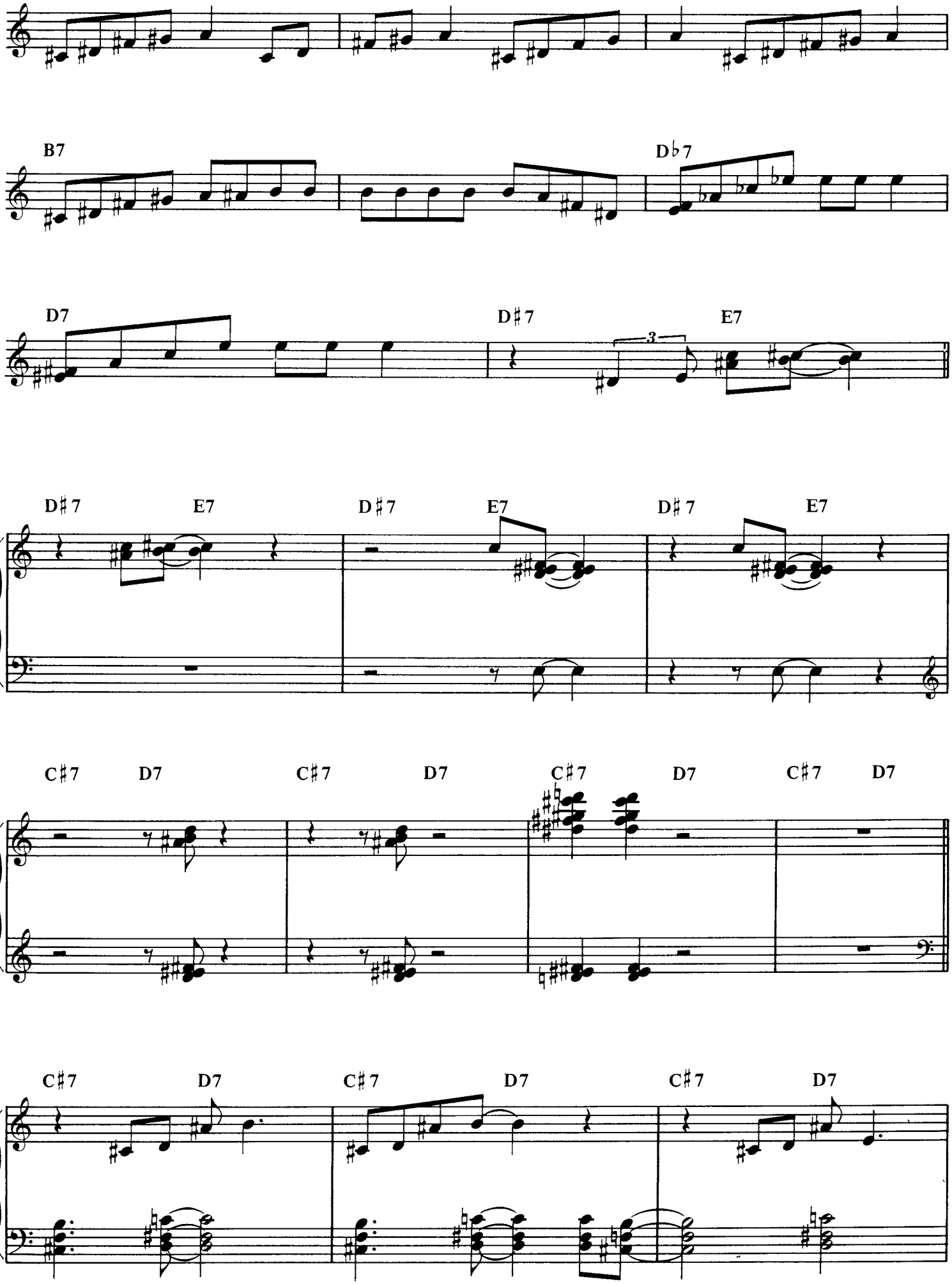
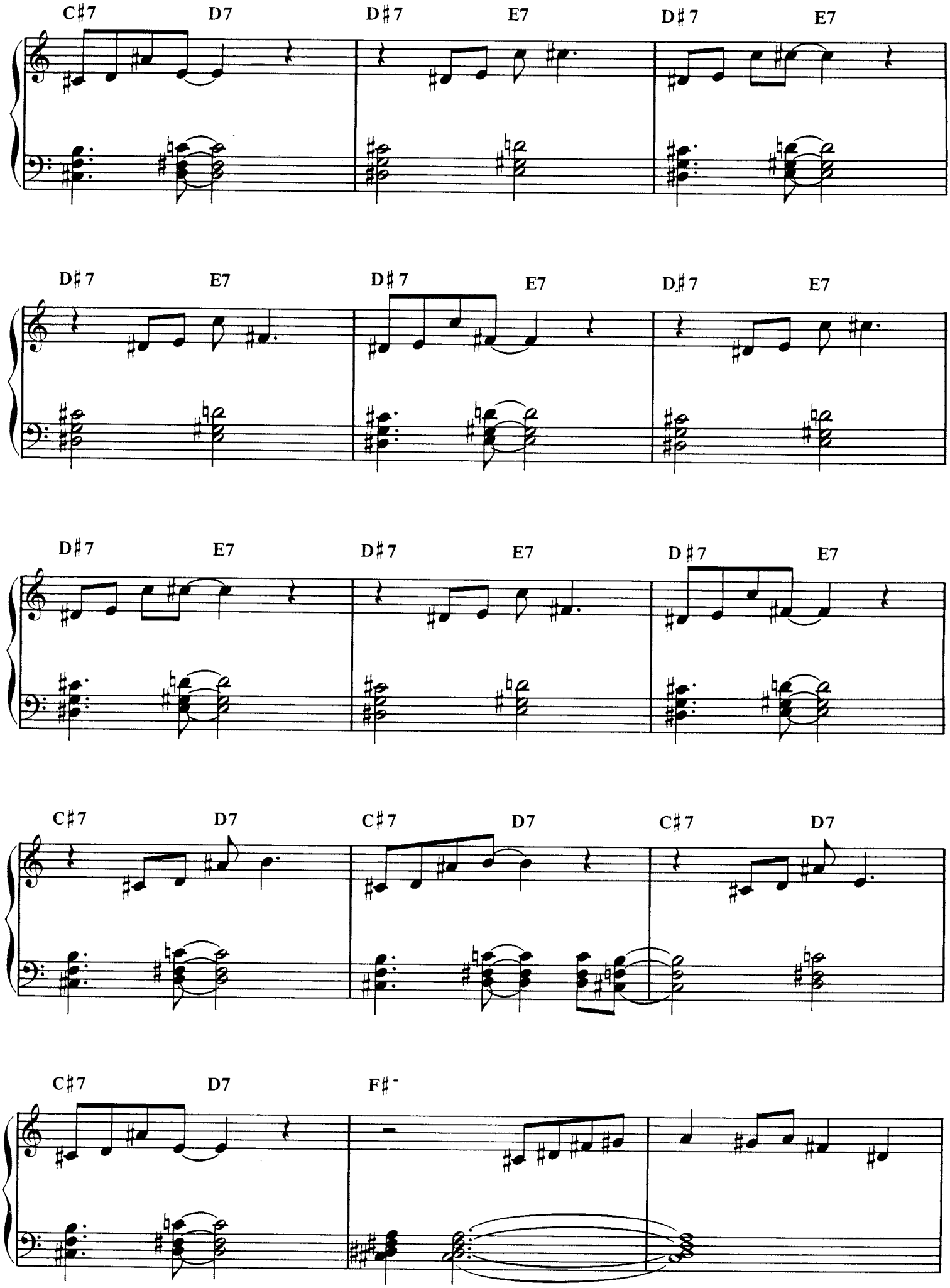
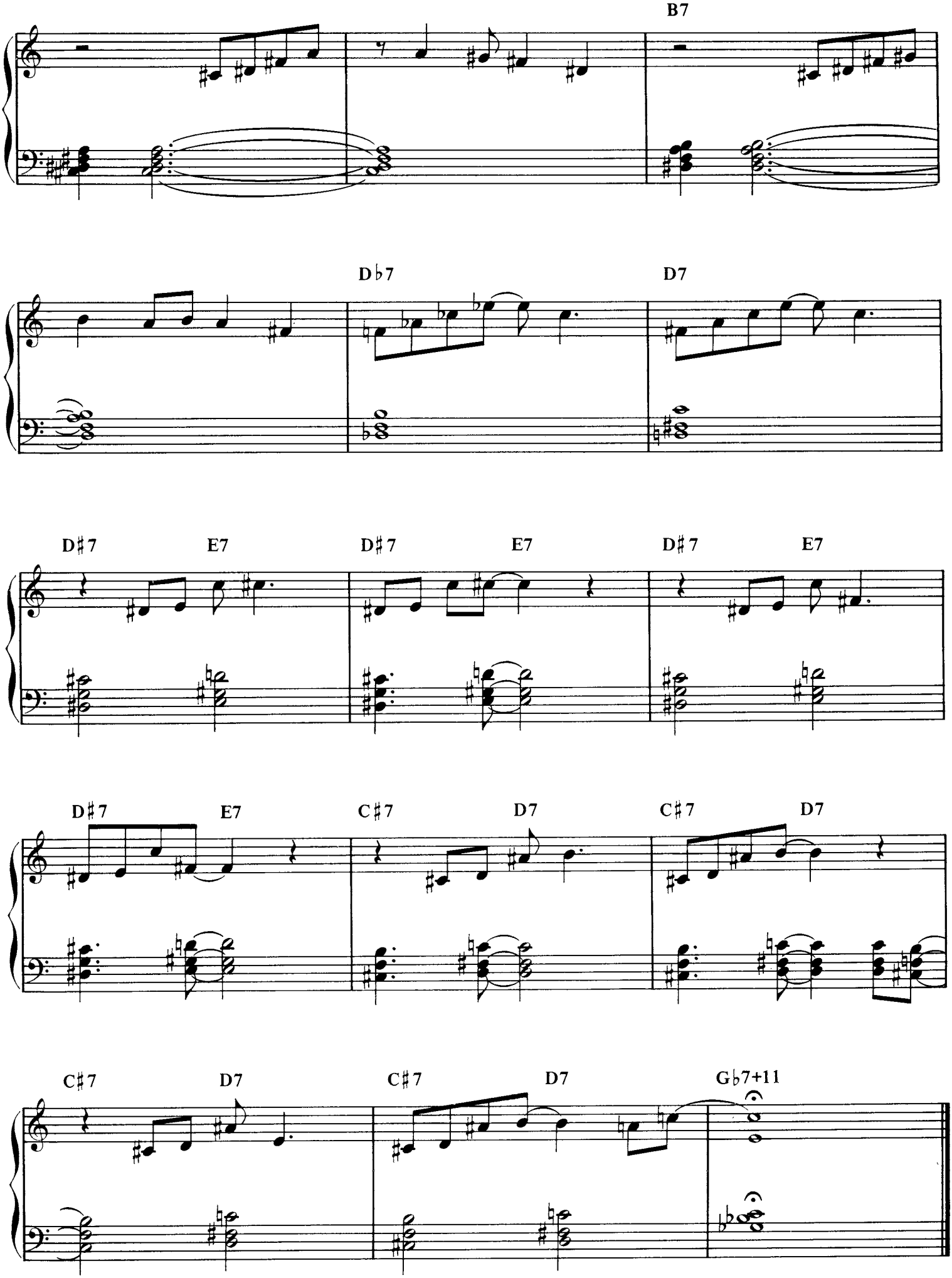

D♯7
E7
C♯7
D7
C♯7
D7
C♯7
D7
C♯7
D7
F♯-
B7
D♭7
D7
D♯7
E7
D♯7
E7


D♯7 E7 D♯7 E7 C♯7 D7
C♯7 D7 C♯7 D7 C♯7 D7
C♯7 D7 C♯7 D7 C♯7 D7 C♯7 D7
D♯7 E7 D♯7 E7 D♯7 E7
D♯7 E7 D♯7 E7 D♯7 E7
D♯7 E7 D♯7 E7 C♯7 D7
C♯7 D7 C♯7 D7 F♯-

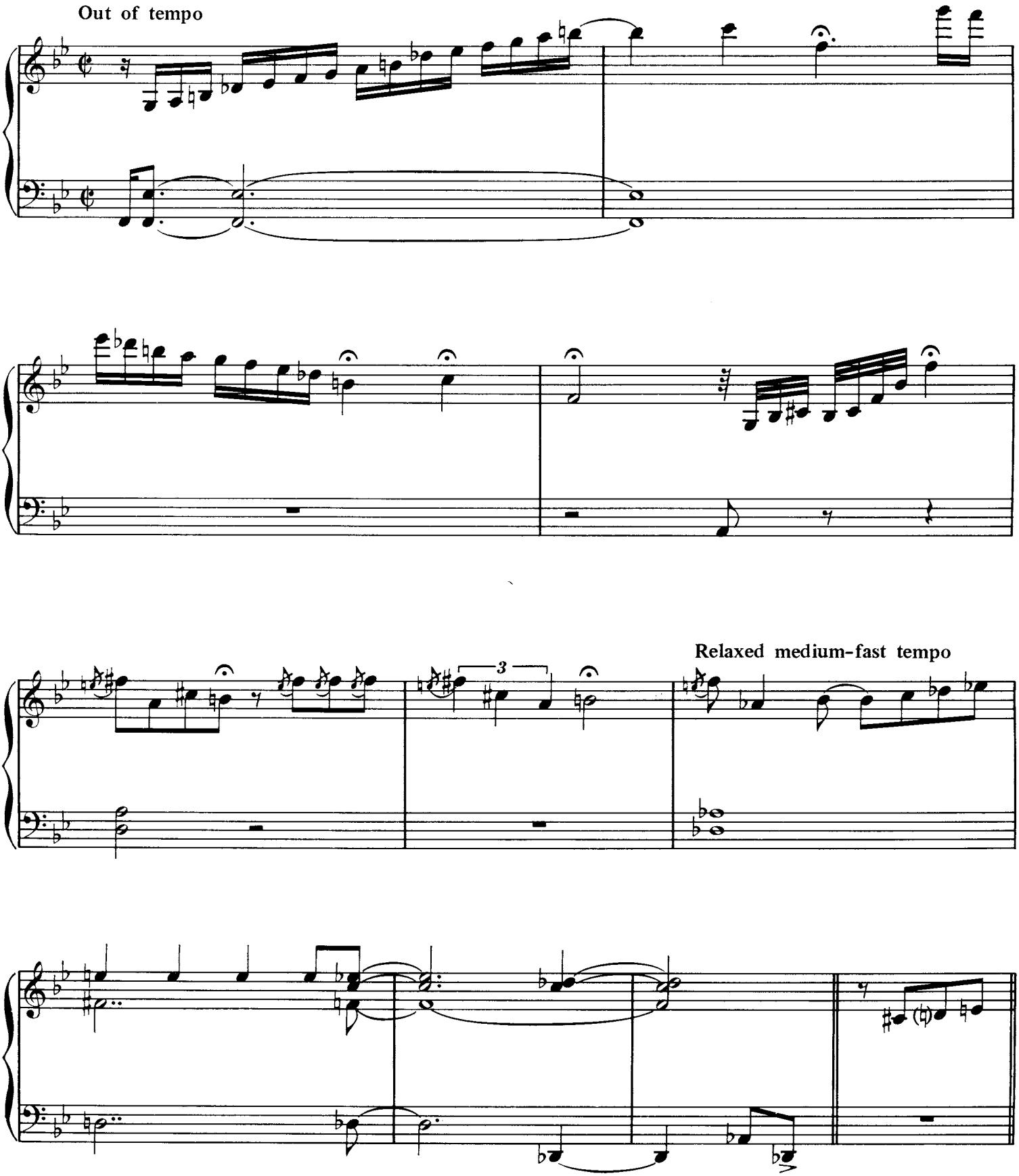

B7
D♭7
D7
D♯7
E7
3
D♯7
E7
D♯7
E7
D♯7
E7
C♯7
D7
C♯7
D7
C♯7
D7
C♯7
D7
C♯7
D7
C♯7
D7
C♯7
D7


C♯7
D7
D♯7
E7
D♯7
E7
D♯7
E7
D♯7
E7
D♯7
E7
D♯7
E7
D♯7
E7
D♯7
E7
C♯7
D7
C♯7
D7
C♯7
D7
C♯7
D7
F♯-


B7
D♭7
D7
D♯7
E7
D♯7
E7
D♯7
E7
D♯7
E7
C♯7
D7
C♯7
D7
C♯7
D7
C♯7
D7
G♭7+11

Introspection

Thelonious Monk
Solo transcribed by Jerry Kovarsky



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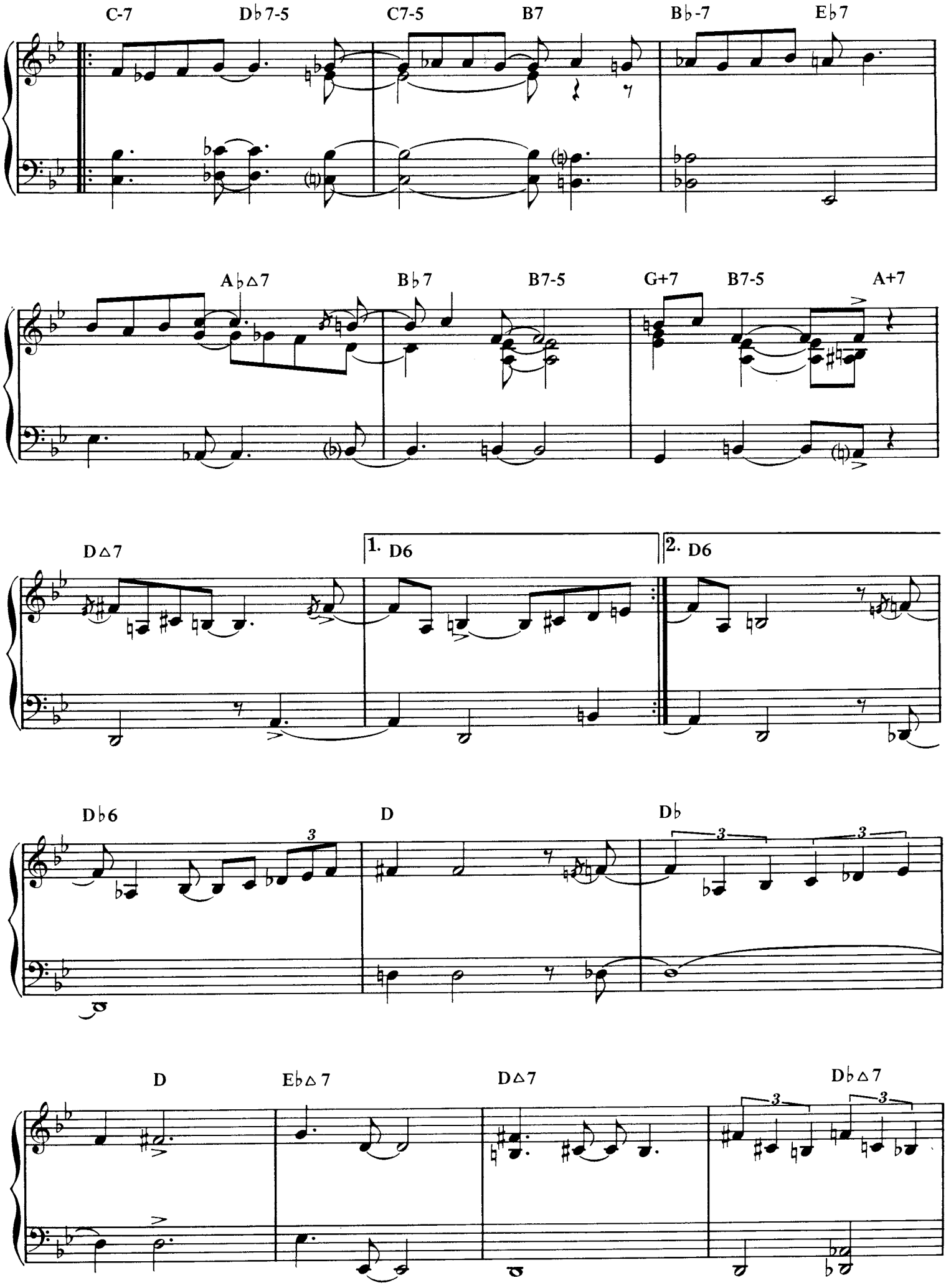
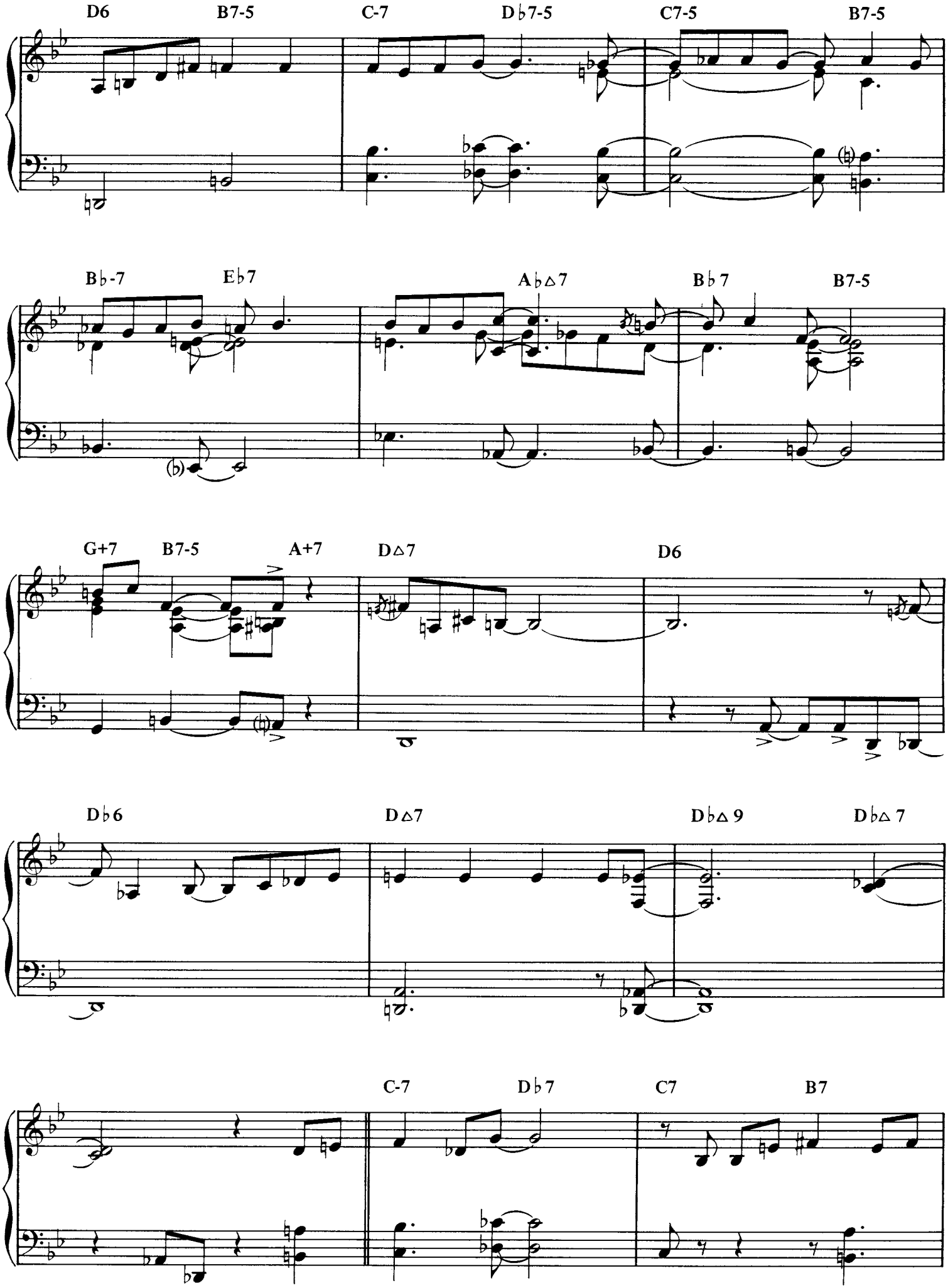
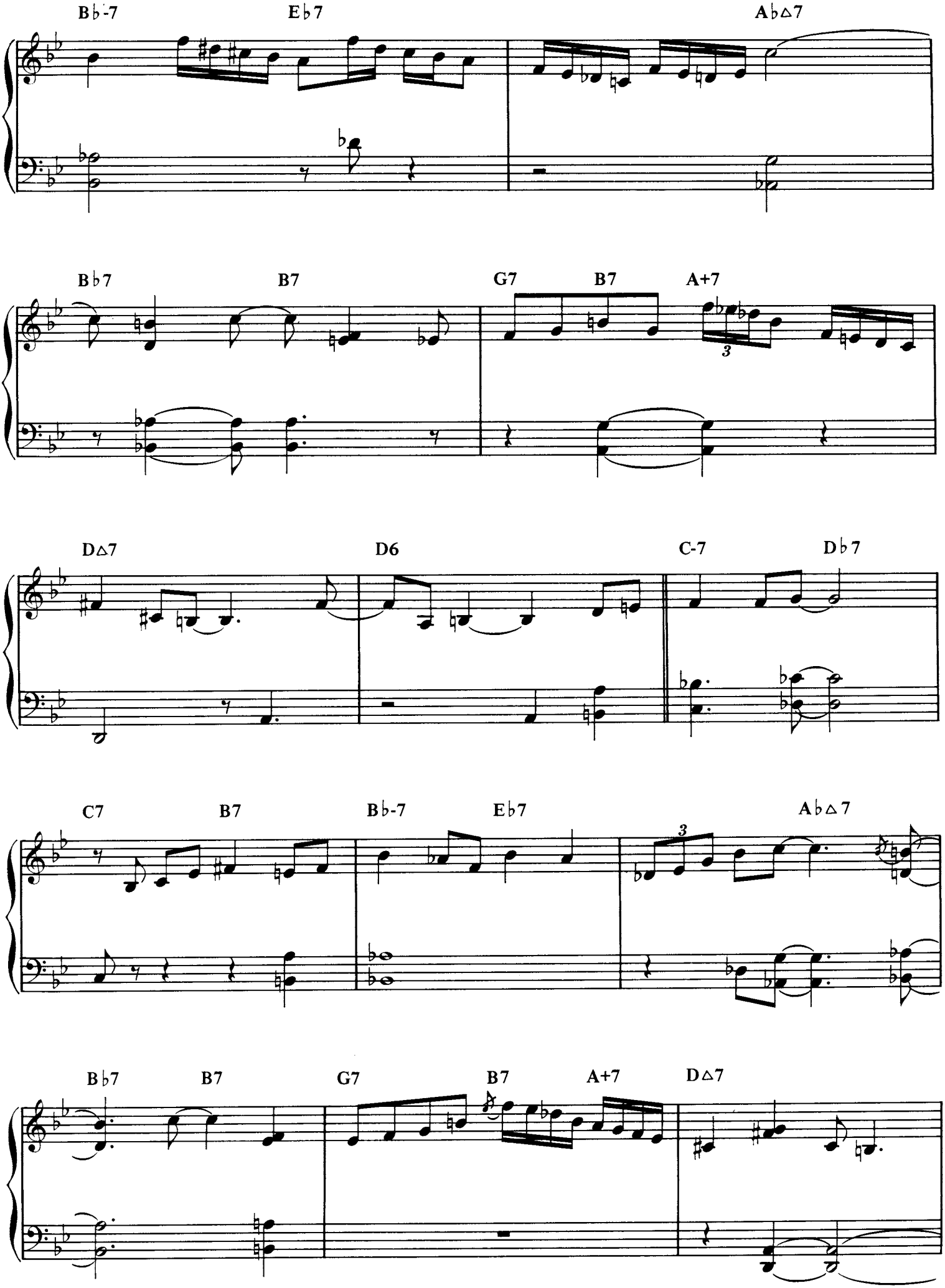
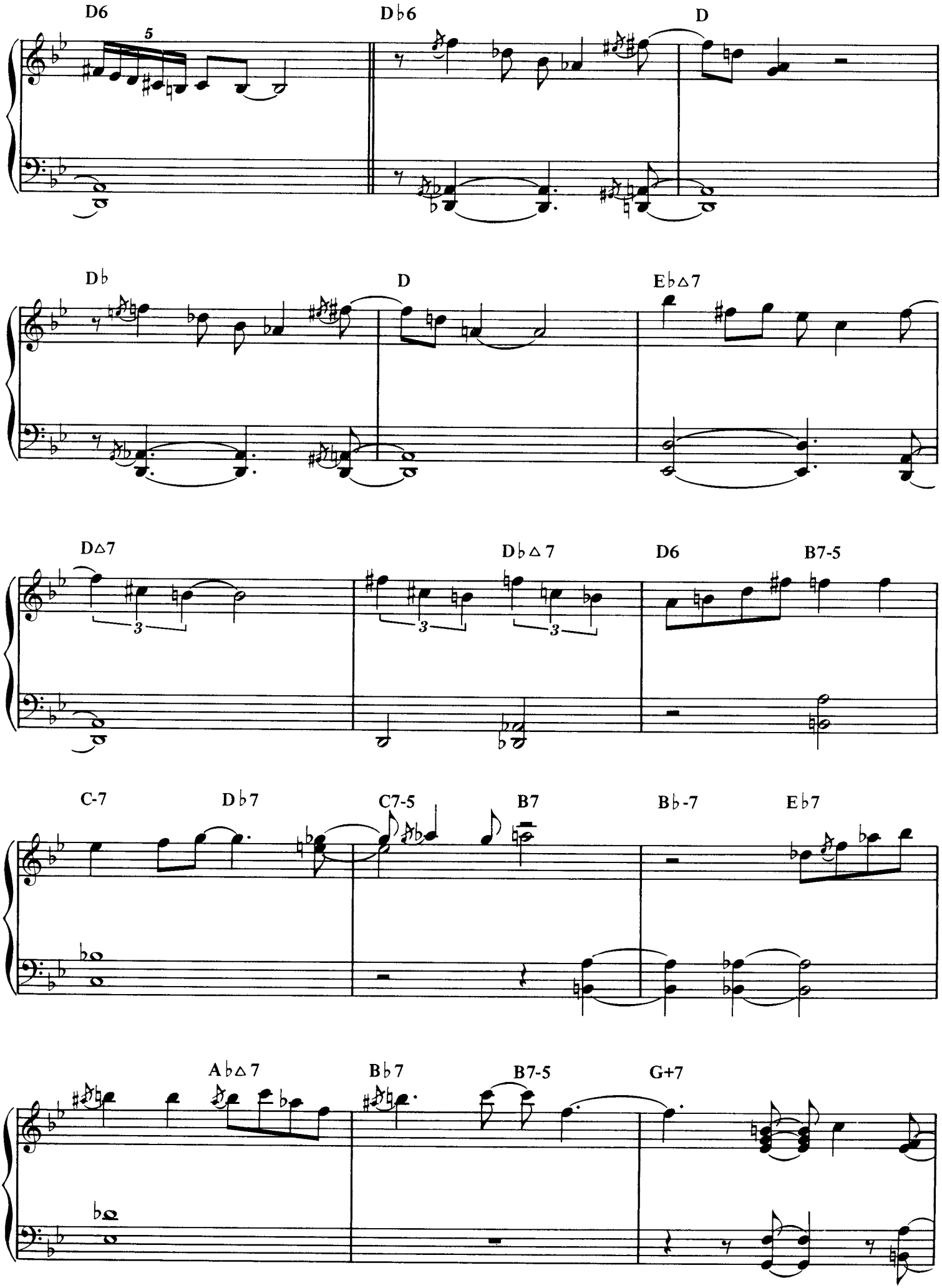
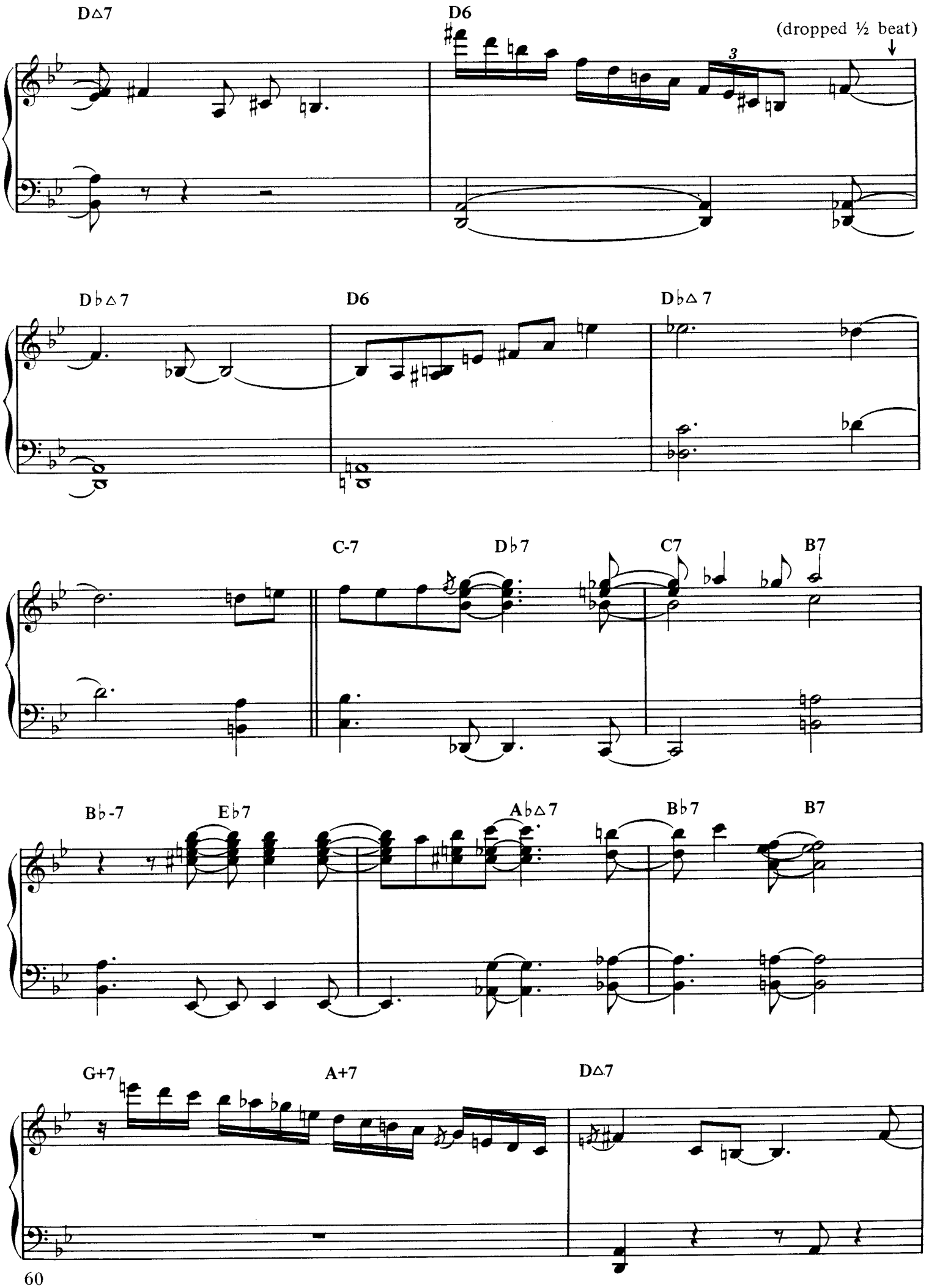
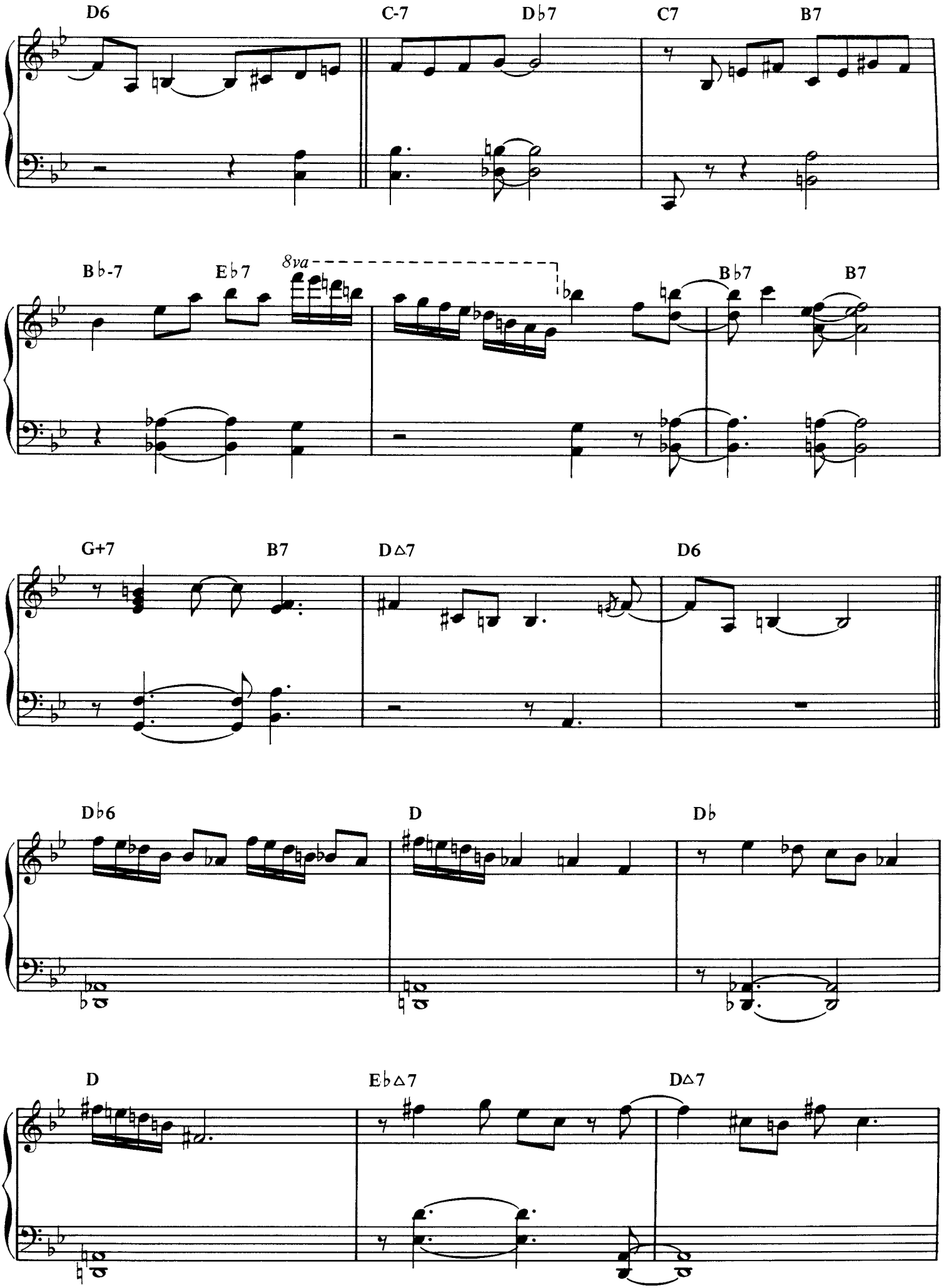

C-7
D♭7-5
C7-5
B7
B♭-7
E♭7
A♭△7
B♭7
B7-5
G+7
B7-5
A+7
D△7
1. D6
2. D6
D♭6
D
D♭
D
E♭△7
D△7
D♭△7

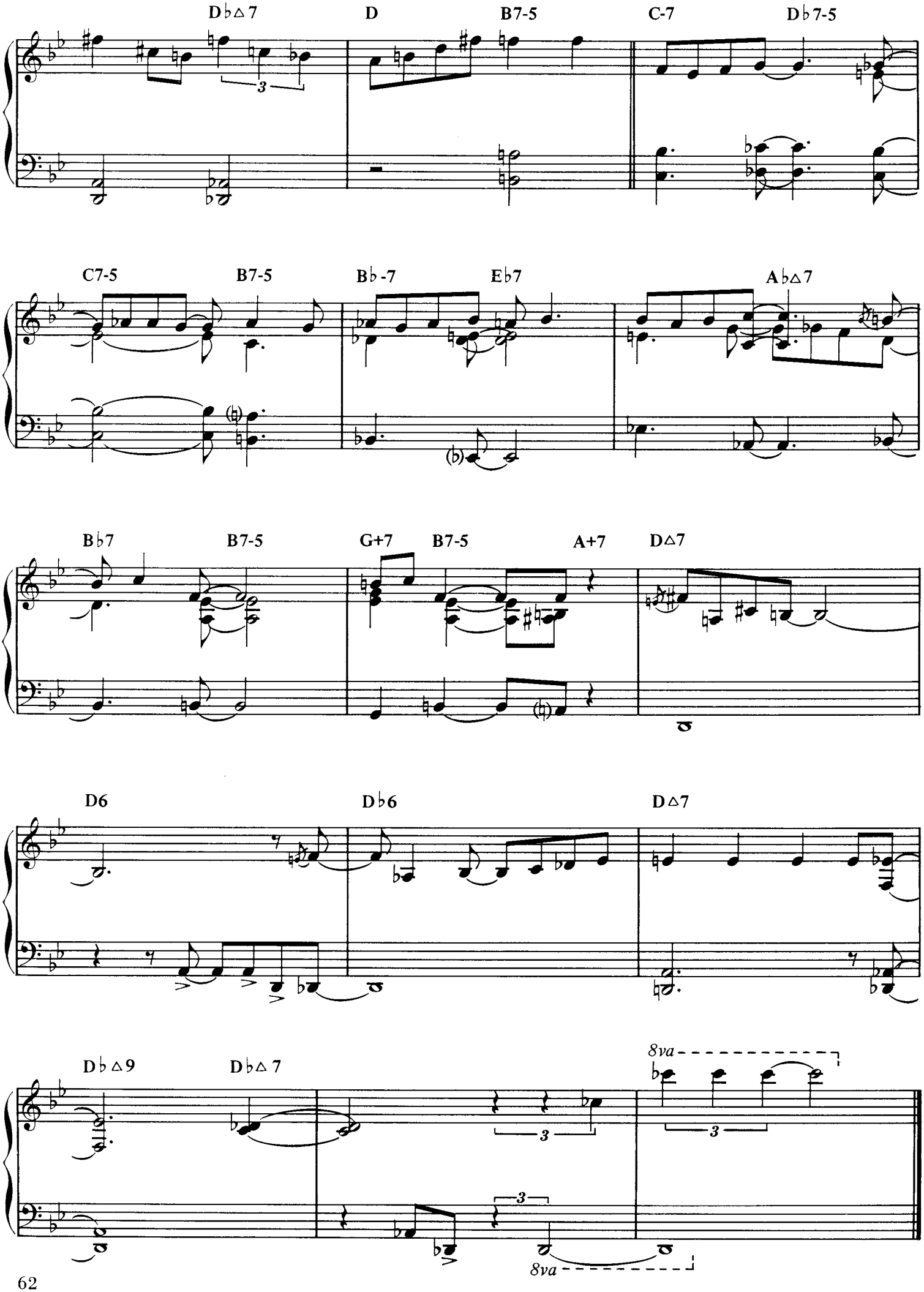

D6
B7-5
C-7
D♭7-5
C7-5
B7-5
B♭-7
E♭7
A♭△7
B♭7
B7-5
G+7
B7-5
A+7
D△7
D6
D♭6
D△7
D♭△9
D♭△7
C-7
D♭7
C7
B7


B♭-7
E♭7
A♭△7
B♭7
B7
G7
B7
A+7
3
D△7
D6
C-7
D♭7
C7
B7
B♭-7
E♭7
A♭△7
3
B♭7
B7
G7
B7
A+7
D△7


D6
5
D♭6
D
D♭
D
E♭△7
D△7
3
D♭△7
3
3
D6
B7-5
C-7
D♭7
C7-5
B7
B♭-7
E♭7
A♭△7
B♭7
B7-5
G+7


D△7
D6
(dropped ½ beat)
3
D♭△7
D6
D♭△7
C-7
D♭7
C7
B7
B♭-7
E♭7
A♭△7
B♭7
B7
G+7
A+7
D△7


D6
C-7
D♭7
C7
B7
B♭-7
E♭7
8va
B♭7
B7
G+7
B7
D△7
D6
D♭6
D
D♭
D
E♭△7
D△7


D♭△7
D
B7-5
C-7
D♭7-5
C7-5
B7-5
B♭-7
E♭7
A♭△7
B♭7
B7-5
G+7
B7-5
A+7
D△7
D6
D♭6
D△7
D♭△9
D♭△7
8va
8va

Discography

Tune	Album	
Ruby My Dear	*Thelonious Monk with John Coltrane*	Riverside JLP 46
Epistrophy	*Monk's Music*	Riverside RLP 12-242
Off Minor In Walked Bud Thelonious Introspection	*Genius of Modern Music Vol. I*	Blue Note 1510
Monk's Mood	*Genius of Modern Music Vol. II*	Blue Note 1511
I Mean You	*Thelonious Monk Big Band and Quartet in Concert*	Columbia CS 8964

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Off Minor
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VARIATION XIII: THELONIOUS MONK

Thelonious Sphere Monk was born on October 10, 1917 in Rocky Mount, North Carolina. Along with Charlie Parker, Dizzy Gillespie and Kenny Clarke, Monk was one of the Principle innovators in the development of the 1940's jazz style which became known as bebop. Although he recorded with Coleman Hawkins, Parker, Gillespie and other renowned jazz artists, his most significant work was done as the leader of his own small groups from the early 1950's through the mid 1970's. He is arguably the most important of all the bebop composers, his compositions being models of thematic development, rhythmic perfection and melodic clarity. His piano playing was both deep and humorous, often exhibiting elements of stride piano which were ingeniously blended with the harmonic and rhythmic complexities of his own vocabulary. He died on Feburary 17, 1982 in Englewood, New Jersey.

Monk pioneered many piano techniques which were subsequently used by contemporary classical composers. These include special uses of the damper pedal for echo effects, the individual release of sustained chord tones known as the "negative arpeggio", and the ability to create the illusion of pitch bending (technically impossible on the piano). His masterful use of dissonance and harmonic density as expressive tools is still unsurpassed in creative music.

Variation XIII makes use of many of Monk's most effective devices. Harmonically, the use of half steps and parallel sixth intervals is characteristic. Notice that the articulation of the accompaniment is often quite independent from that of the melody. The use of triplet quarter notes, as in measures 7 and 8, often implies subtle cross-rhythms which obscure the bar lines in the flow of the music. This rhythmic effect influenced such diverse improvisers as Sonny Rollins and Bill Evans. The pitch bending effect is found in measure 4 and elsewhere. It is achieved by striking two keys which are a half step or whole step apart. By suddenly releasing one of the keys, the pitch seems to bend up or down to the note which is sustained. The use of the whole tone scale is another of Monk's favorite sounds, as heard six measures from the end and throughout the piece.

After stating the theme in a free tempo, the second chorus is played in a moderately slow stride tempo. Monk was fond of playing stride, especially in solo ballad performances. Much of this second chorus makes use of a double-time feel in the right-hand lines. Unless marked otherwise, the phrases should be played in a somewhat detached manner, each note being separately articulated. The end of the second chorus returns to the free rhythmic feeling of the opening. The final cadenza makes use of the whole tone scale, double-time swing feel, and characteristic dissonances such as the half step and minor ninth.

Careful harmonic analysis will clarify the harmonic contexts in which Monk tended to use certain dissonances. The use of cross-rhythm and rhythmic rhyming should also be noted. These subtle rhythmic devices give Monk's music a strong sense of rhythmic continuity and cohesion.

SELECTED MONK DISCOGRAPHY

Alone in San Francisco: Riverside 6163

Pure Monk: Milestone 47004 (2 records)

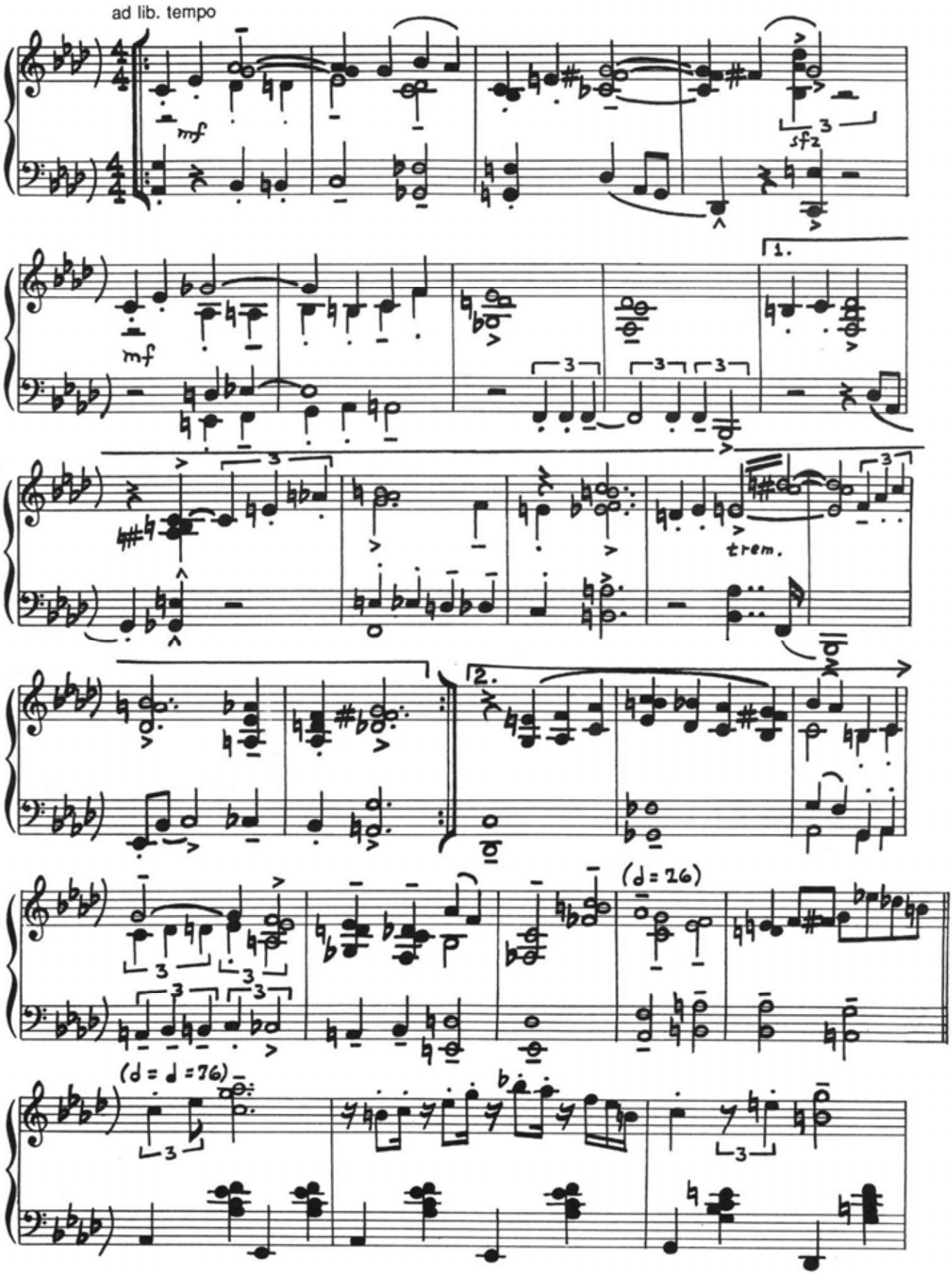
Piano Solos: Archive of Folk and Jazz Music 336

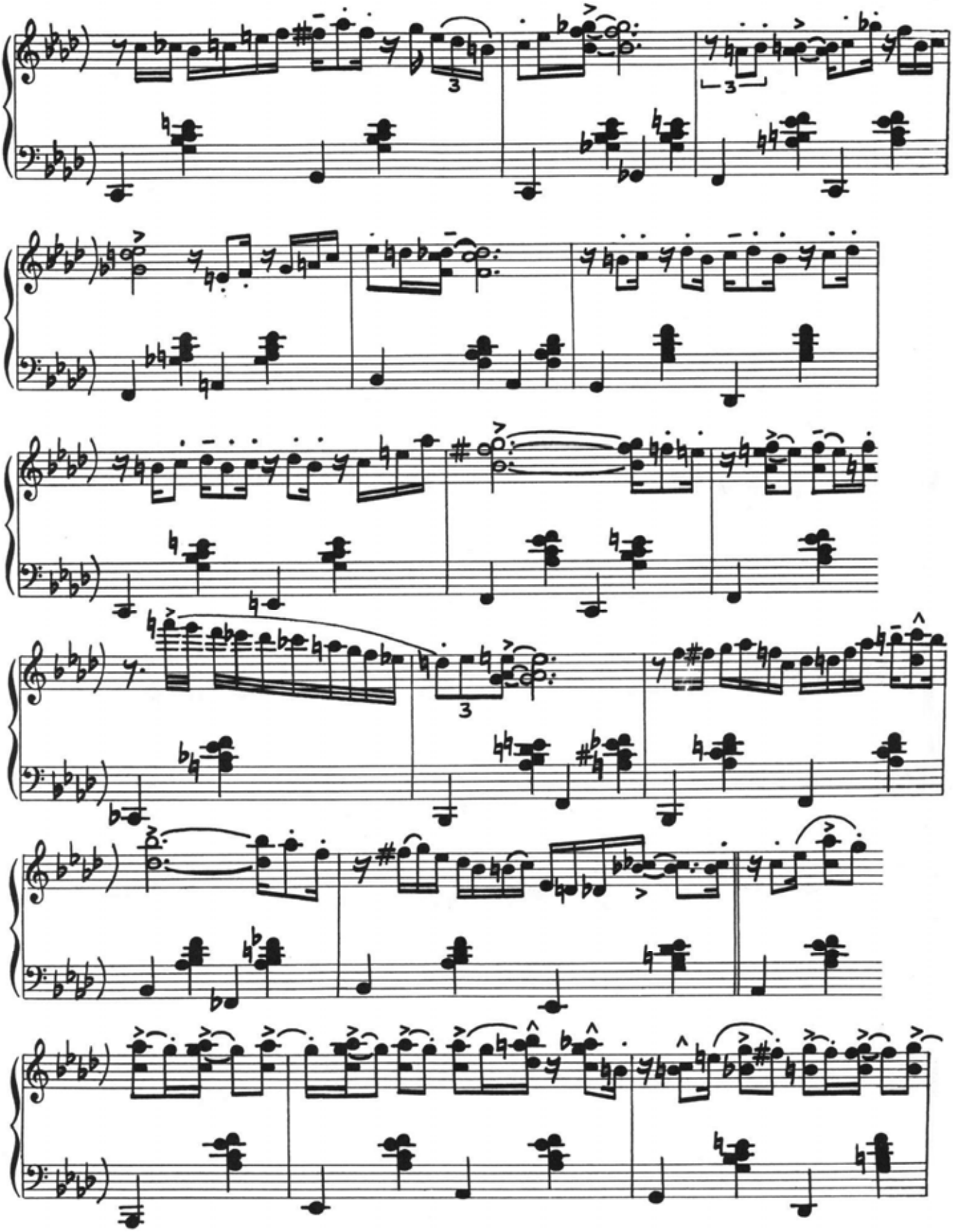
Solo Monk: Columbia PC-9149

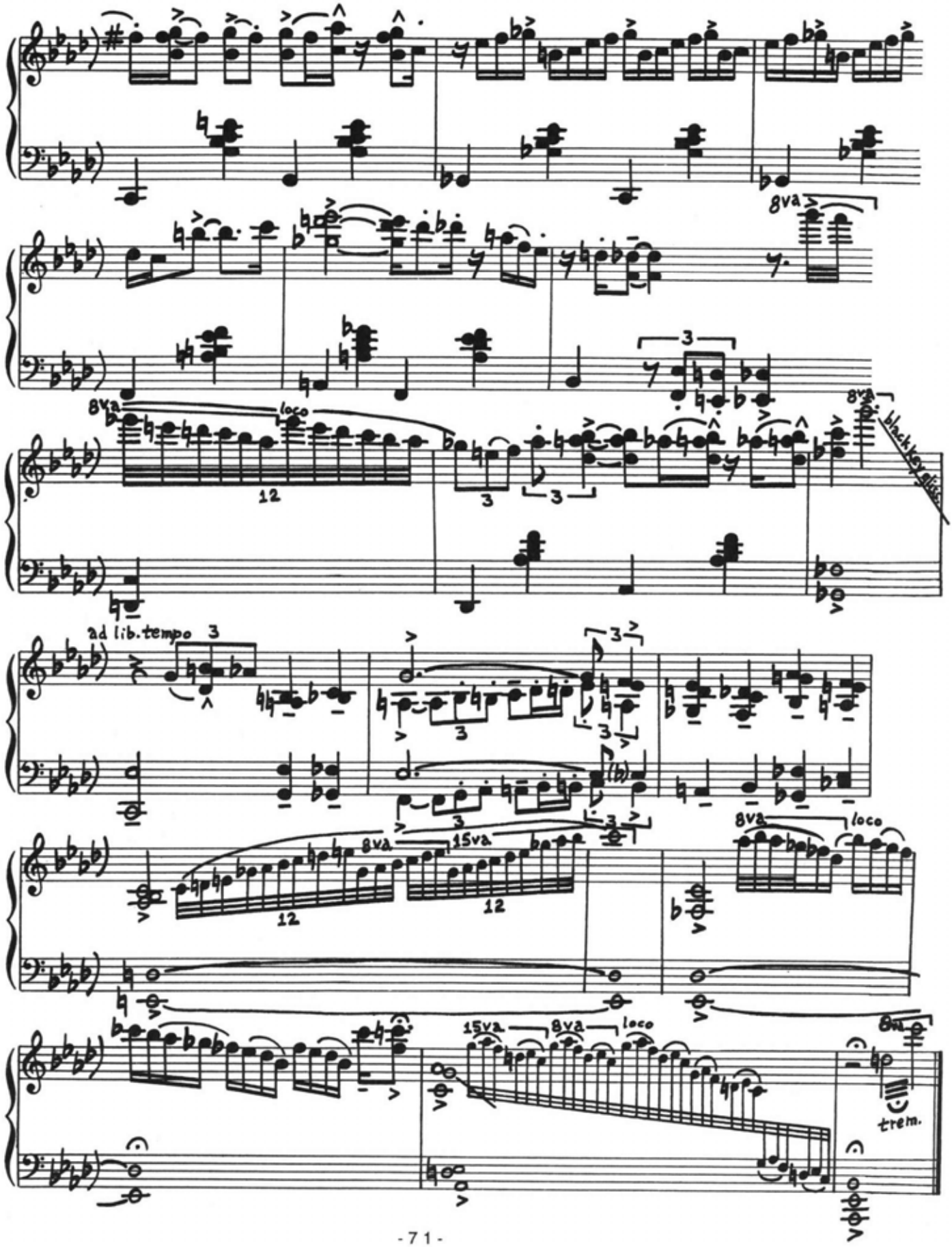
Thelonious Himself: Fantasy OJC-254

'Round Midnight (with Gerry Mulligan): Milestone 47067 (2 records)

THELONIOUS MONK

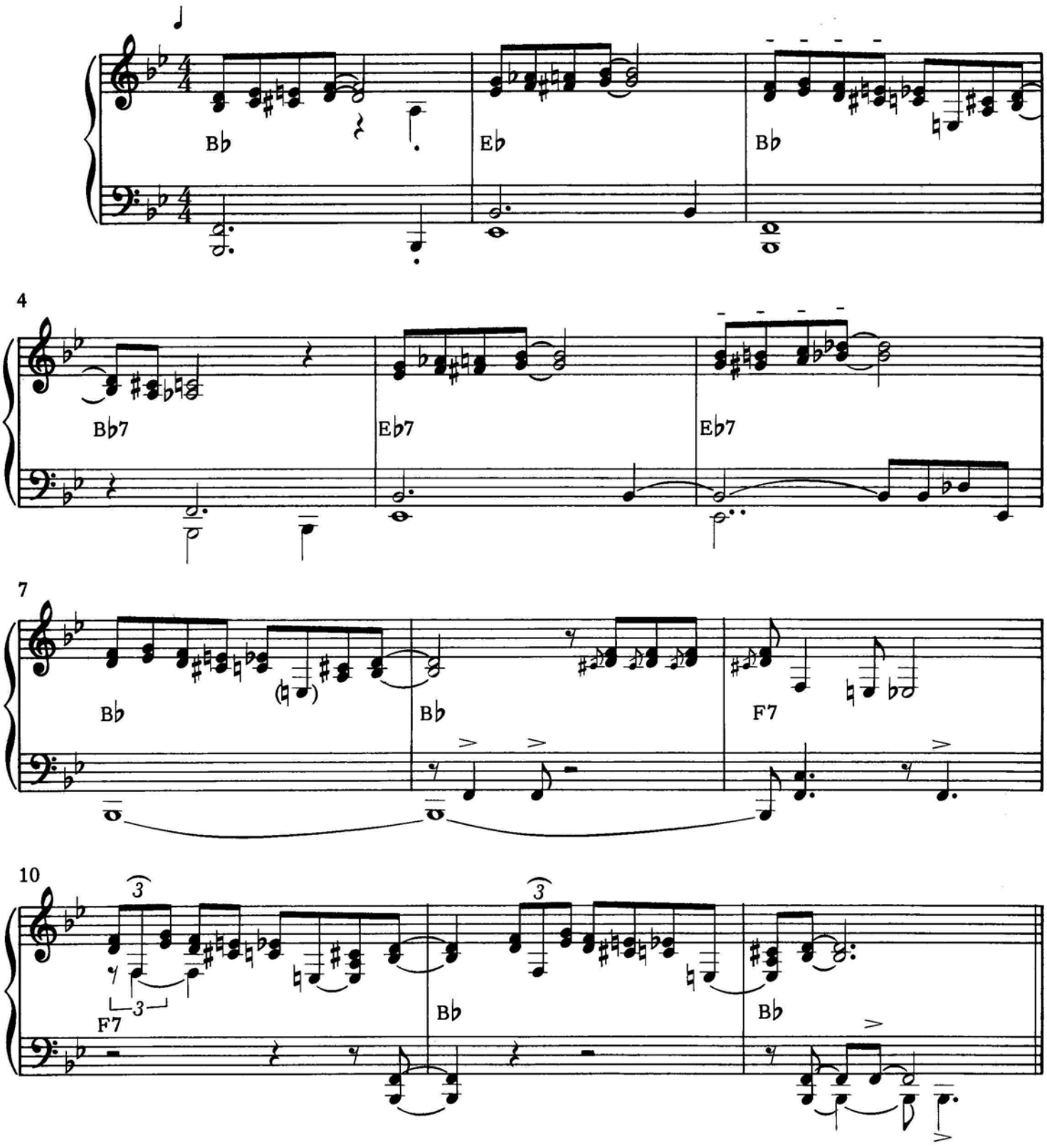





8va
8va
loco
12
3
3
8va
black key glissando
ad lib. tempo 3
3
3
3
3
(b)
3
3
8va
15va
12
12
8va
loco
15va
8va
loco
8va
trem.

Blue Monk

by THELONIOUS MONK



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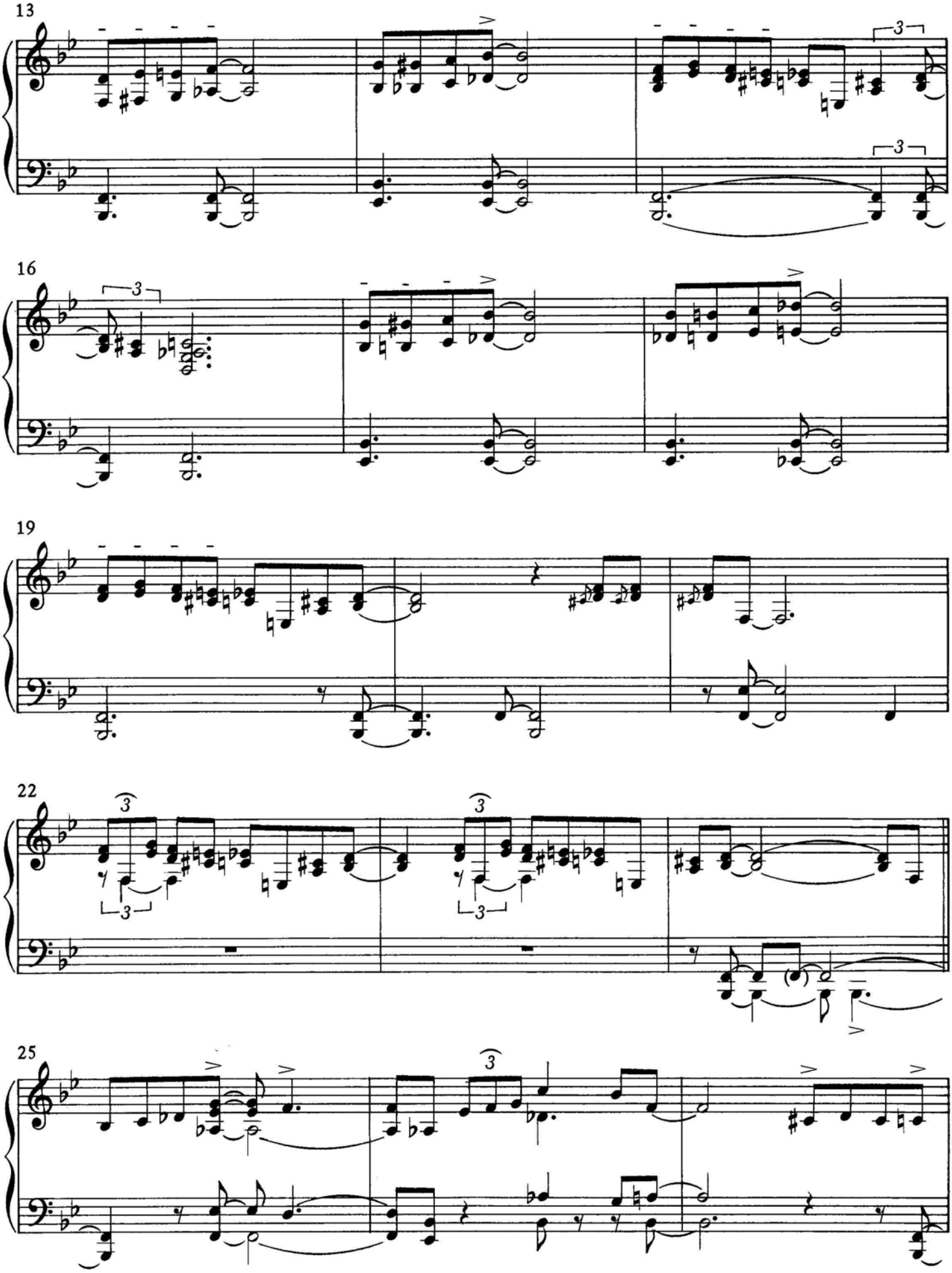
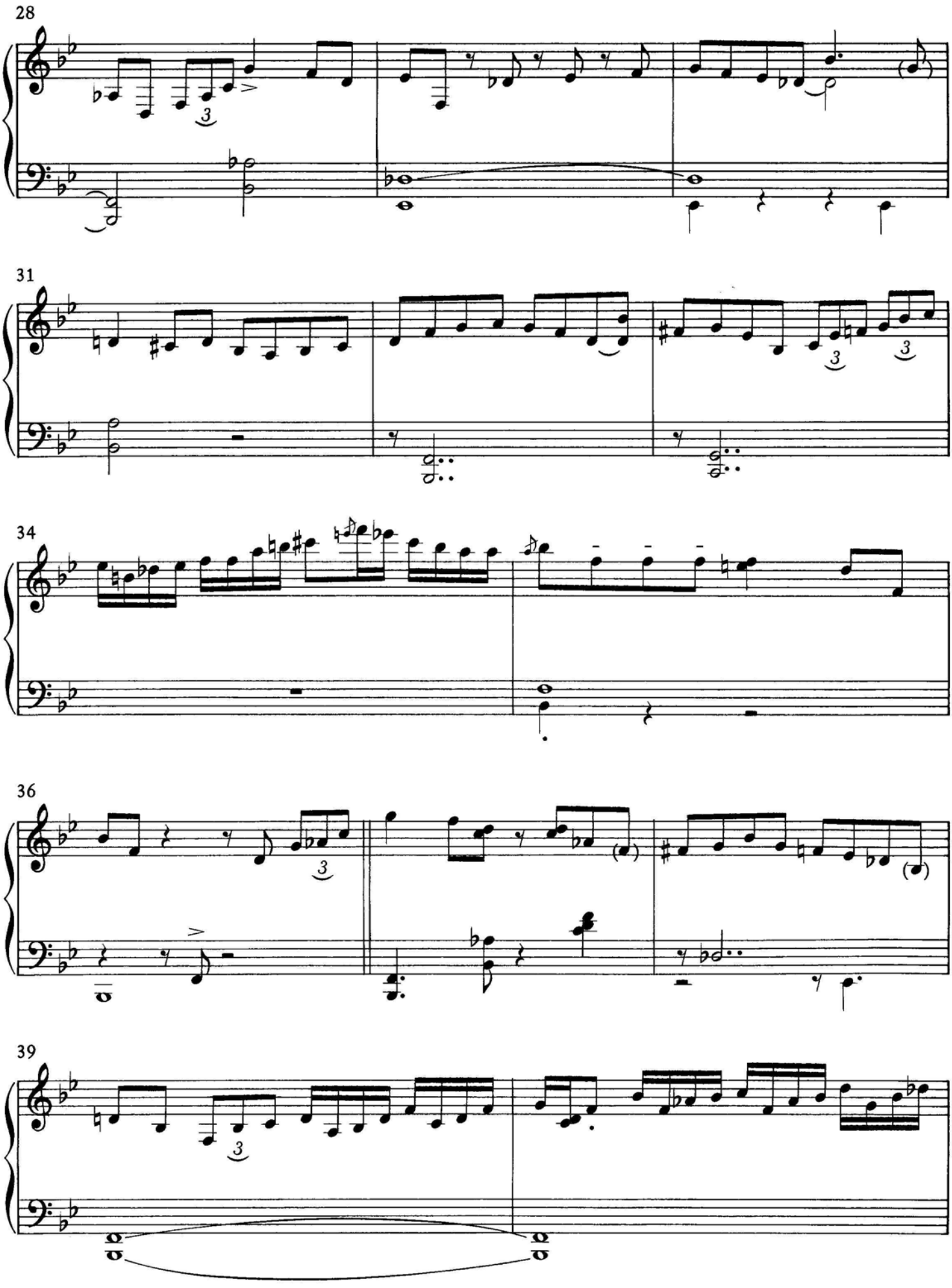

13
16
19
22
25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36
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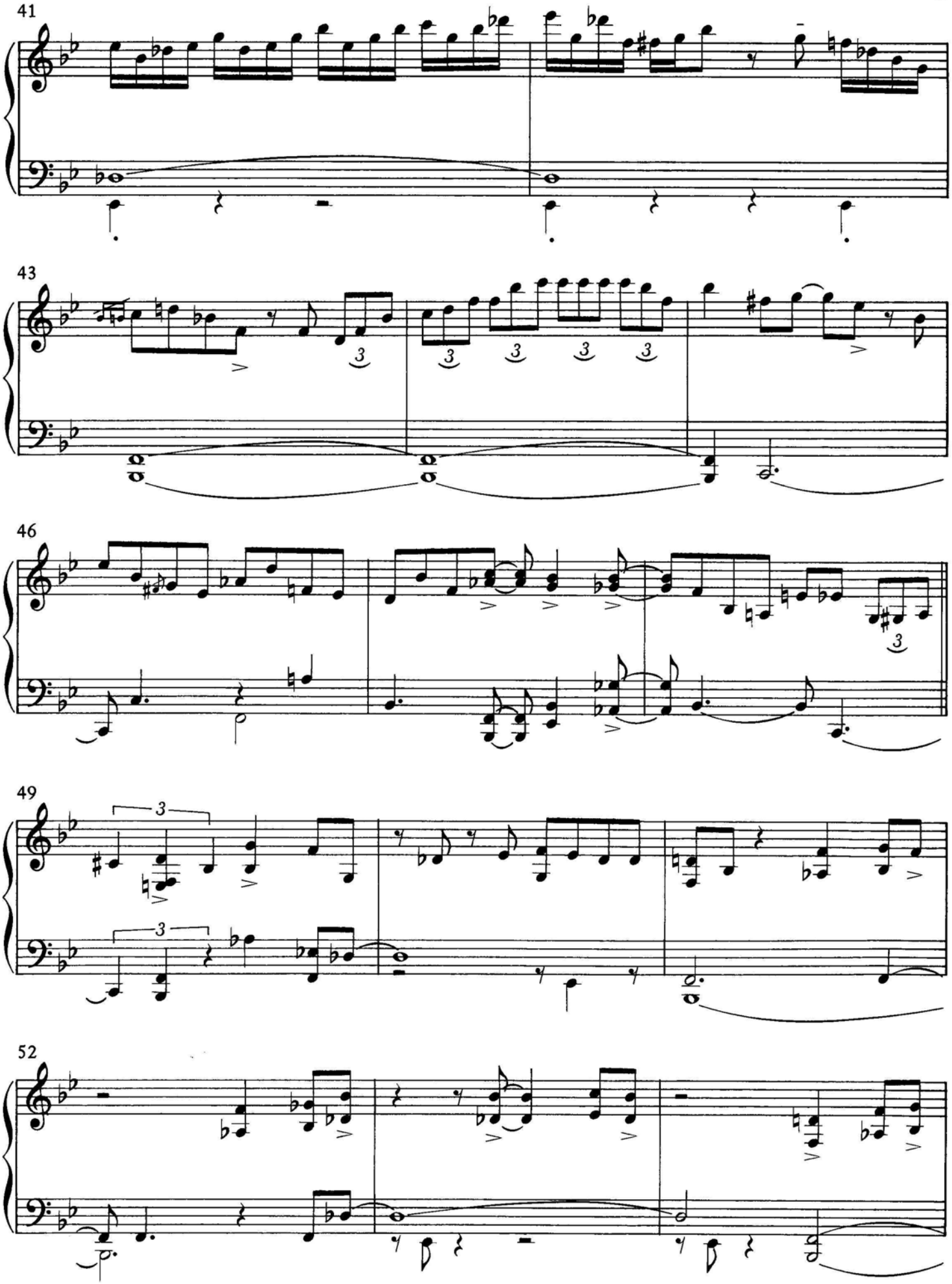
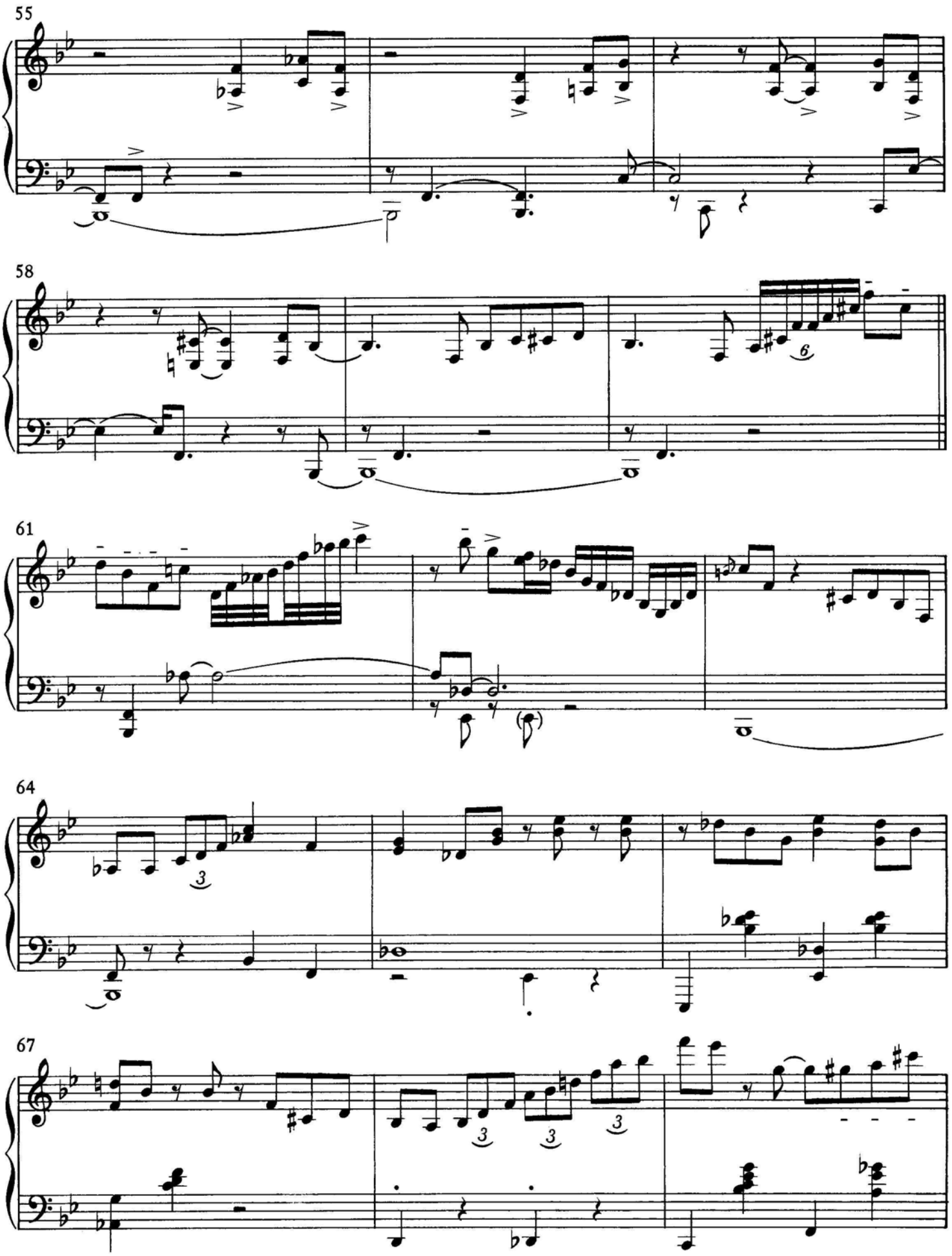
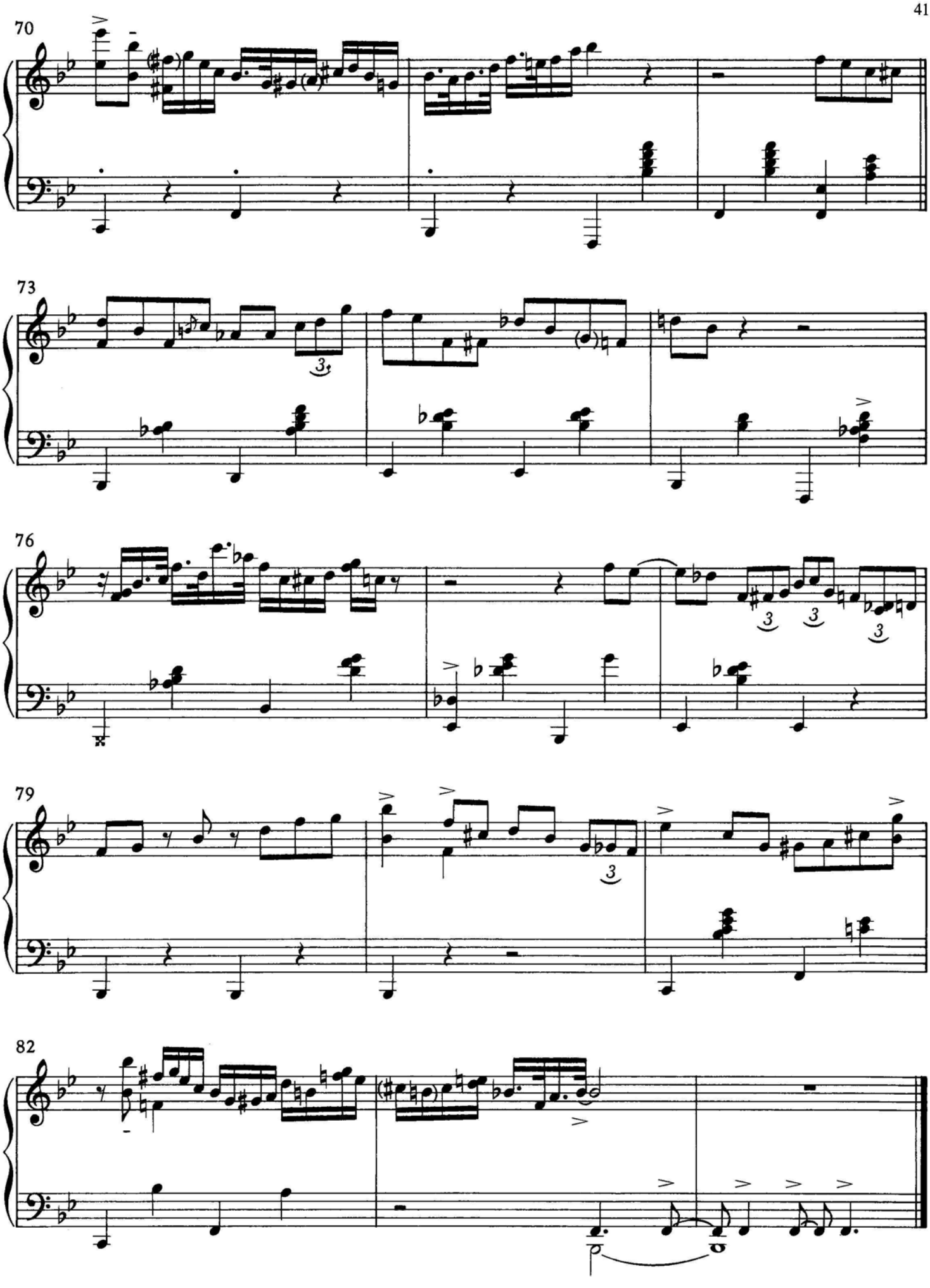

41
43
46
49
52


55
58
61
64
67


70
73
76
79
82

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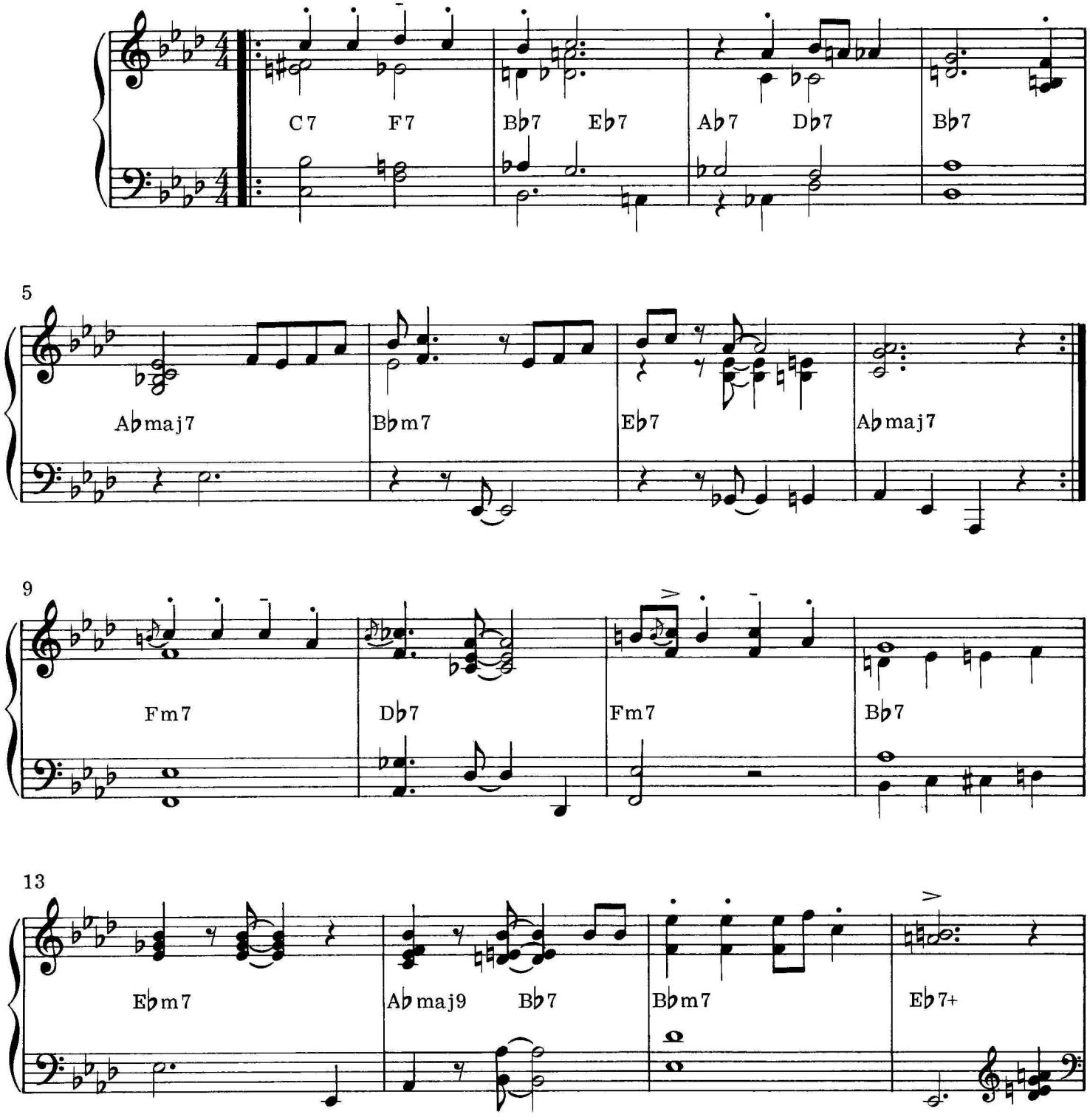
Music by GEORGE GERSHWIN



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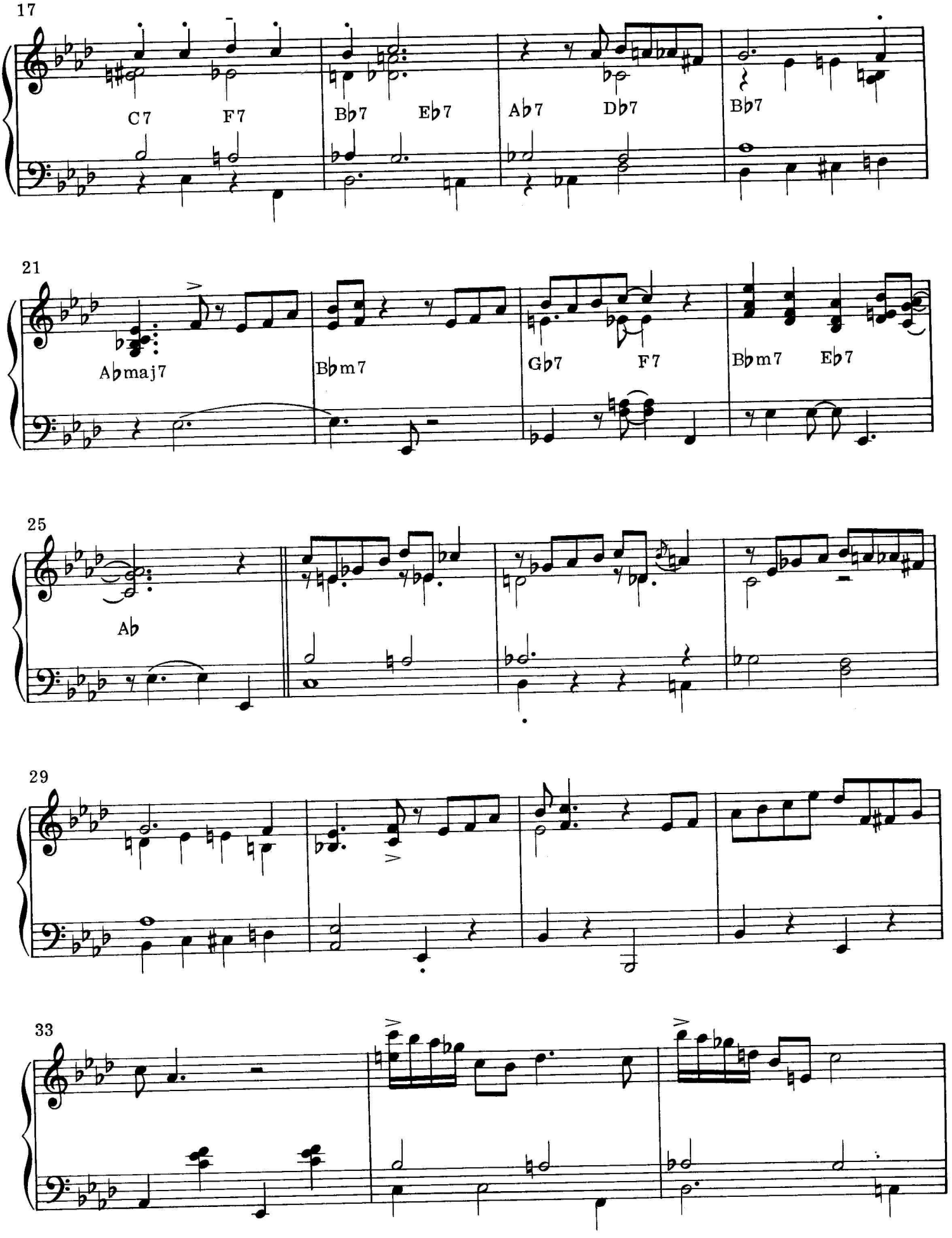
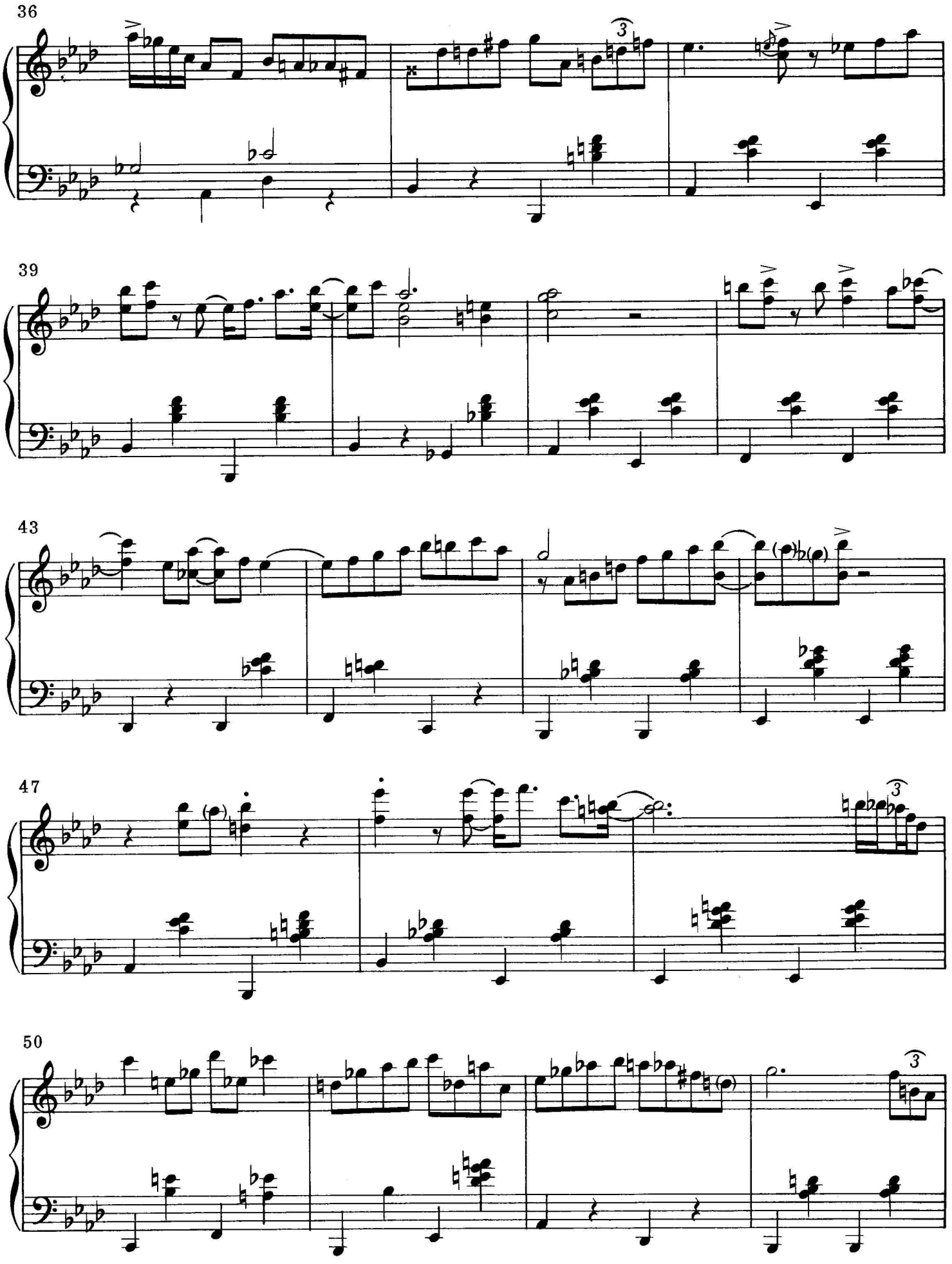
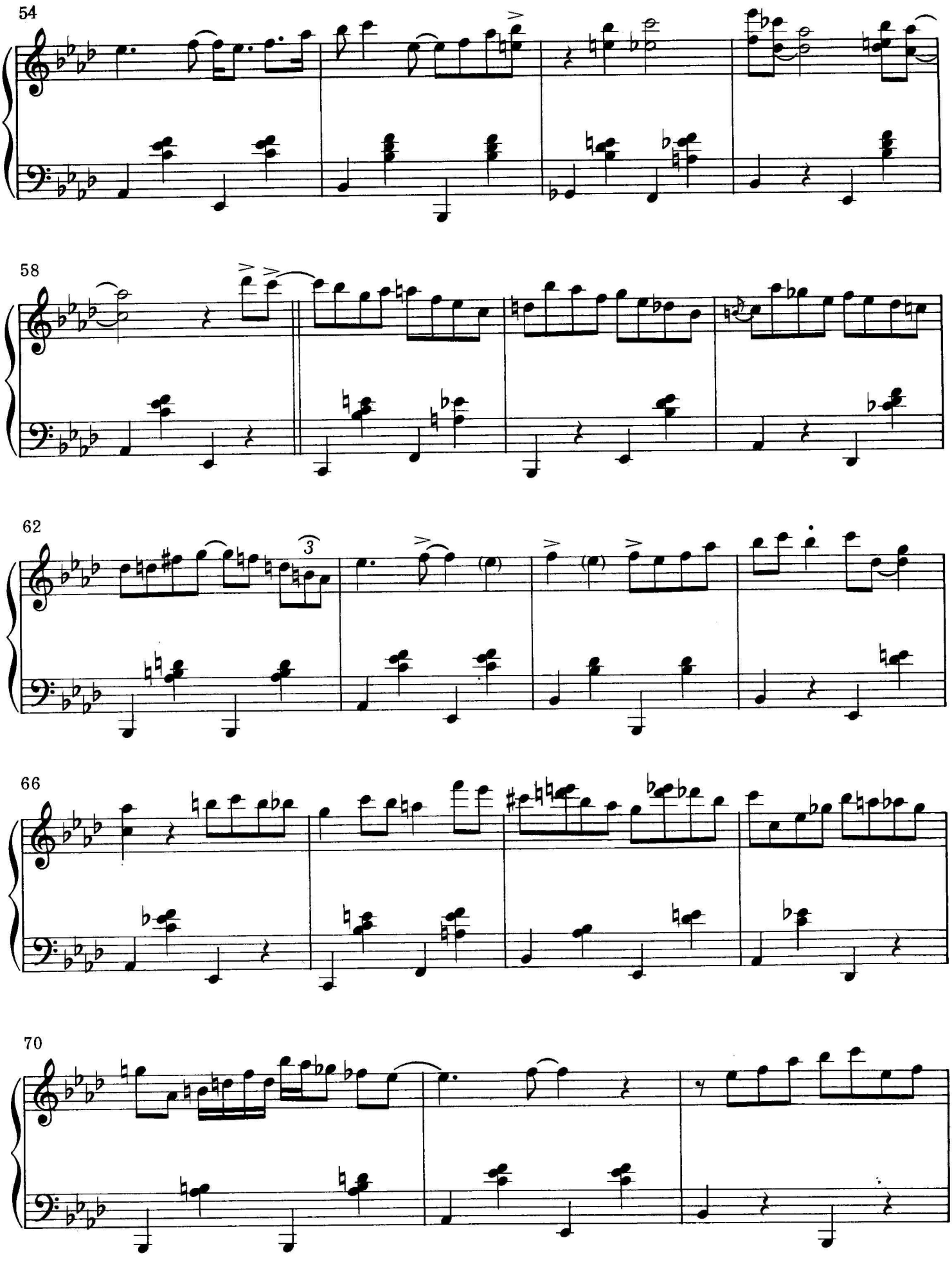
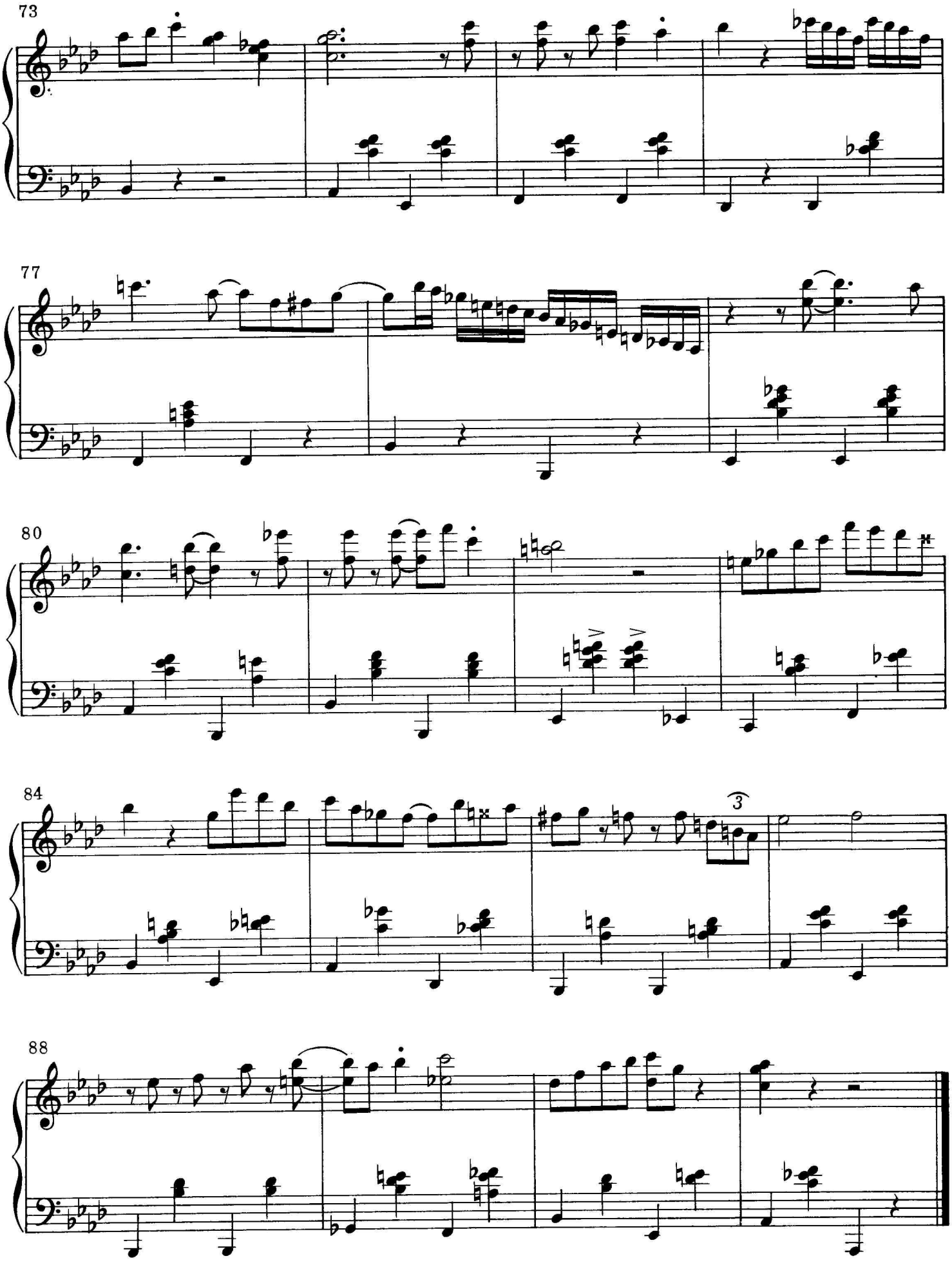

17
C7
F7
B♭7
E♭7
A♭7
D♭7
B♭7
21
A♭maj7
B♭m7
G♭7
F7
B♭m7
E♭7
25
A♭
29
33


36
39
43
47
50


54
58
62
3
66
70



5/90

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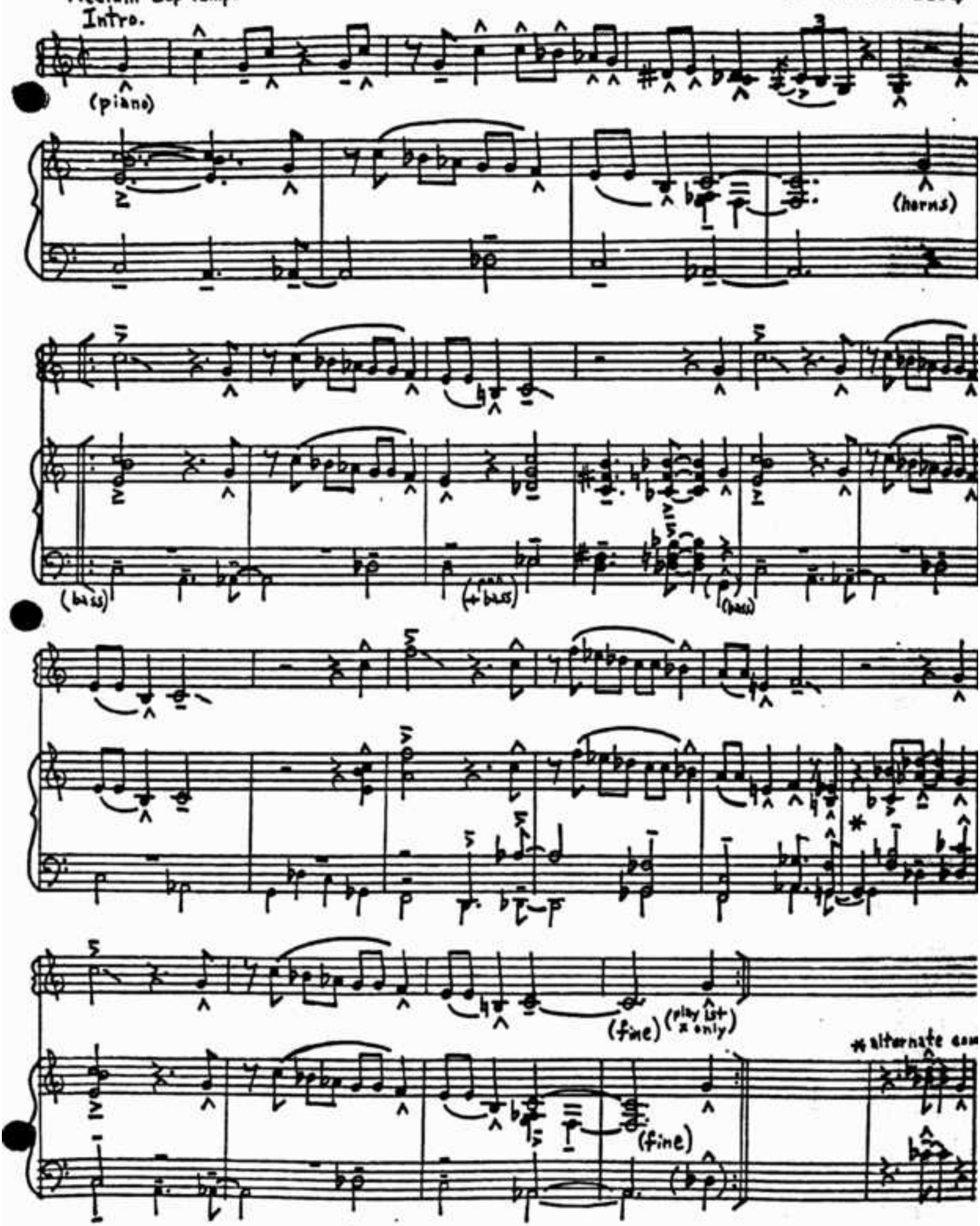
Bemsha Swing

Thelonious Monk
(with Denzil Best)

Medium Bop Tempo

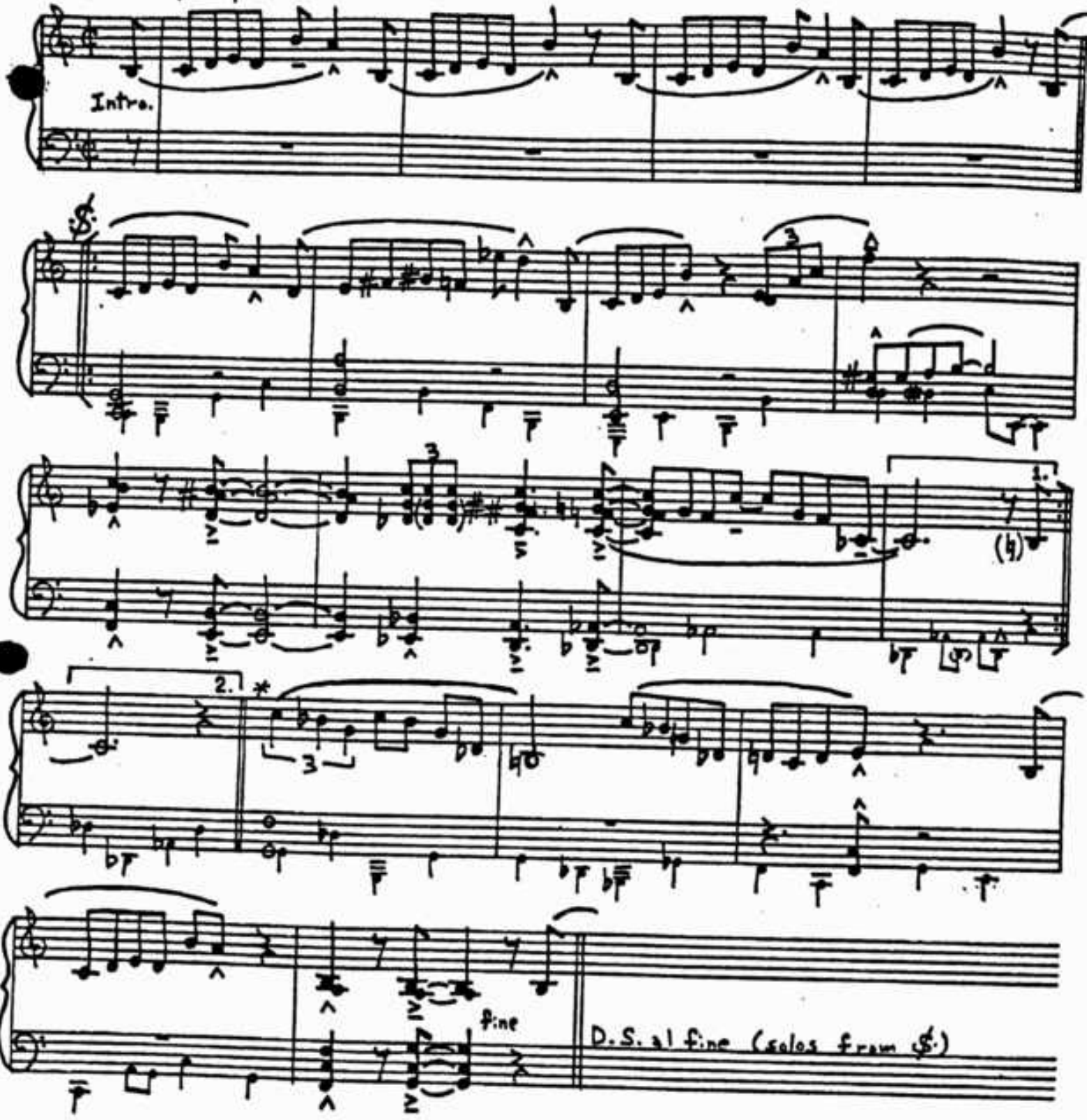
Intro.



Boo Boo's Birthday

Thelonious Monk

Medium Bop Tempo



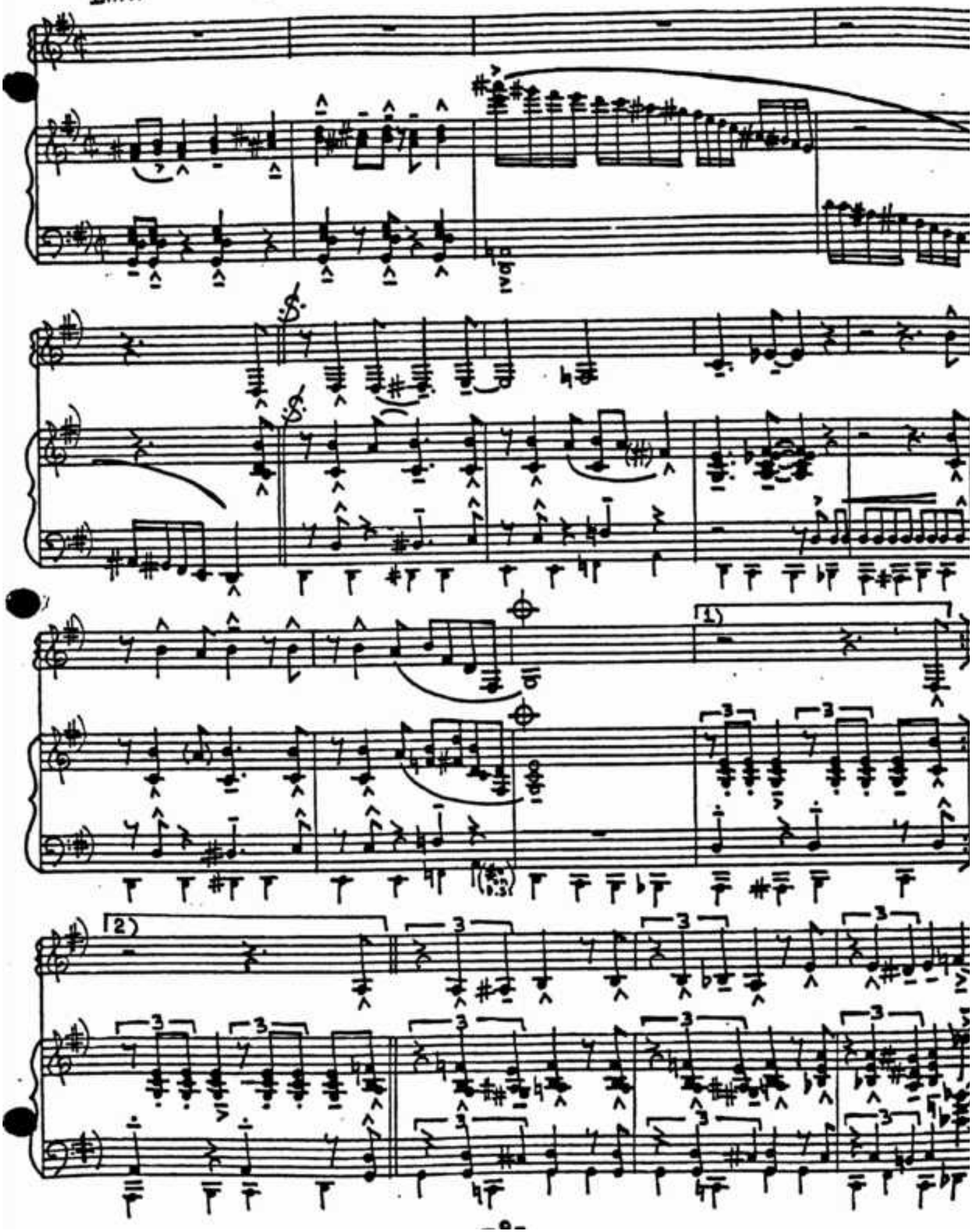
*alternate rhythm

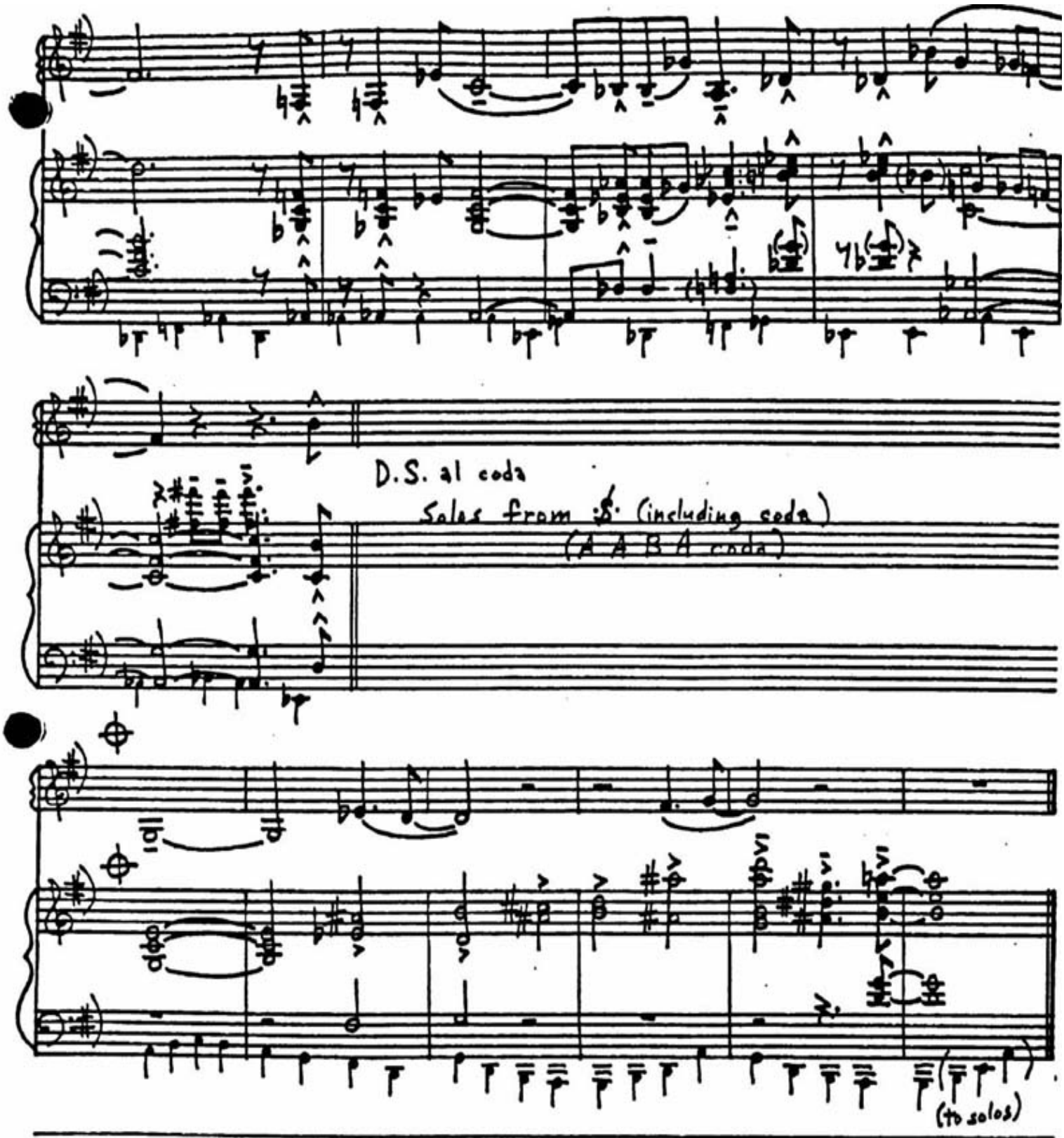
Brake's Sake

Thelonious Monk

Medium Bop Tempo

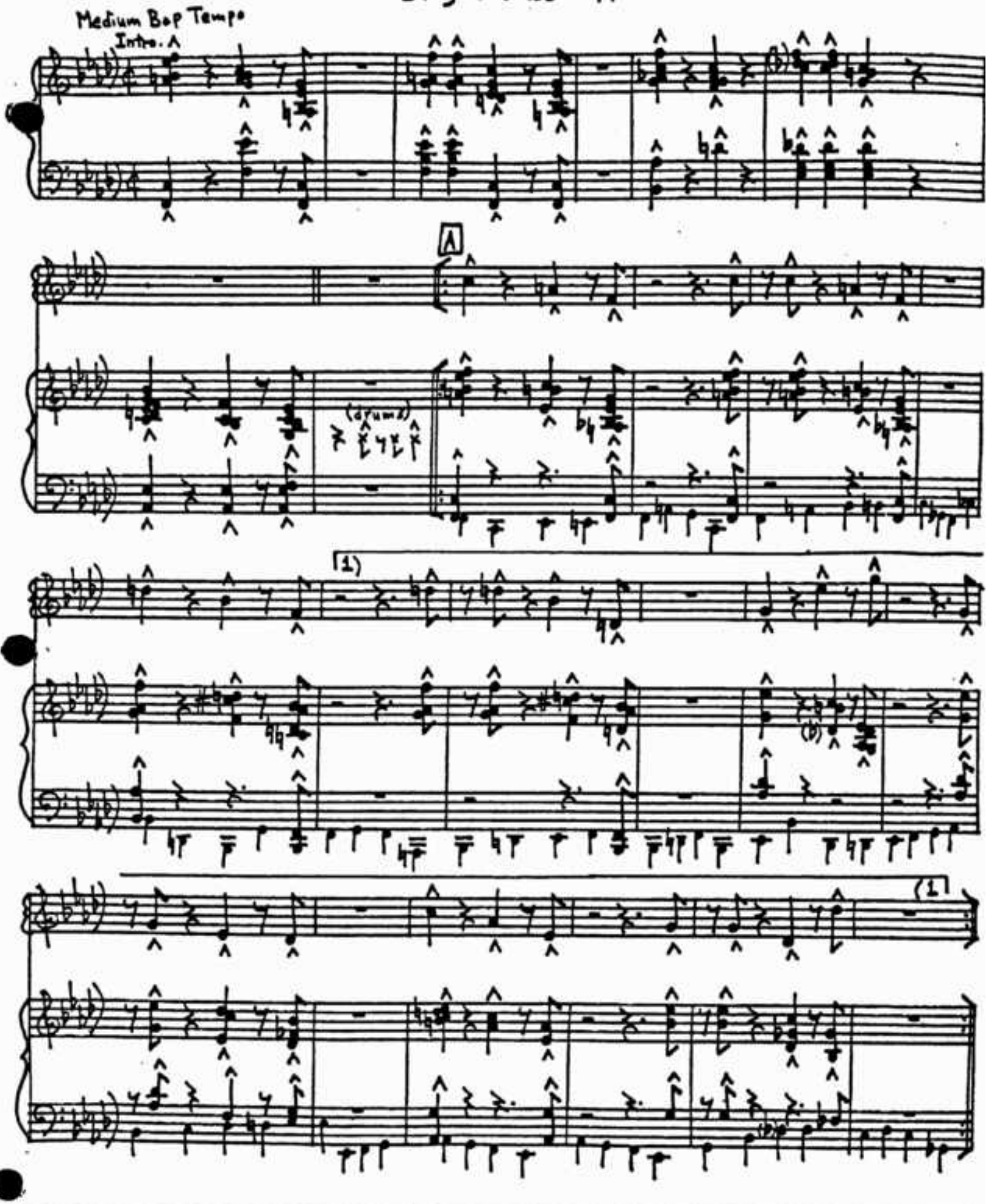
Intro.

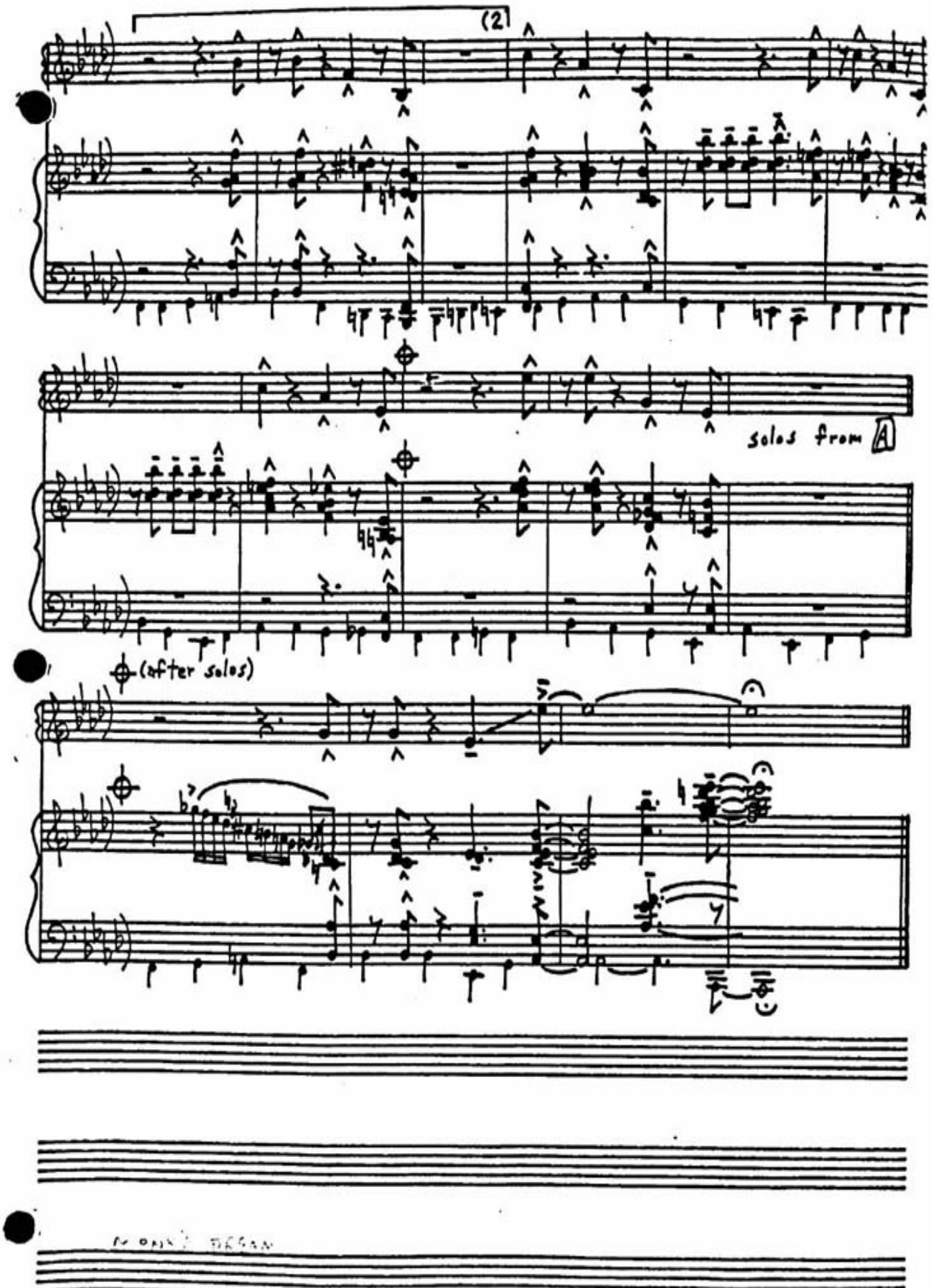



D.S. al coda
Solos from 𝄋 (including coda)
(A A B A coda)
(to solos)

Bright Mississippi

Thelonious Monk

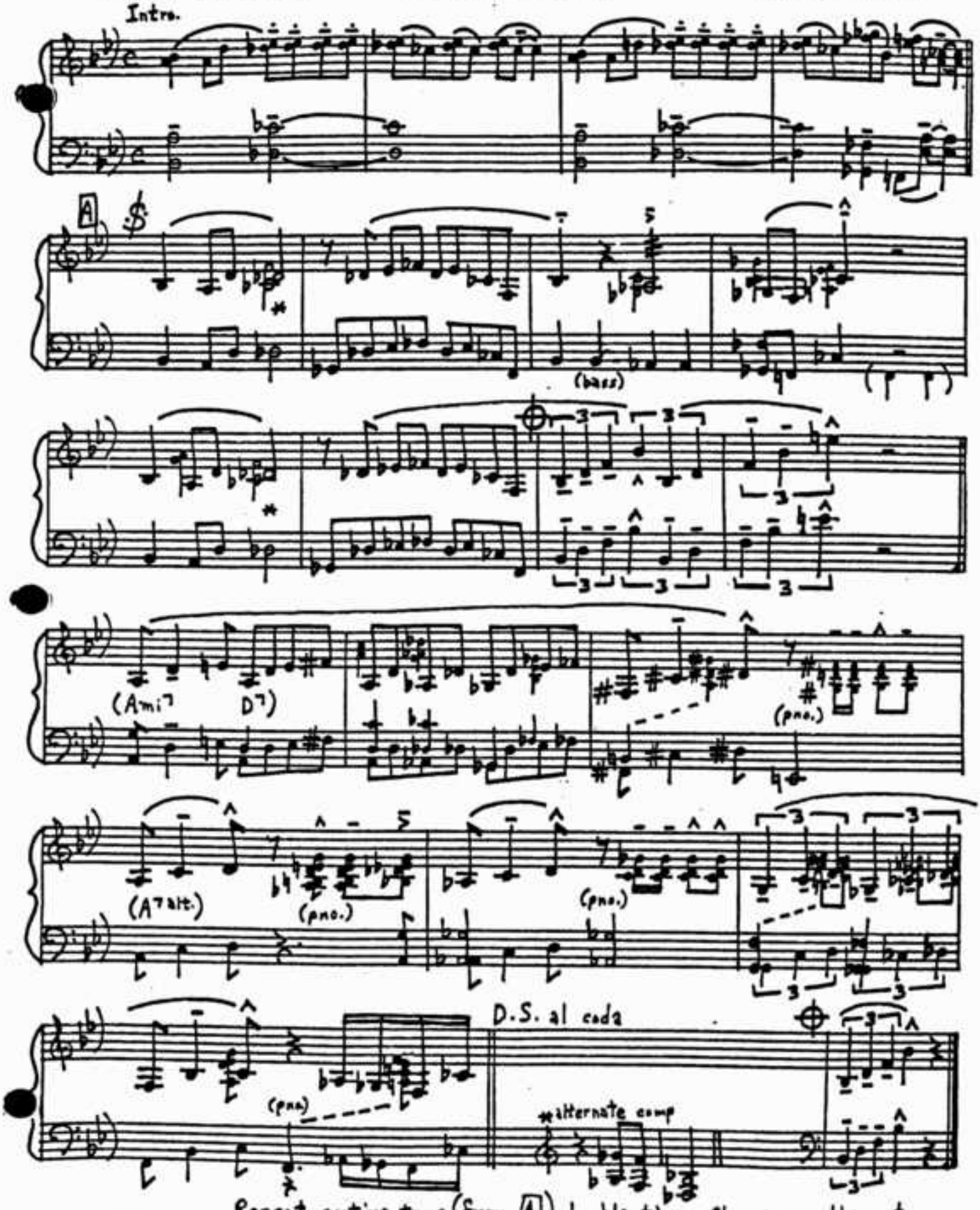



(2)
solos from A
(after solos)

Medium Ballad (♩=92)

Brilliant Corners

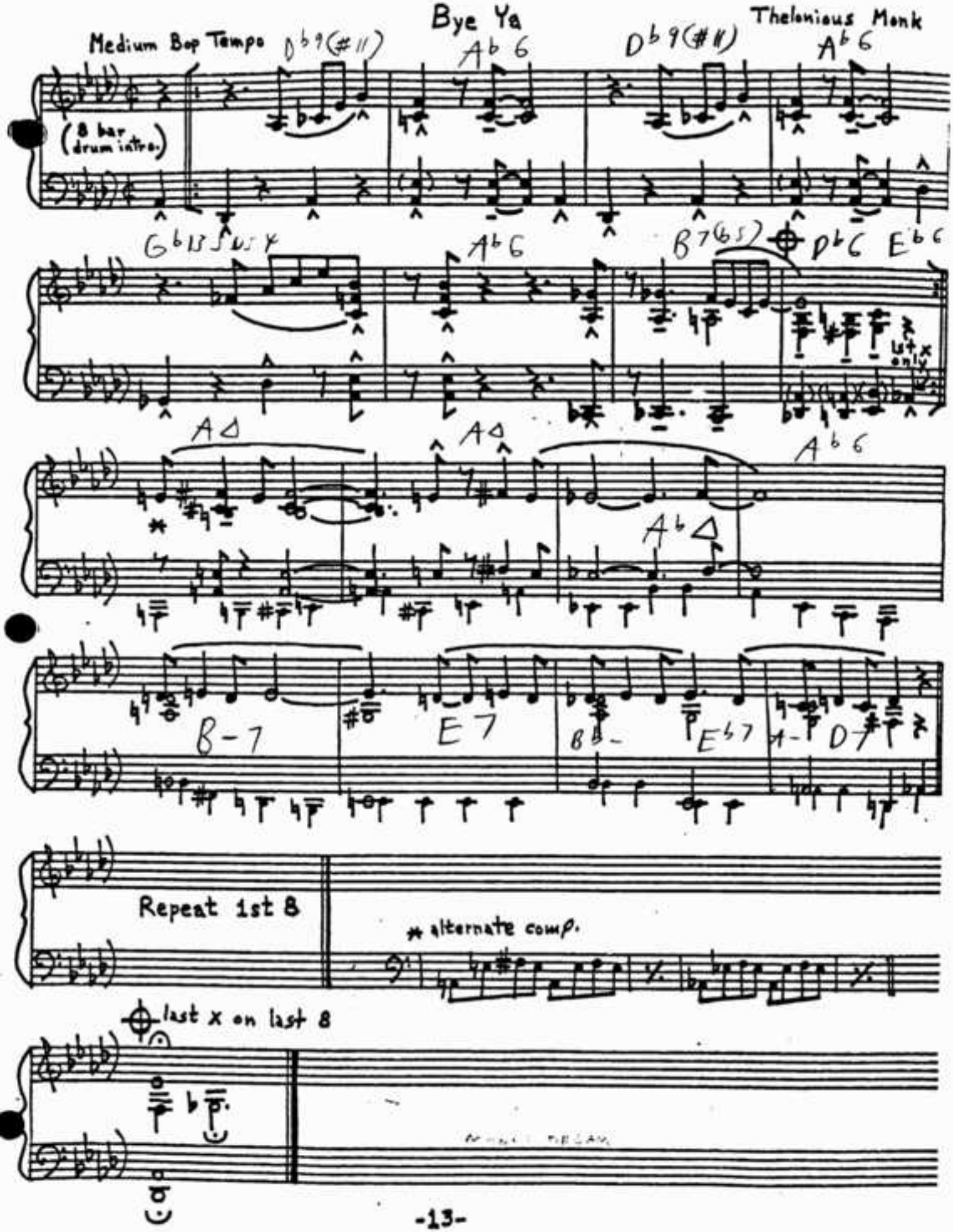
Thelonious Monk



Repeat entire tune (from A) double time. Choruses: alternate original tempo with double time, one chorus each.

Bye Ya

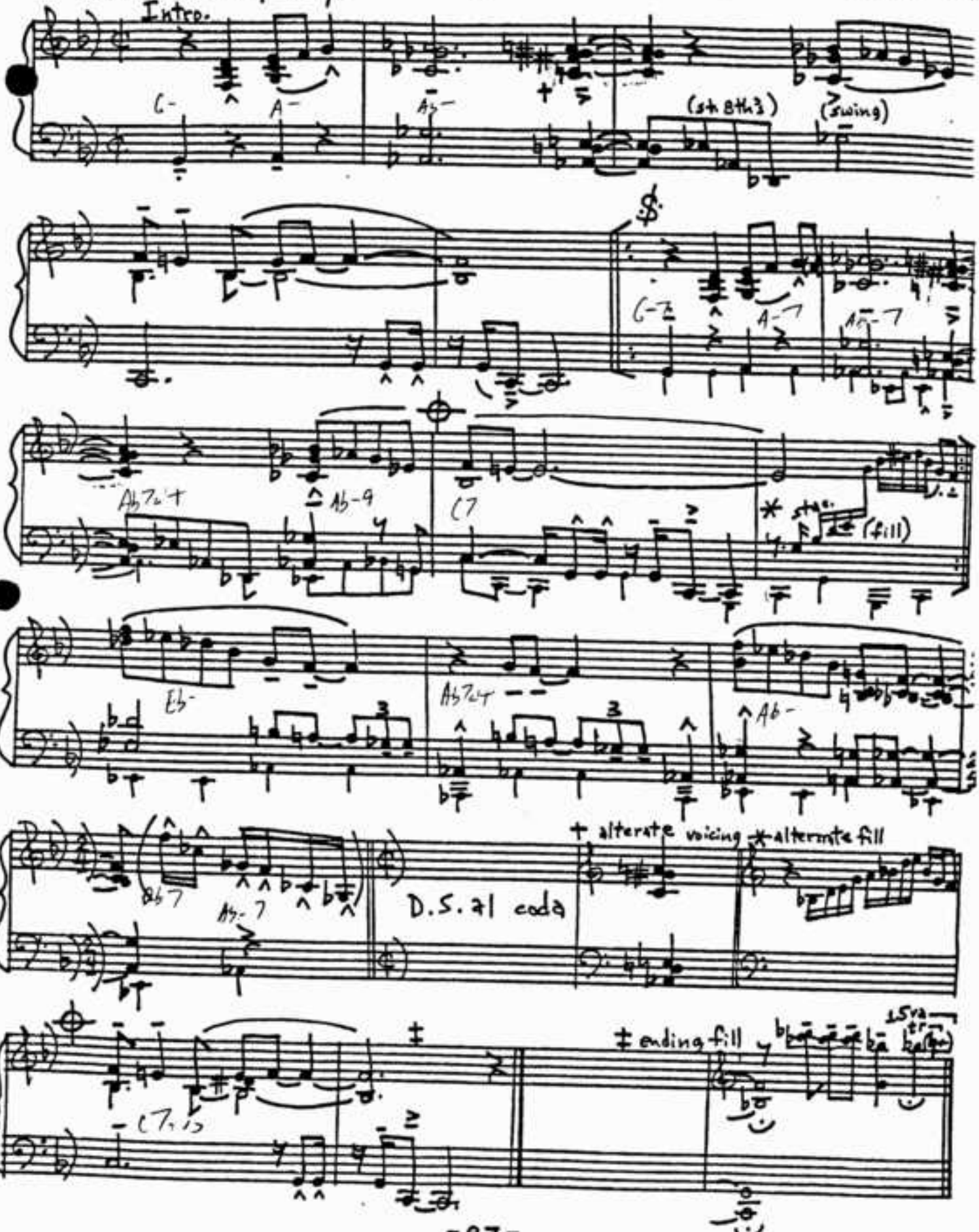
Thelonious Monk



Coming On the Hudson

Medium Slow Bop Tempo

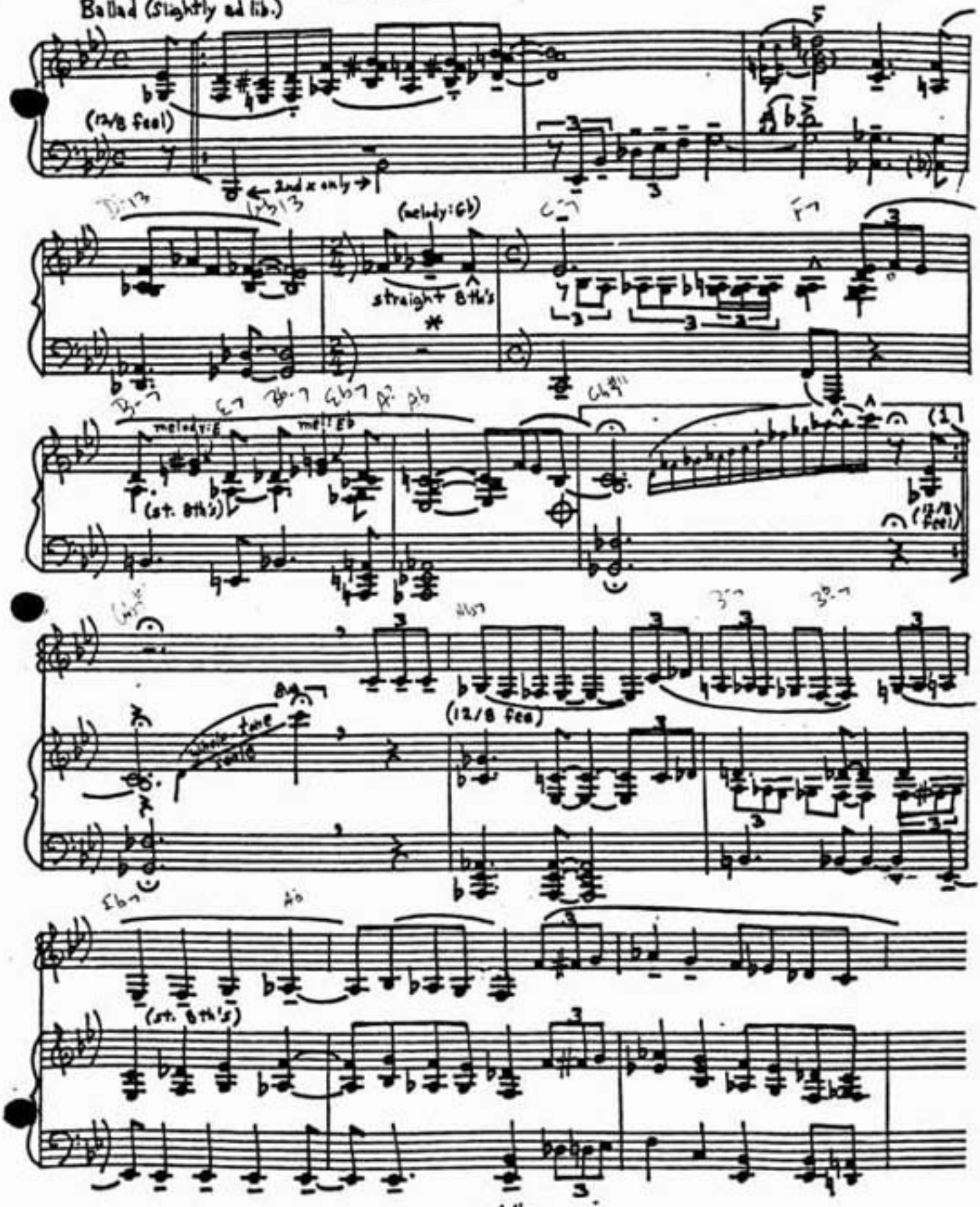
Thelonious M.

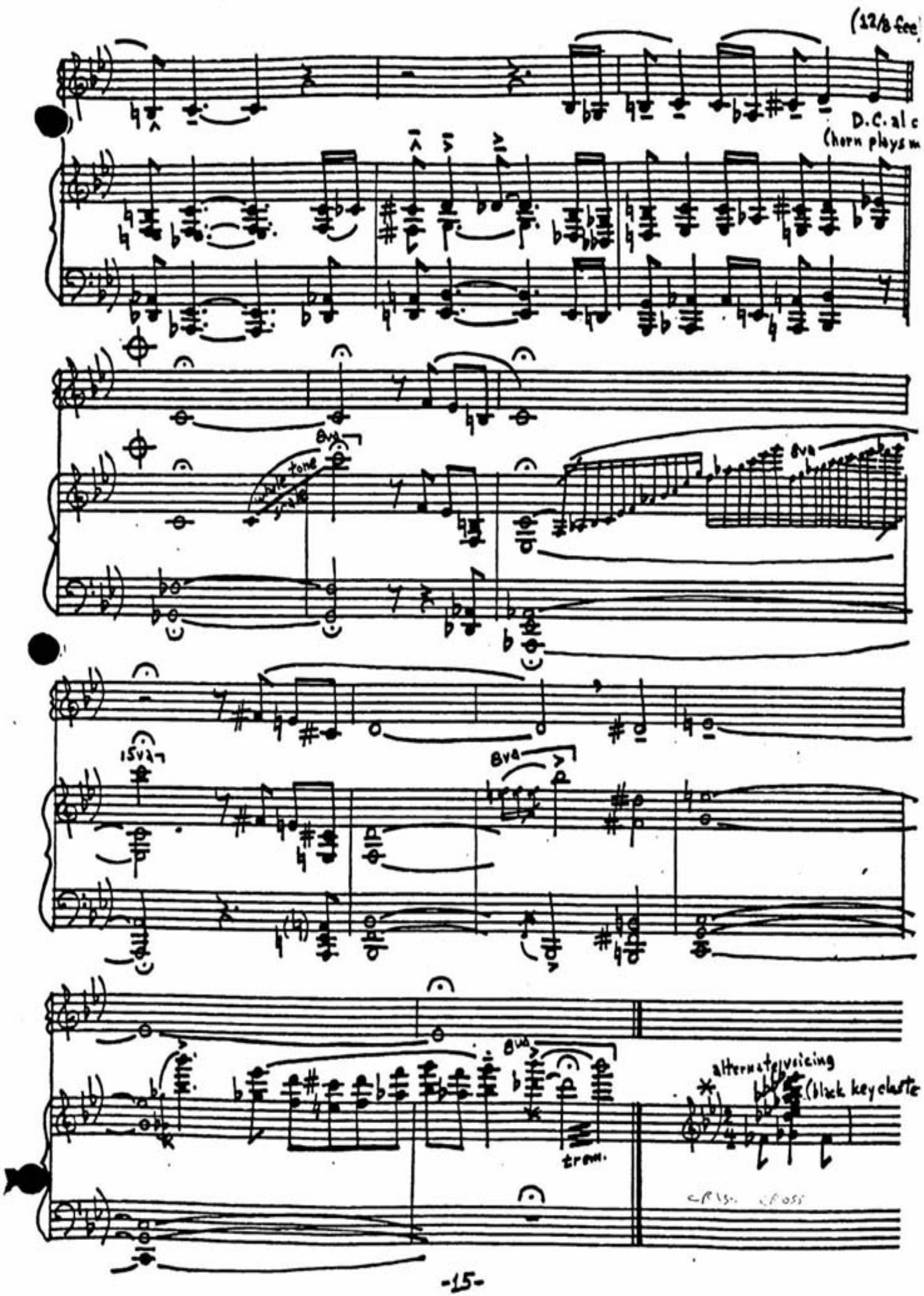


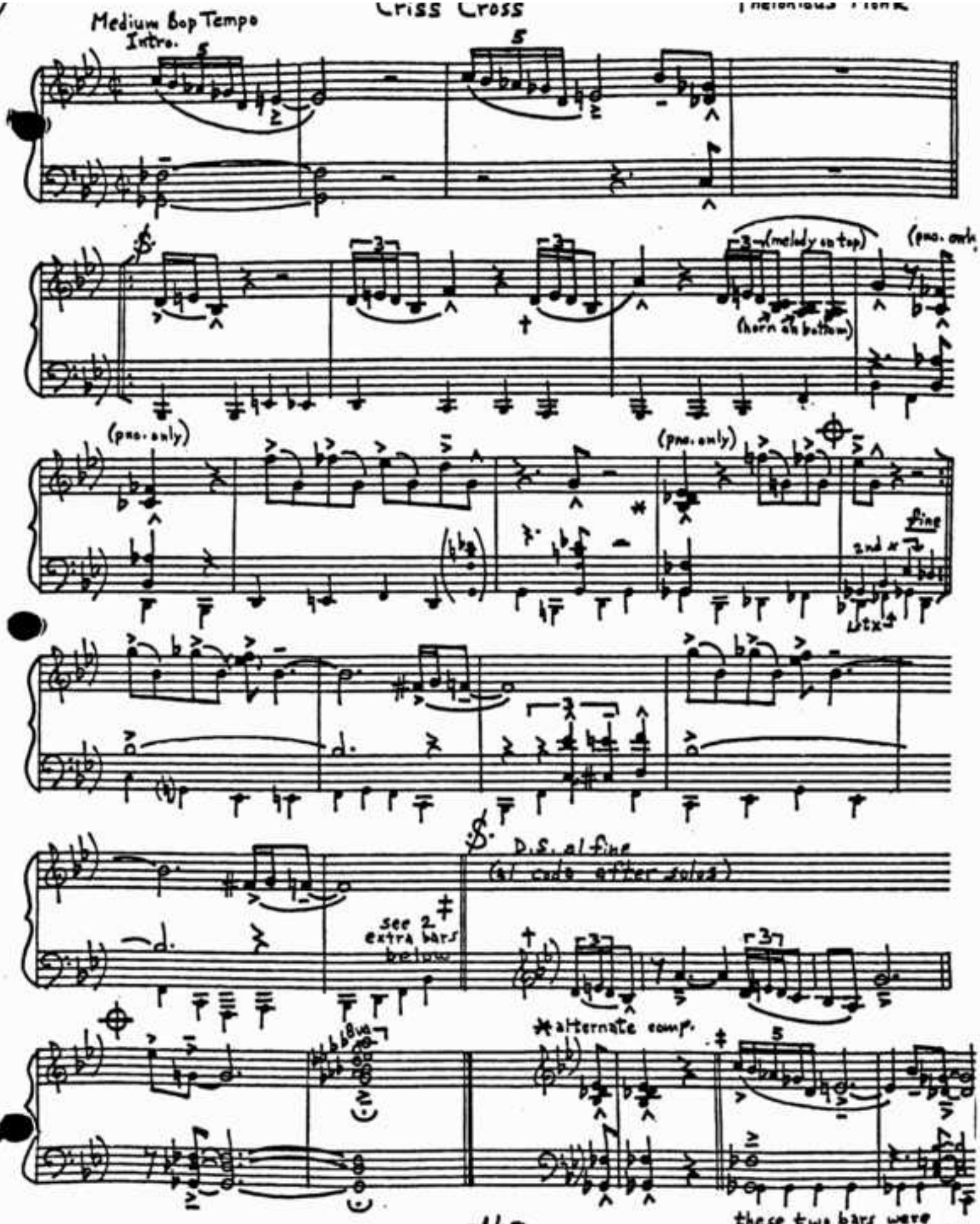
Crepuscule with Nellie

Thelonious Monk

Ballad (Slightly ad lib.)



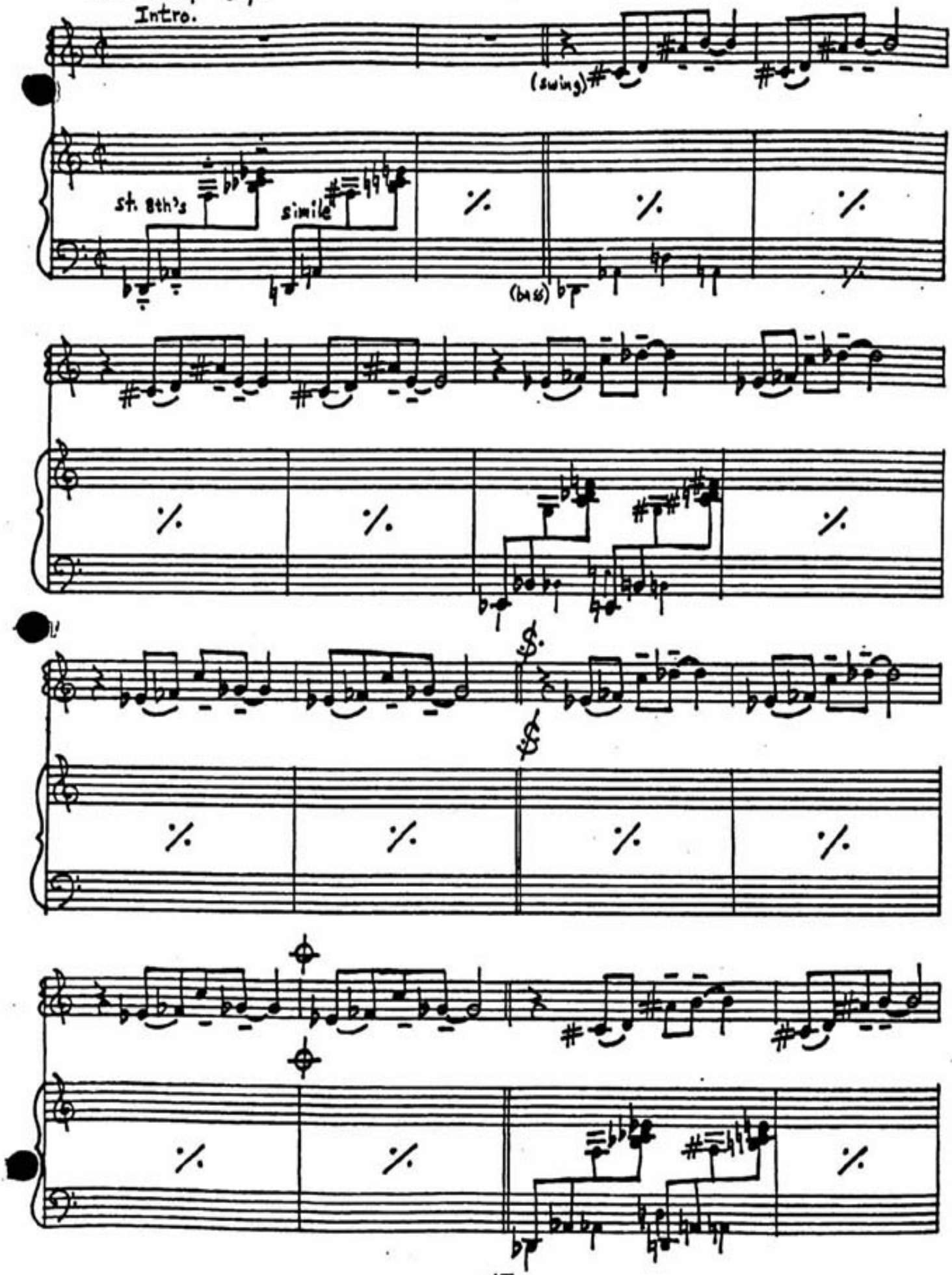

(12/8 fee
D.C. al c
(horn plays m
8va
dark tone
8va
15va
8va
8va
trem.
alternate voicing
(black key cluste

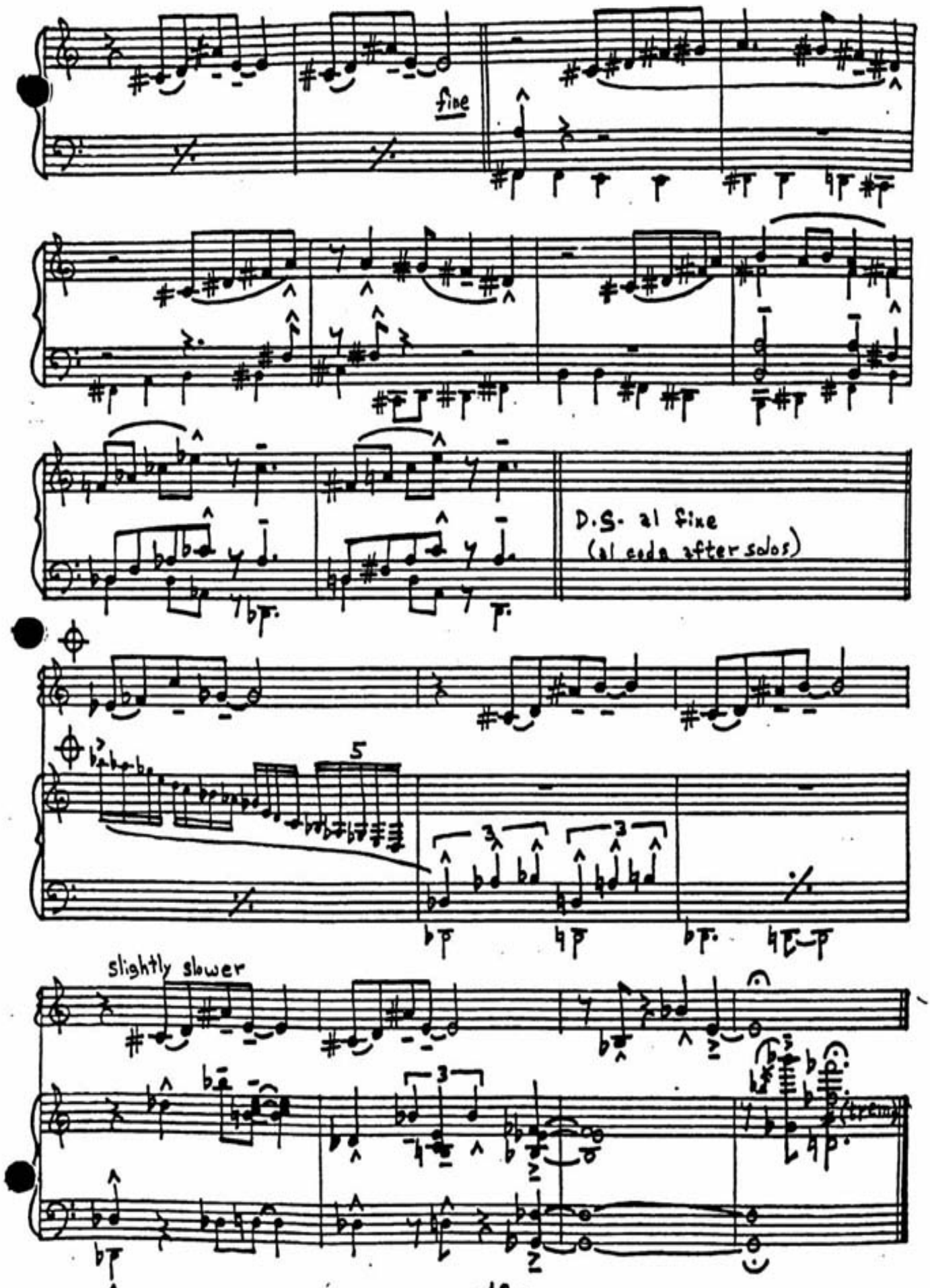

Medium Bop Tempo
Intro.
(melody on top)
(horn on bottom)
(pno. only)
(pno. only)
(pno. only)
fine
2nd x
D.S. al fine
(at coda after solos)
see 2 extra bars below
*alternate comp.
these two bars were later ommitted from the piece.

Epistrophy

Thelonious Monk

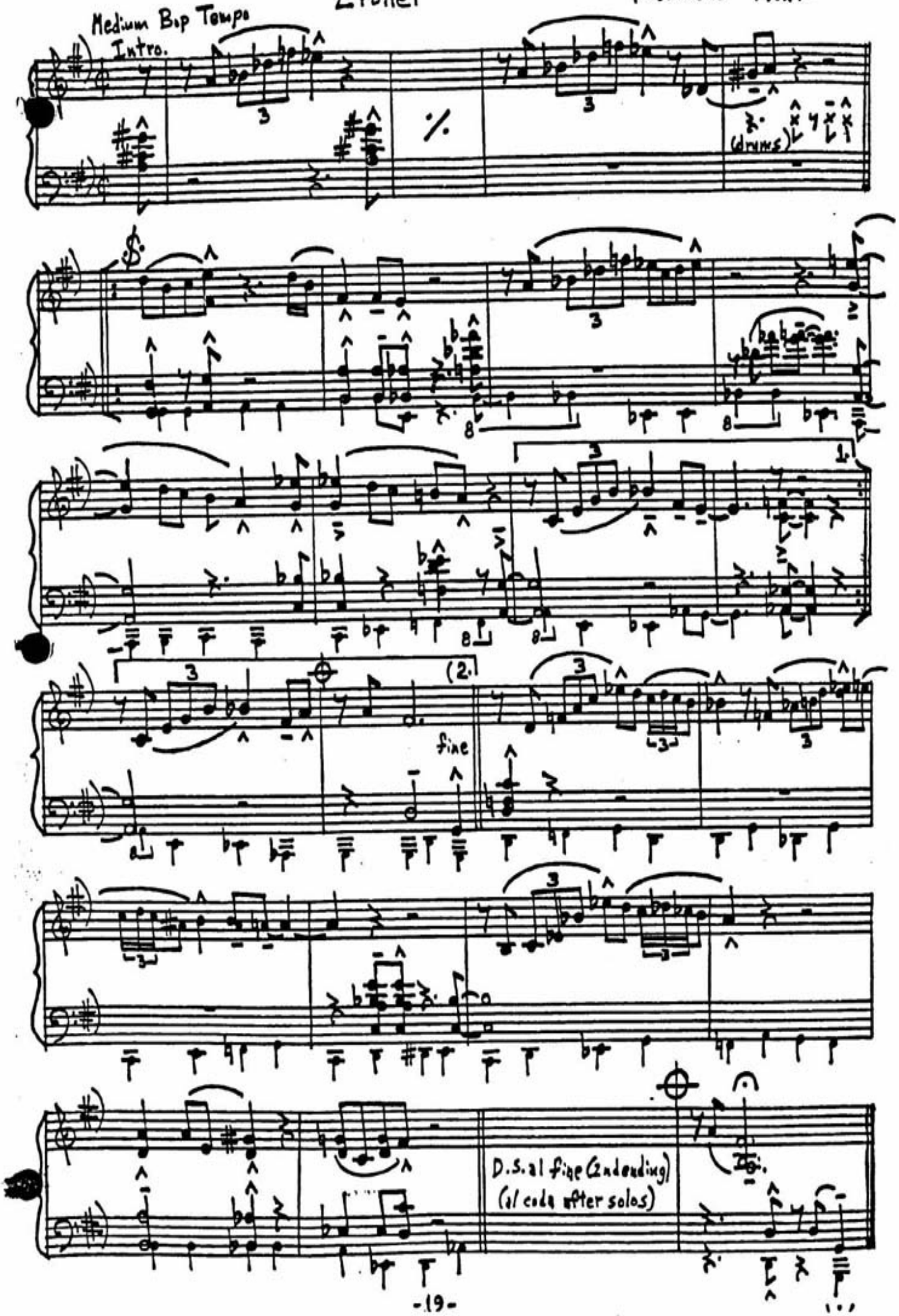
Medium Bop Tempo
Intro.




fine
D.S. al fine
(al coda after solos)
5
slightly slower

Eronel

Thelonious Monk

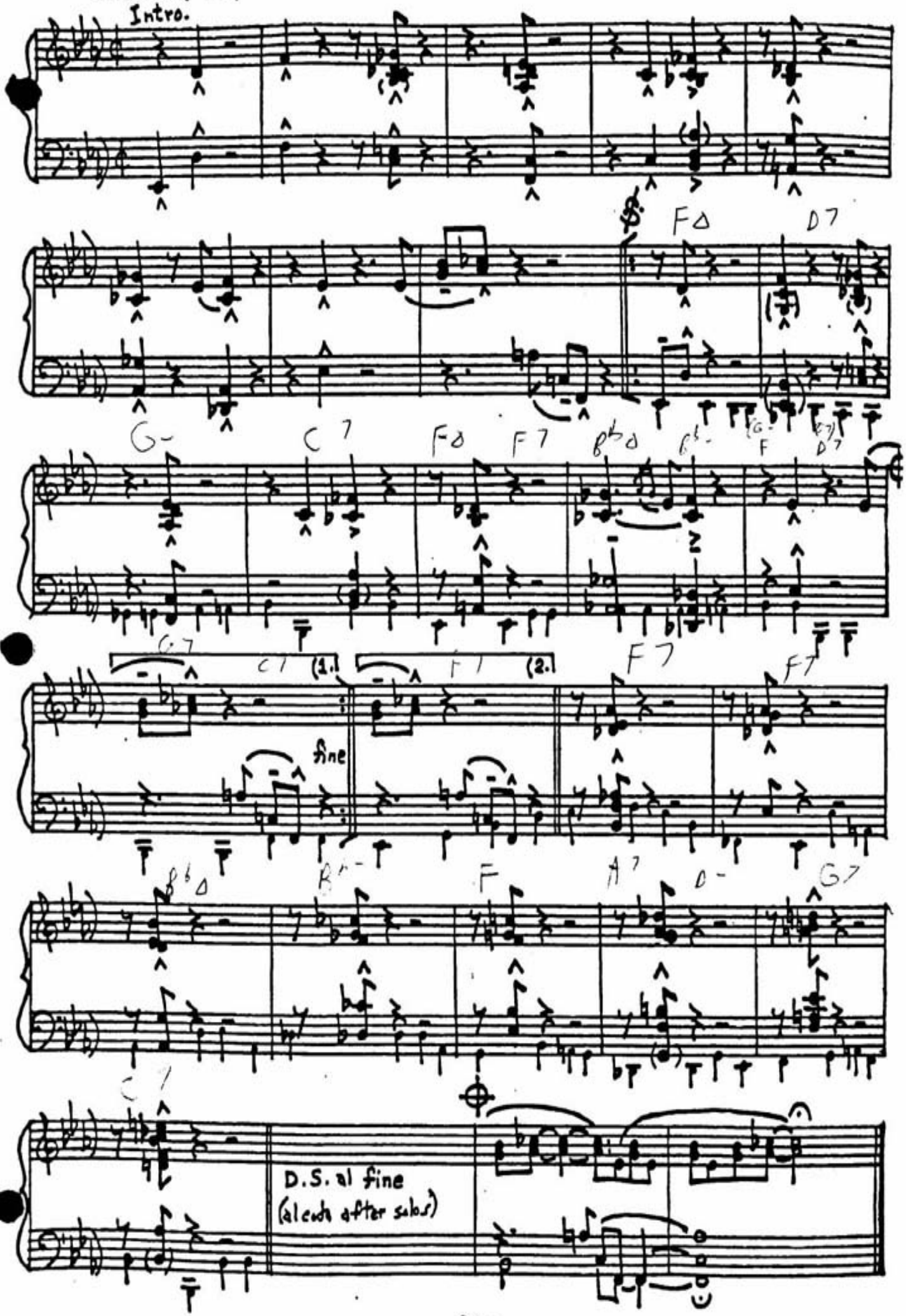


Evidence

Thelonious Monk

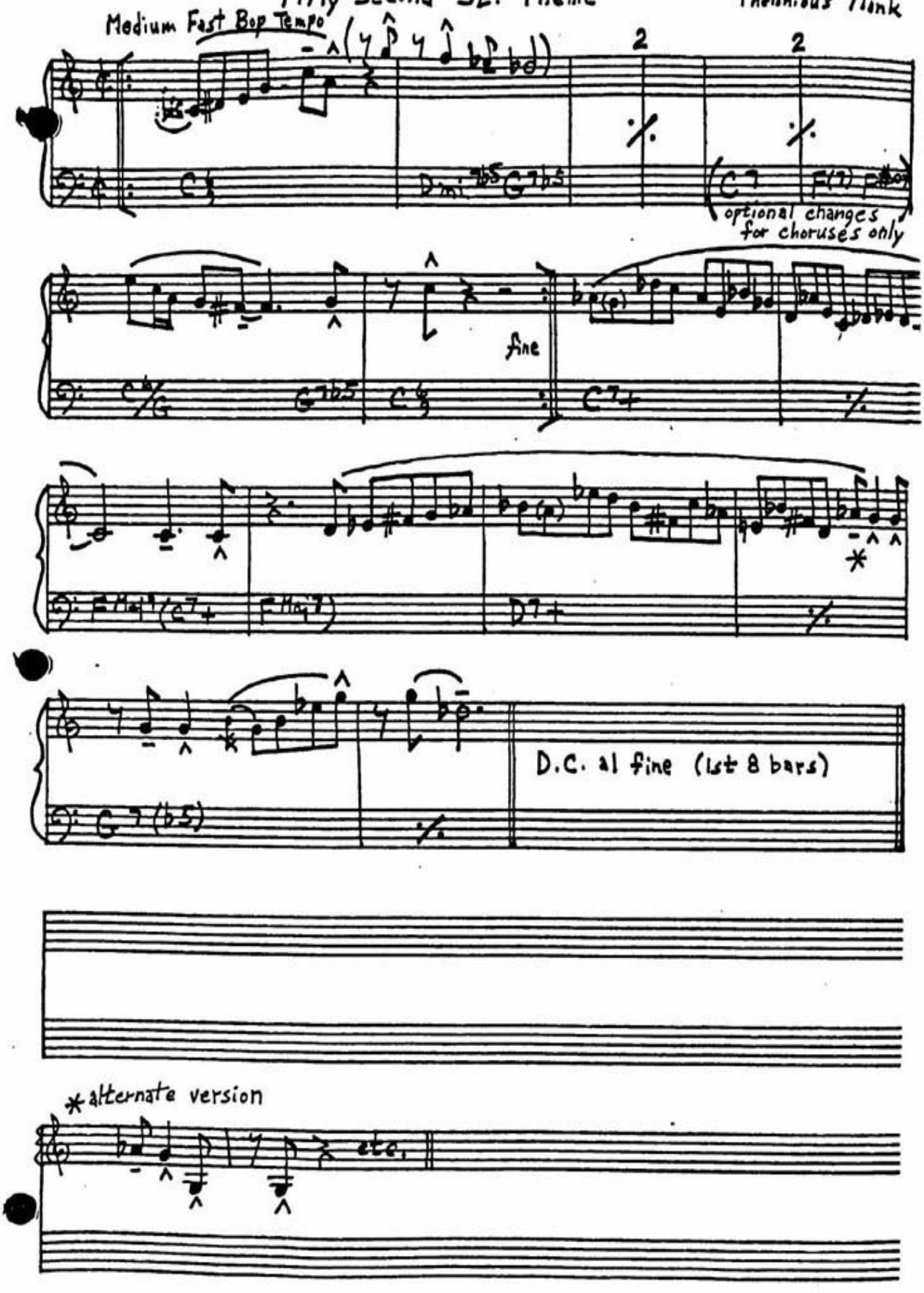
Medium Bop Tempo

Intro.



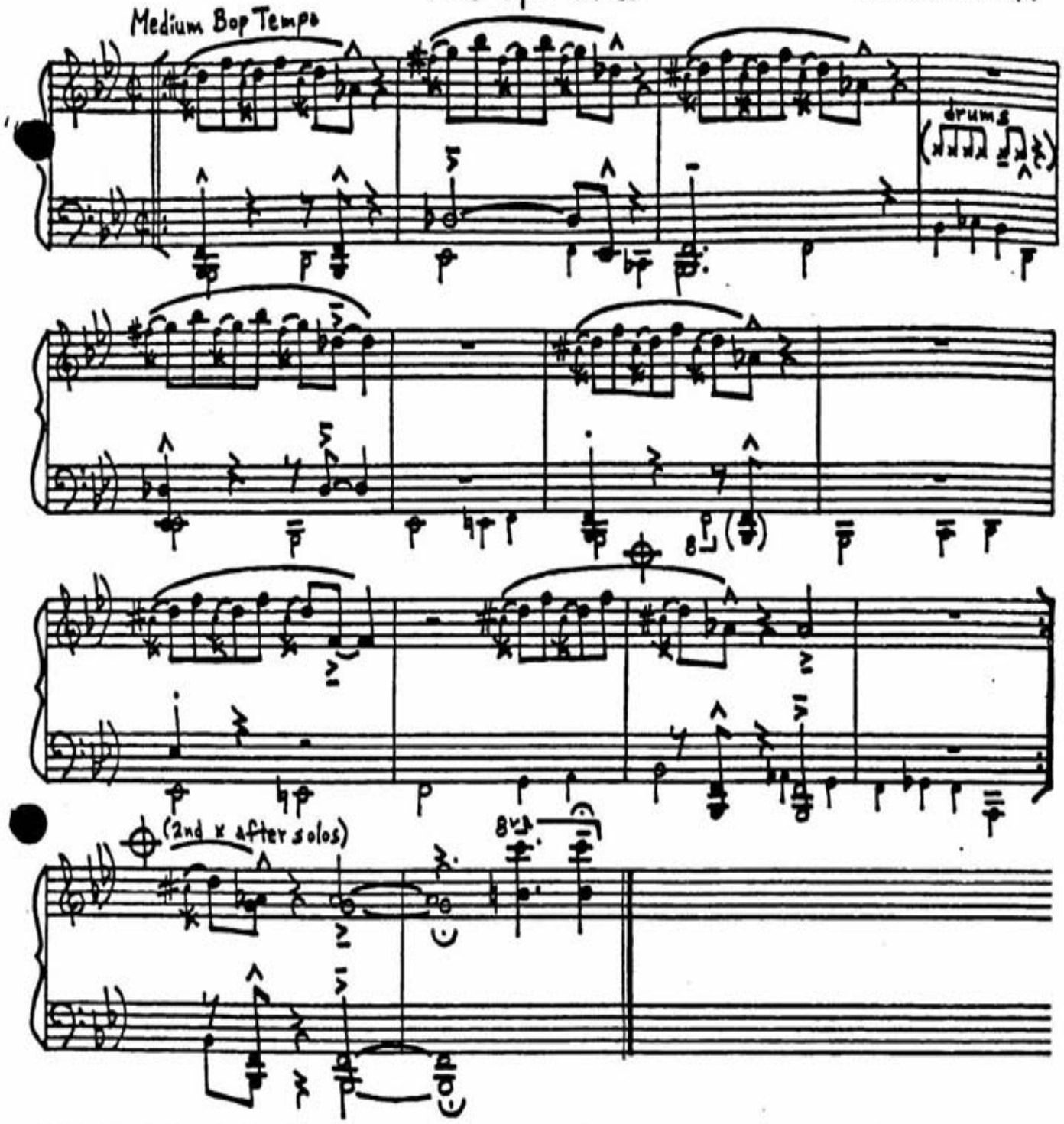
Fifty-Second St. Theme

Thelonious Monk



Five Spot Blues

Thelonious Monk

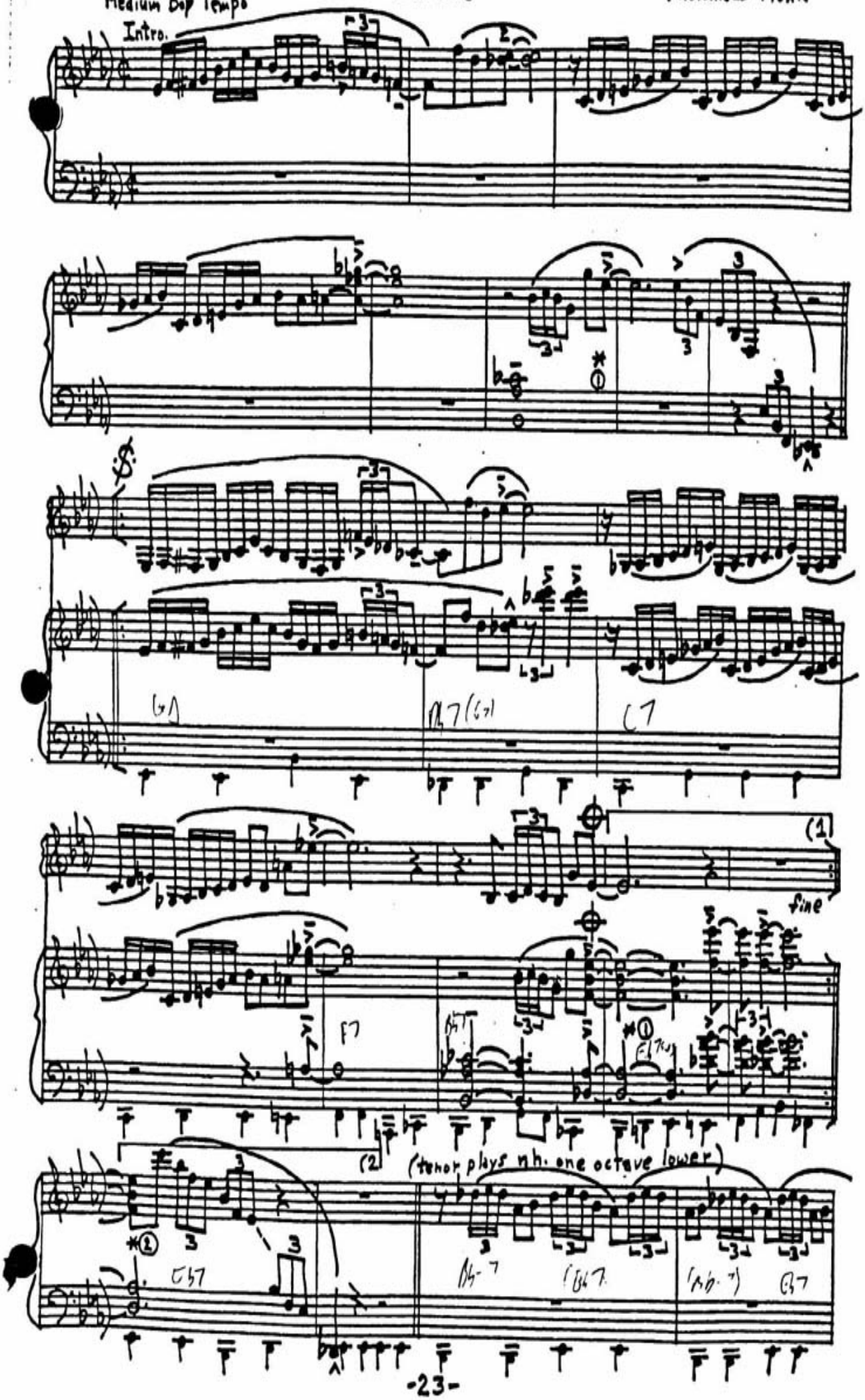


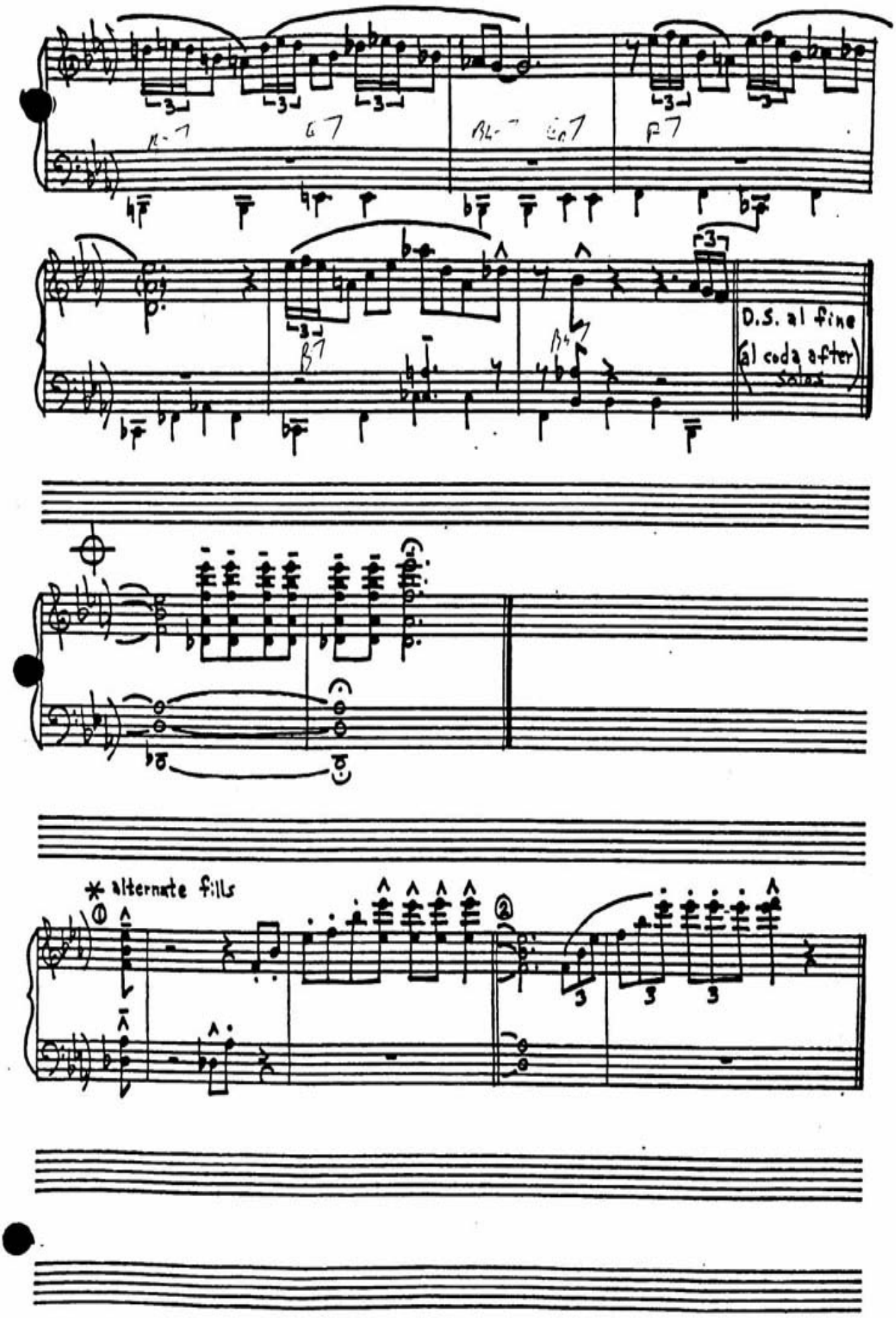
Four In One

Thelonious Monk

Medium Bop Tempo

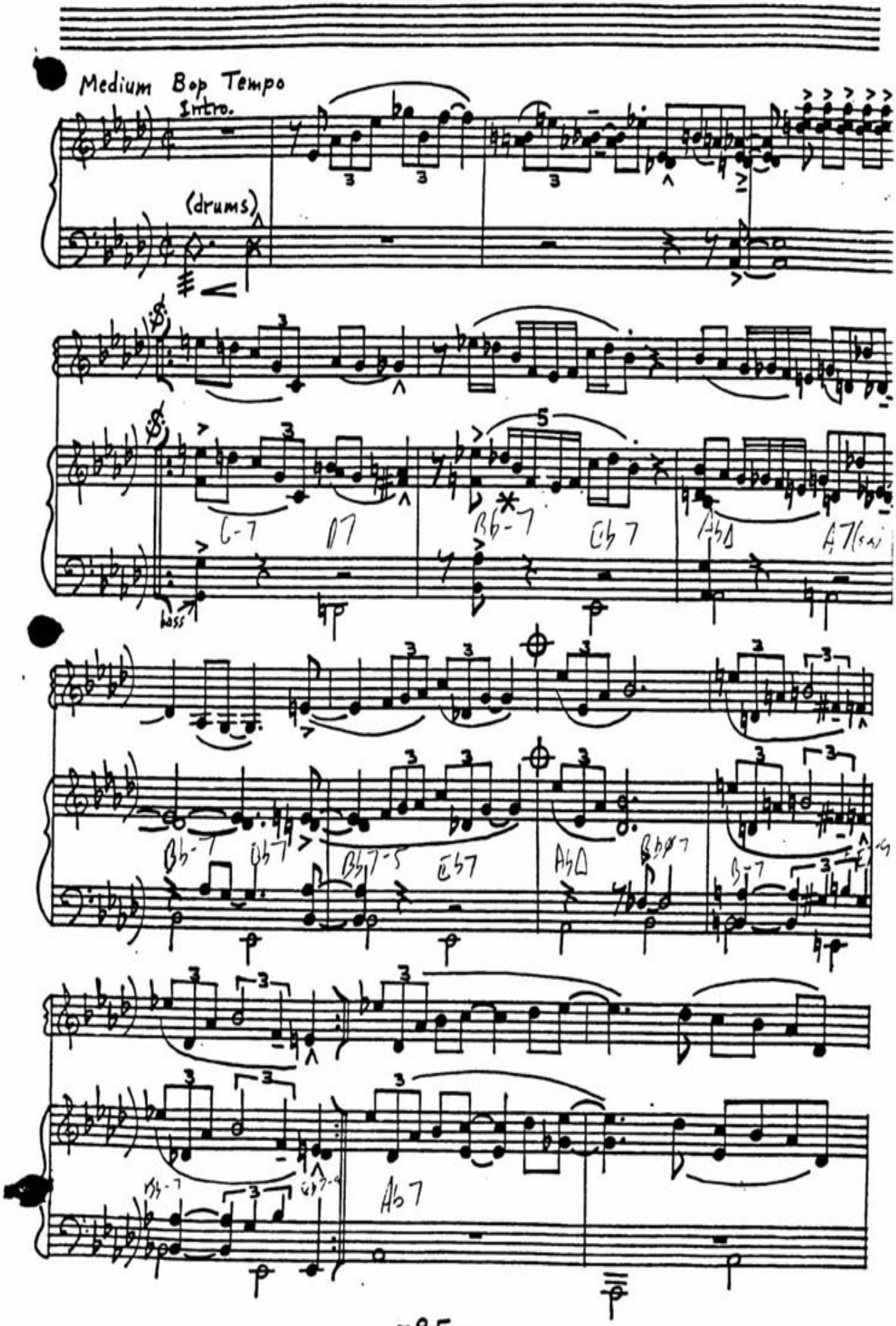
Intro.

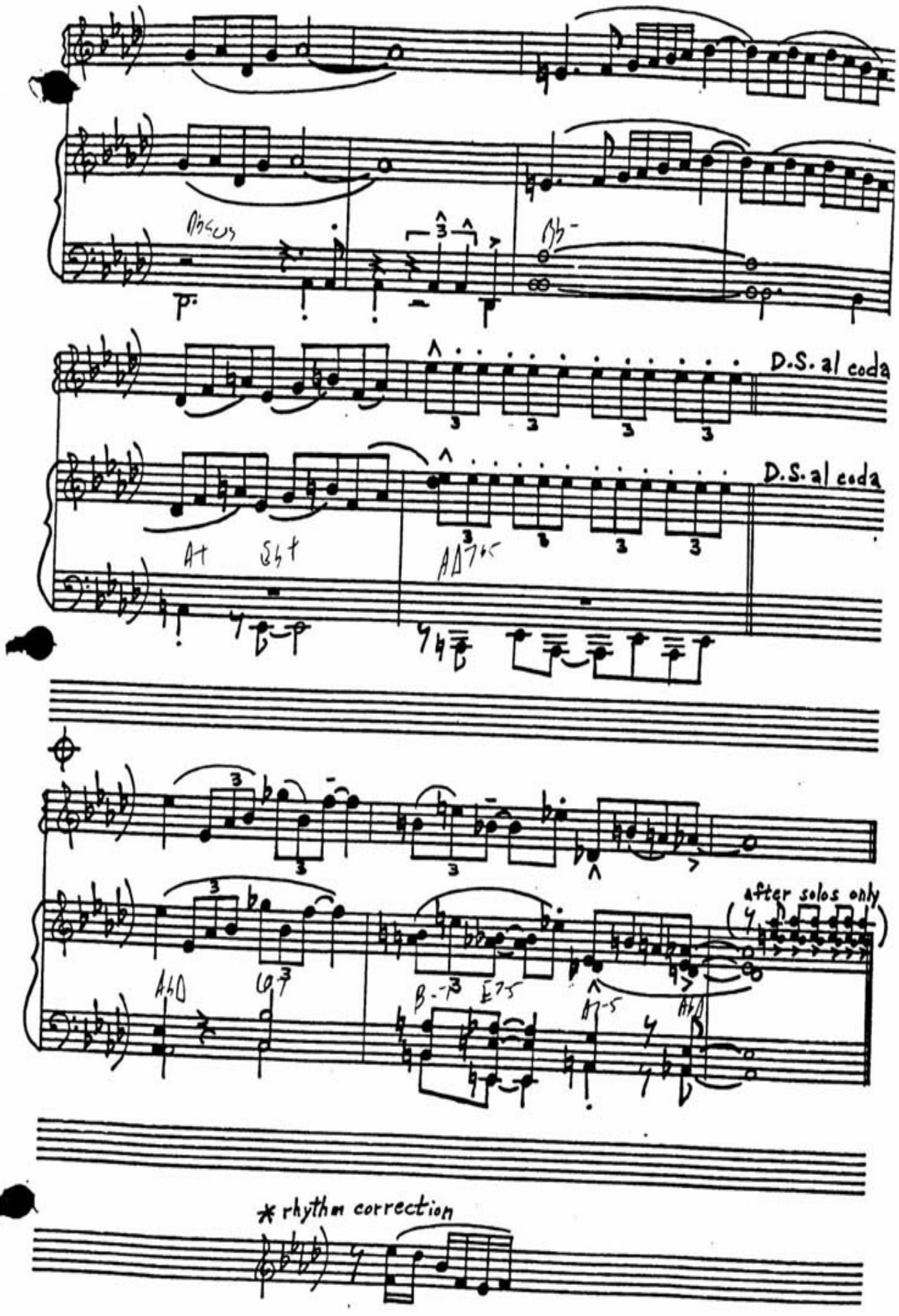



D.S. al fine
(al coda after solos)
* alternate fills

Gallop's Gallop

Thelonious Monk



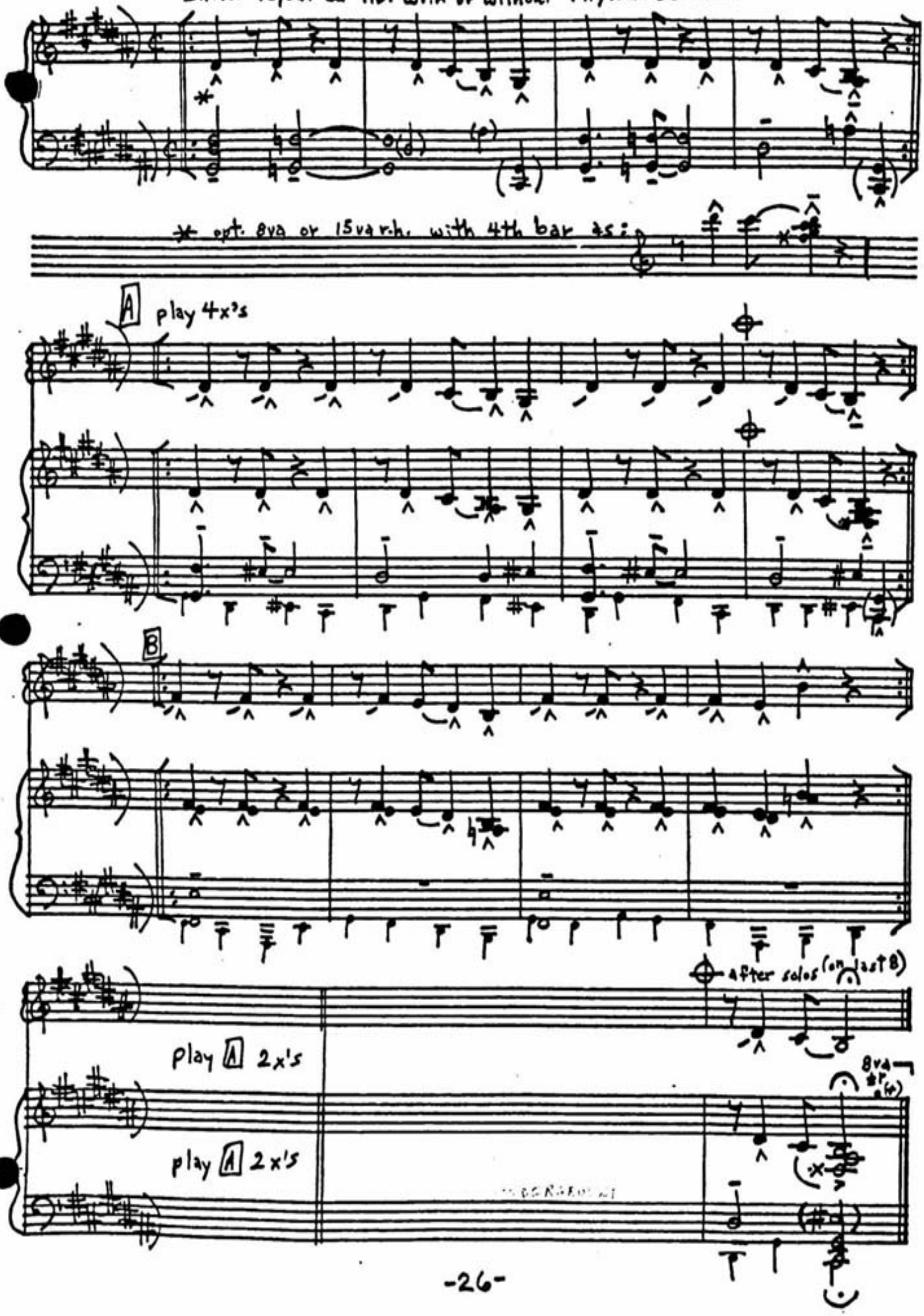

D.S. al coda
D.S. al coda
after solos only
* rhythm correction

Green Chimneys

Thelonious Monk

Medium Bop Tempo

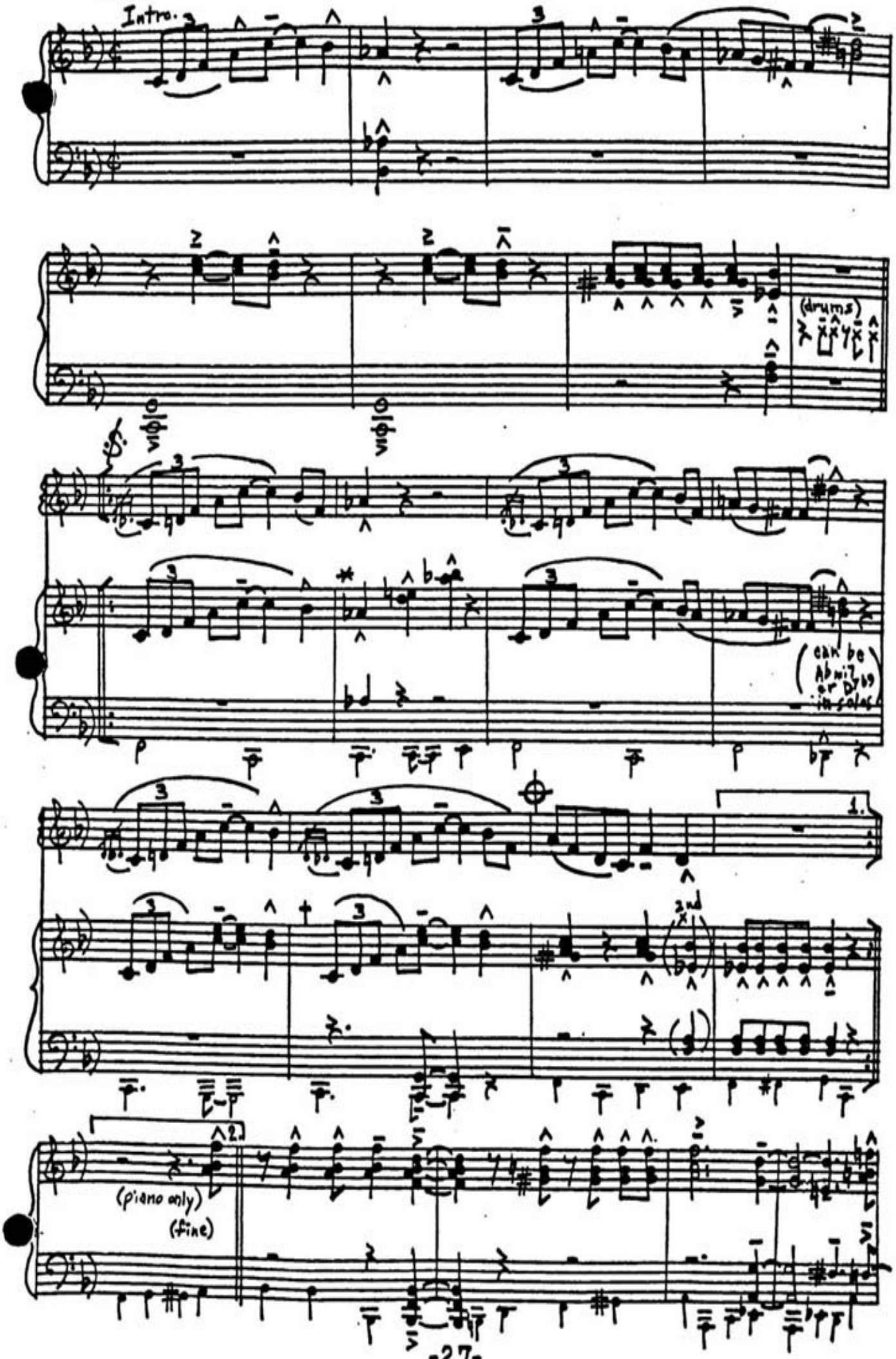
Intro. repeat ad lib. with or without rhythm section.

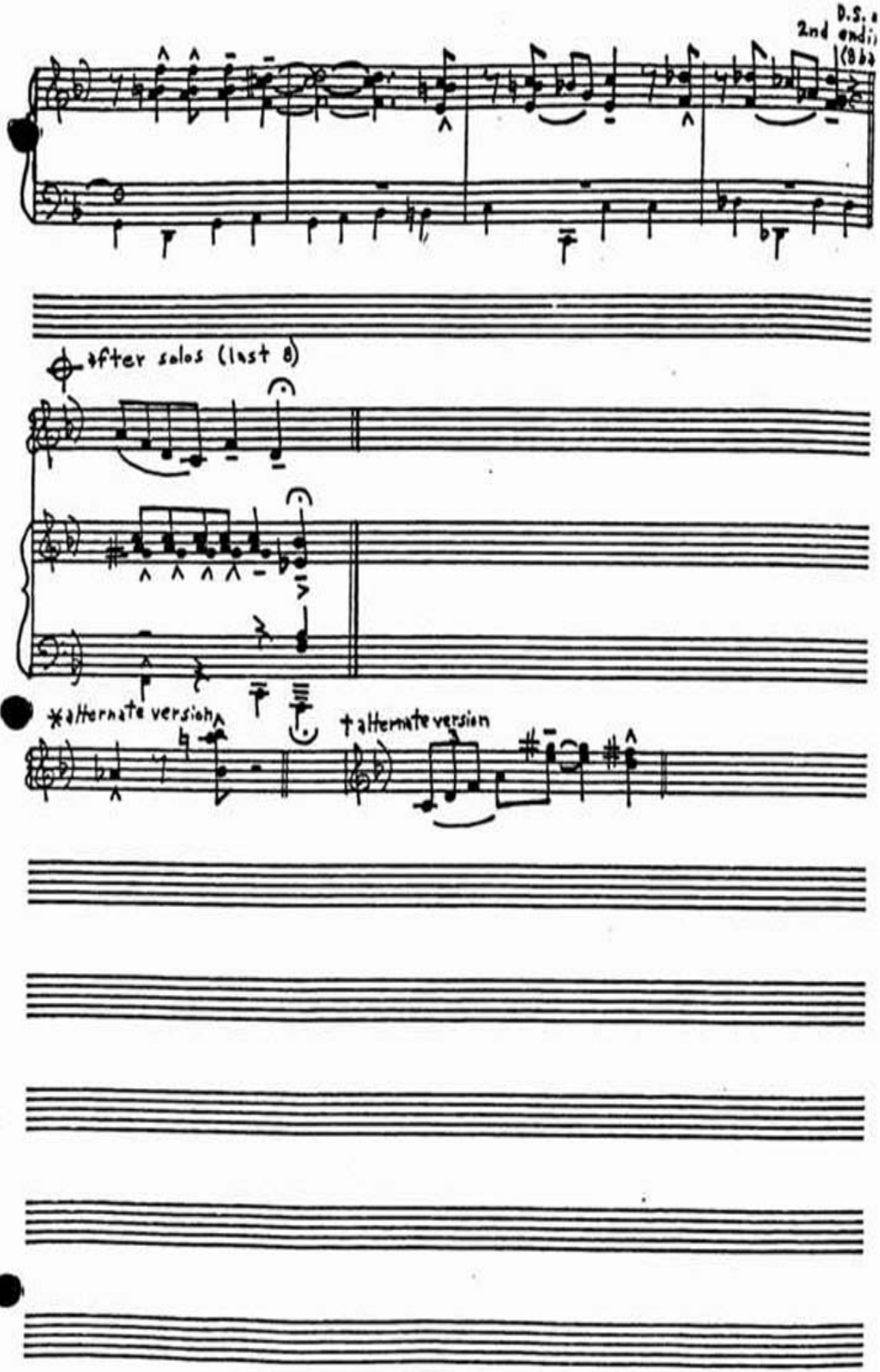


Medium Bop Tempo

Hackensack

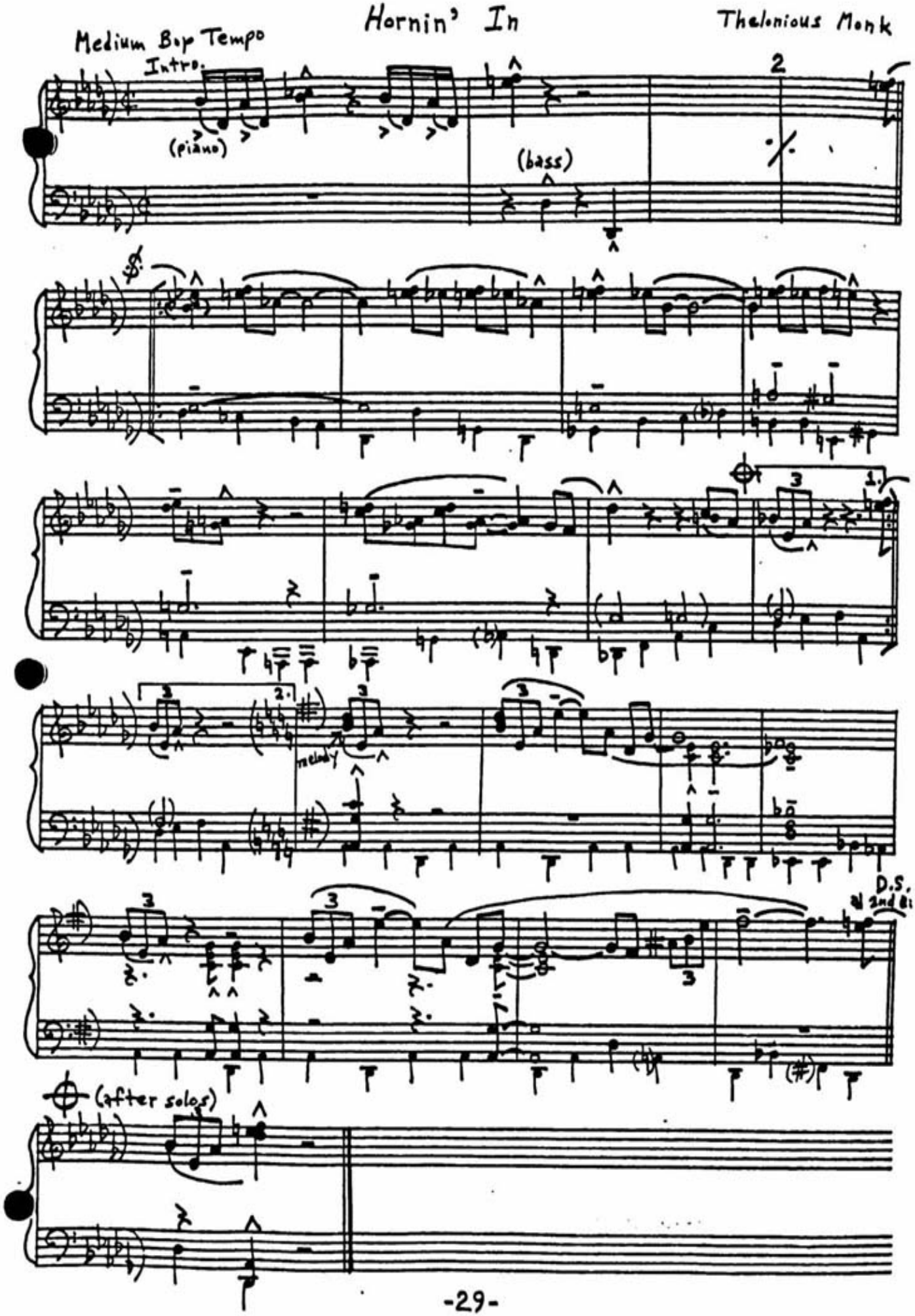
Thelonious Monk

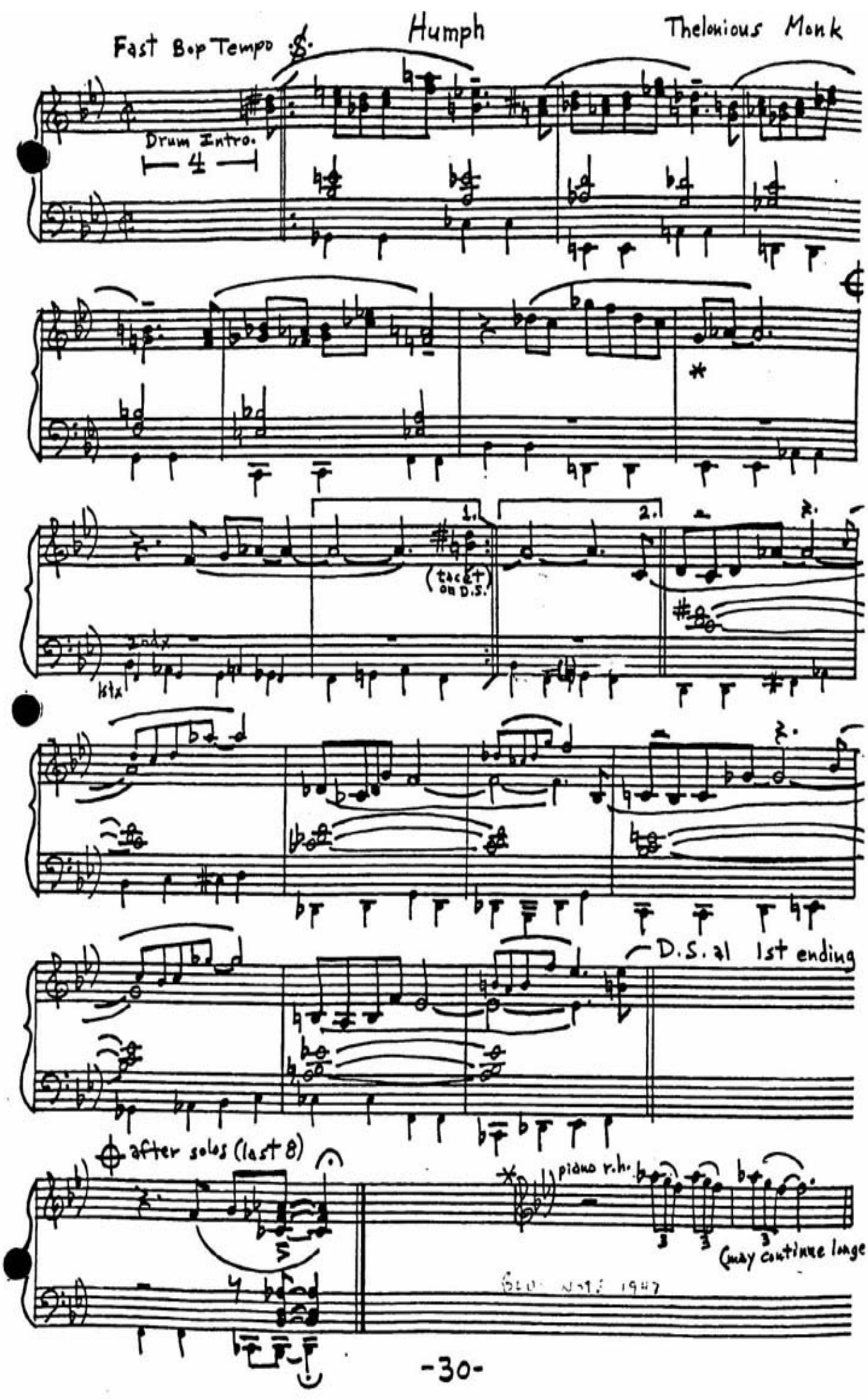



D.S. a
2nd end
after solos (last 8)
*alternate version
†alternate version

Hornin' In

Thelonious Monk



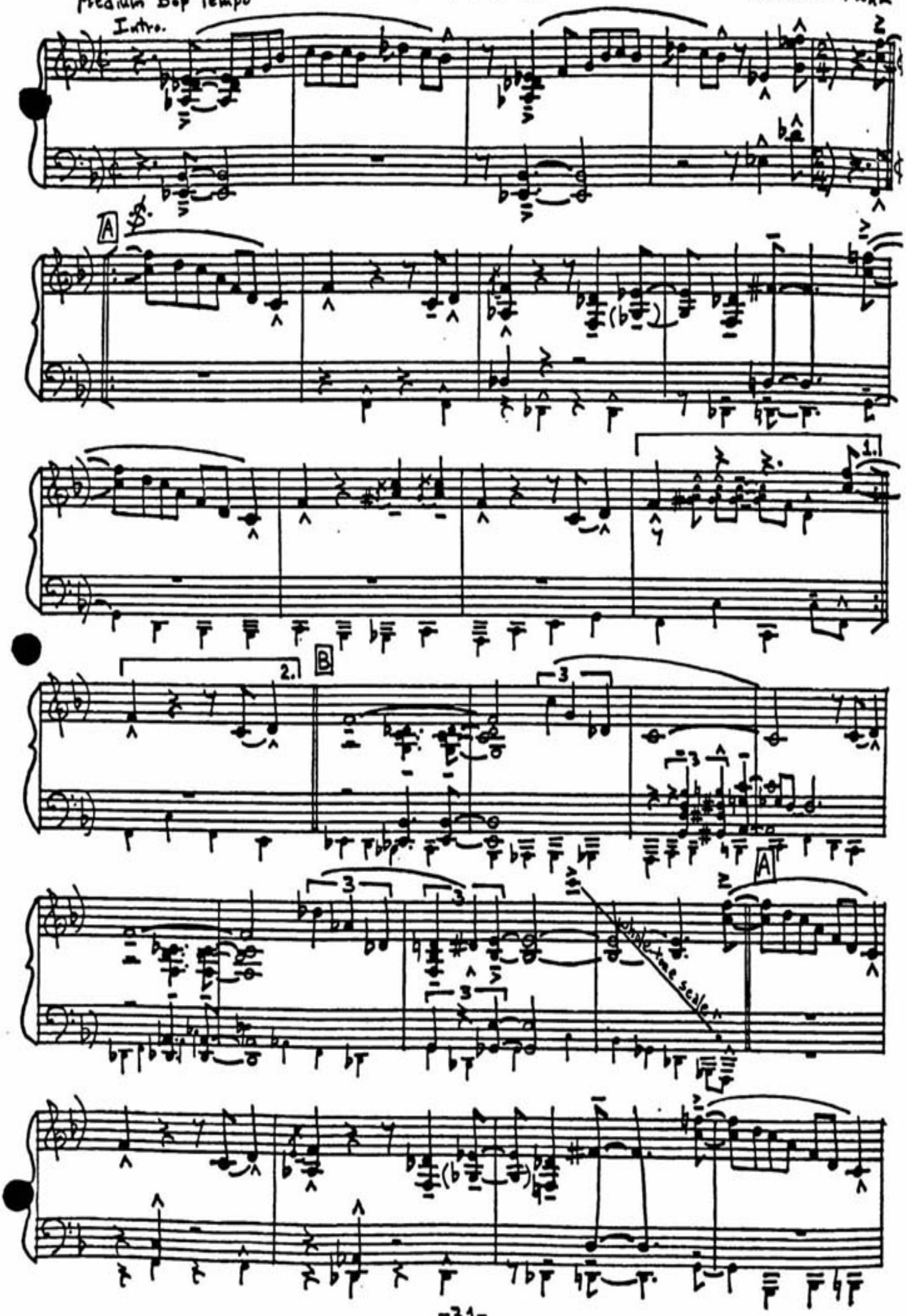

Fast Bop Tempo
Humph
Thelonious Monk
Drum Intro.
4
1.
2.
(tacet on D.S.)
D.S. al 1st ending
after solos (last 8)
piano r.h.
(may continue long)

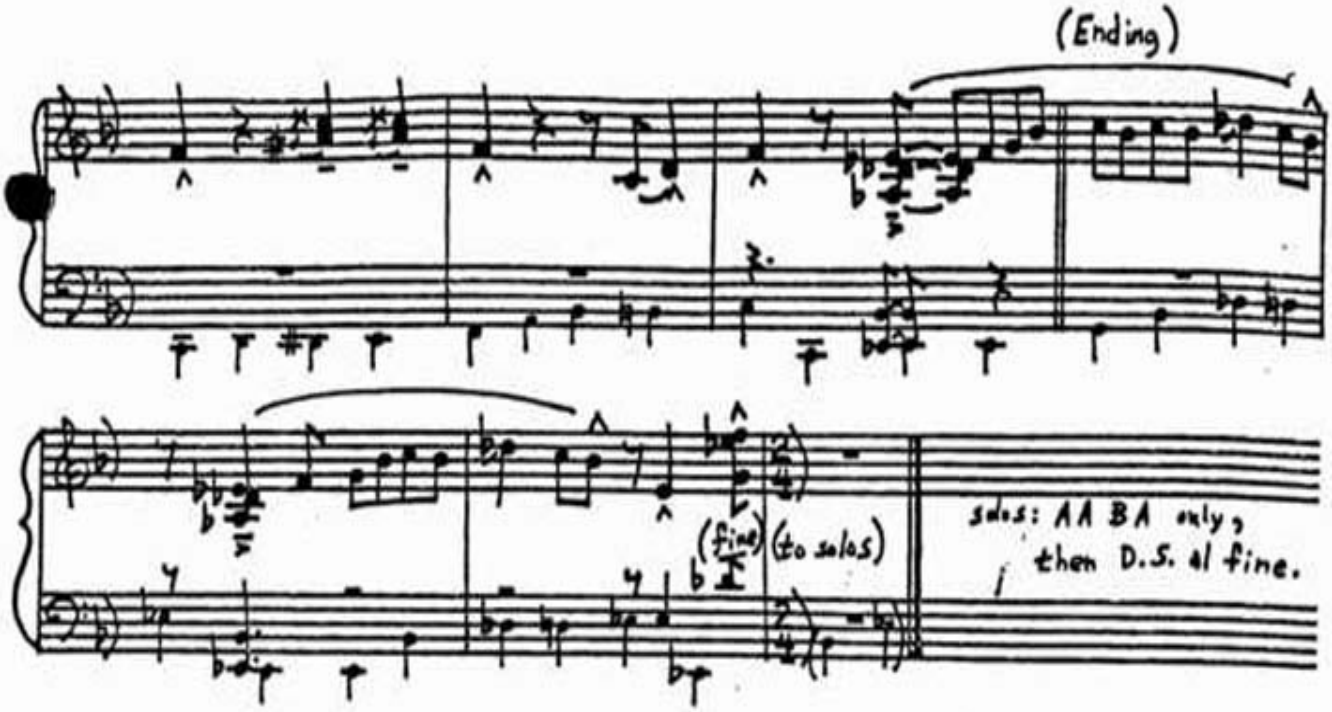
I Mean You

Medium Bop Tempo

Intro.

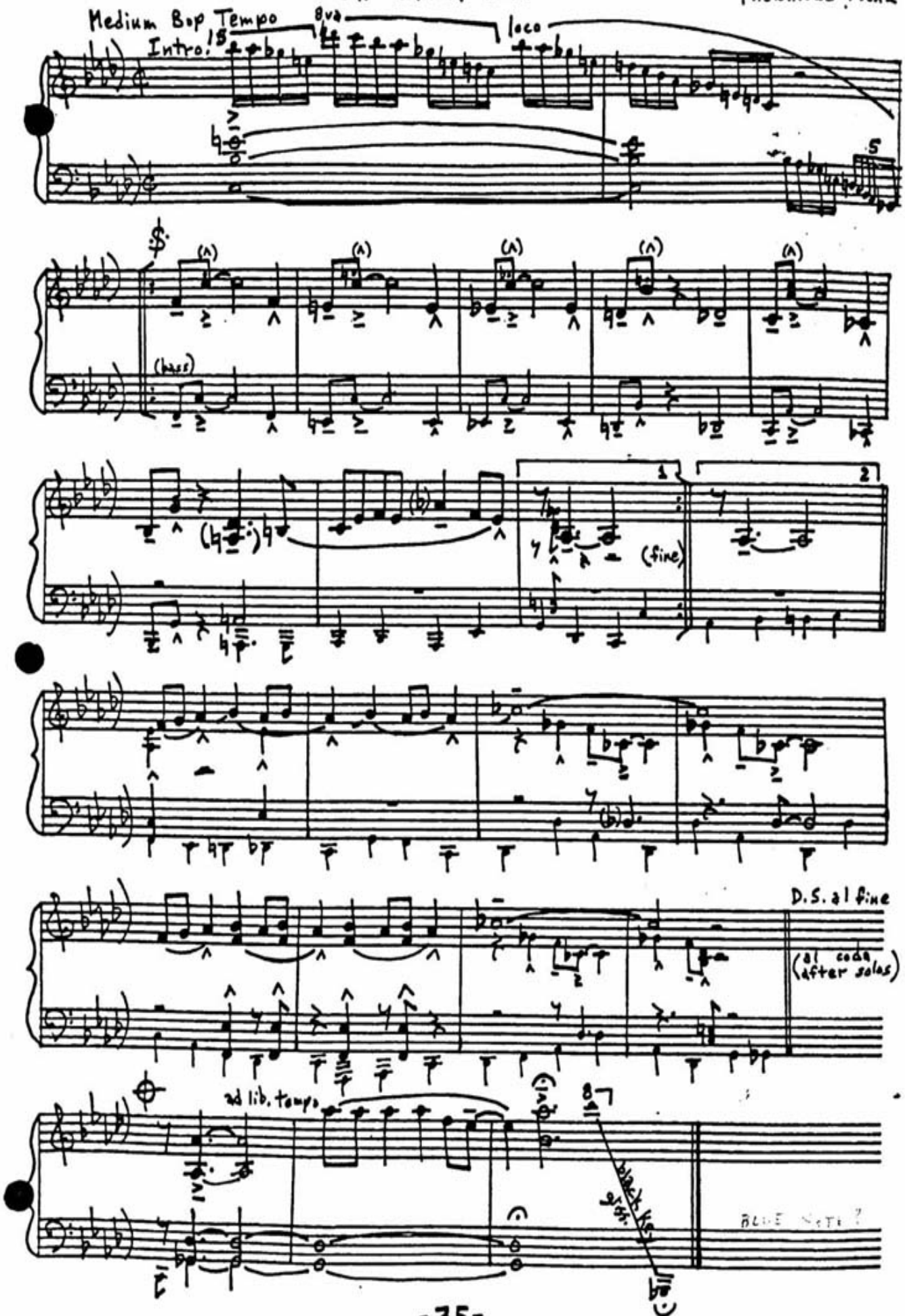
Thelonious Monk

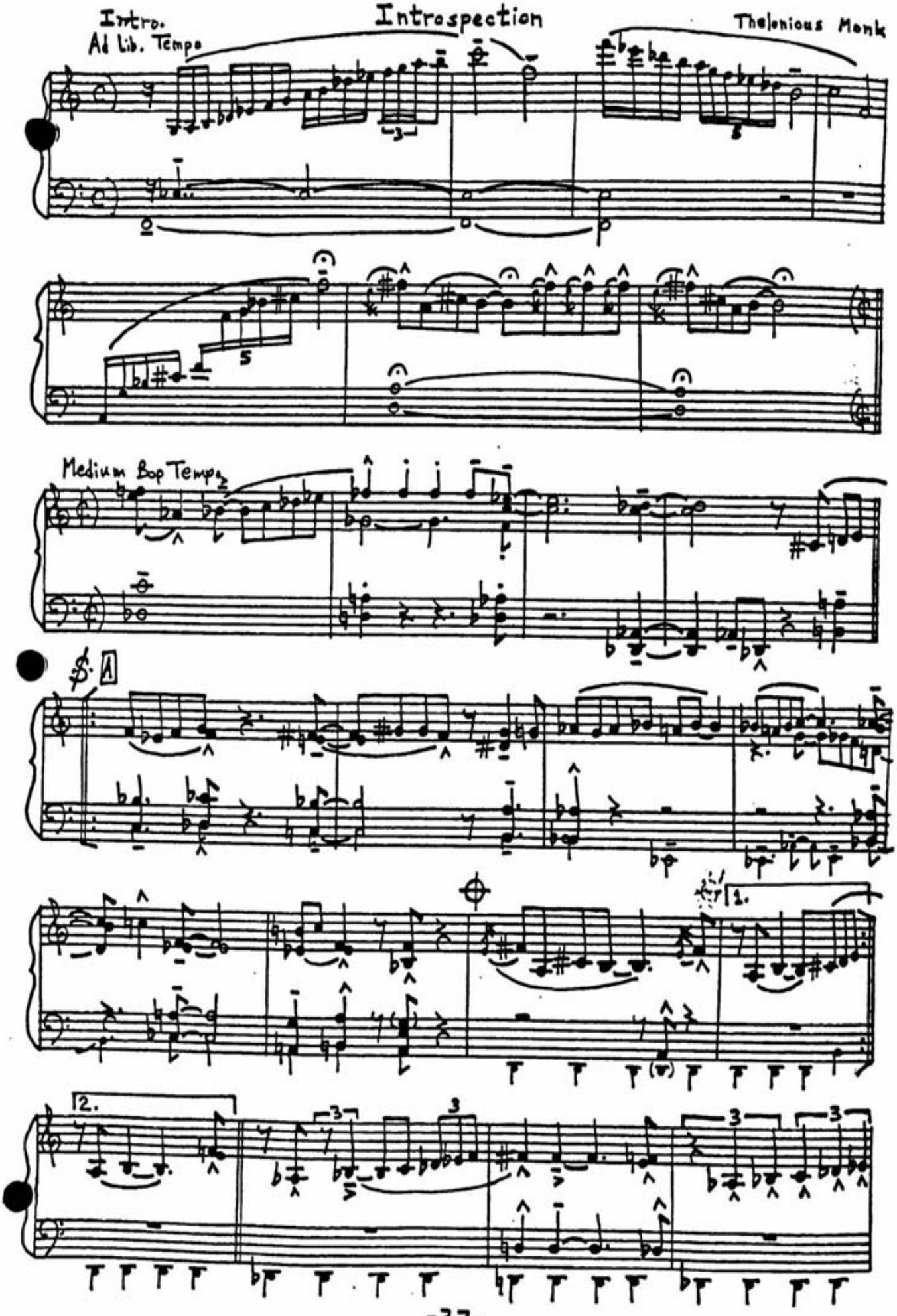


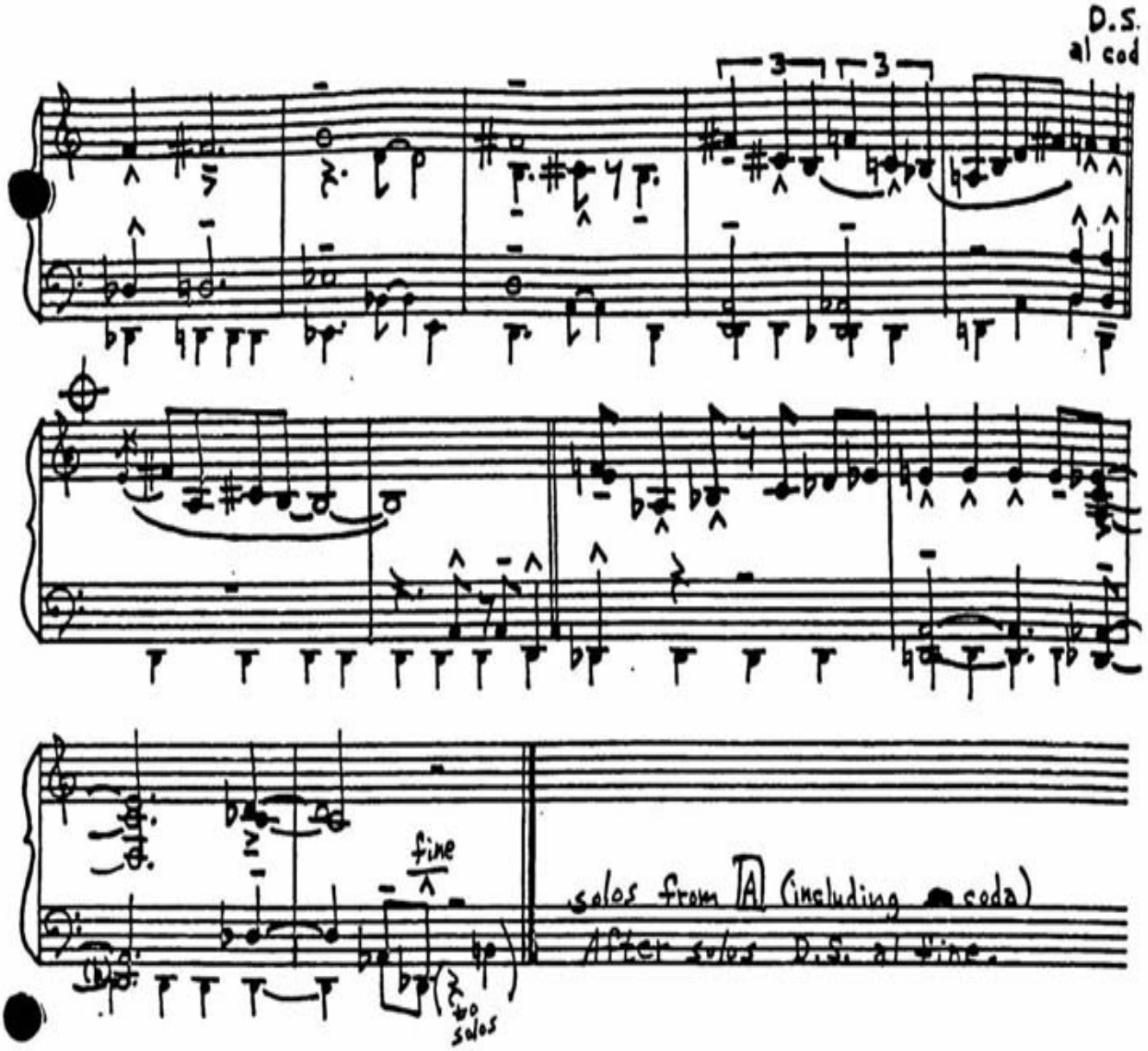

(Ending)
(fine)
(to solos)
solos: AA BA only,
then D.S. al fine.

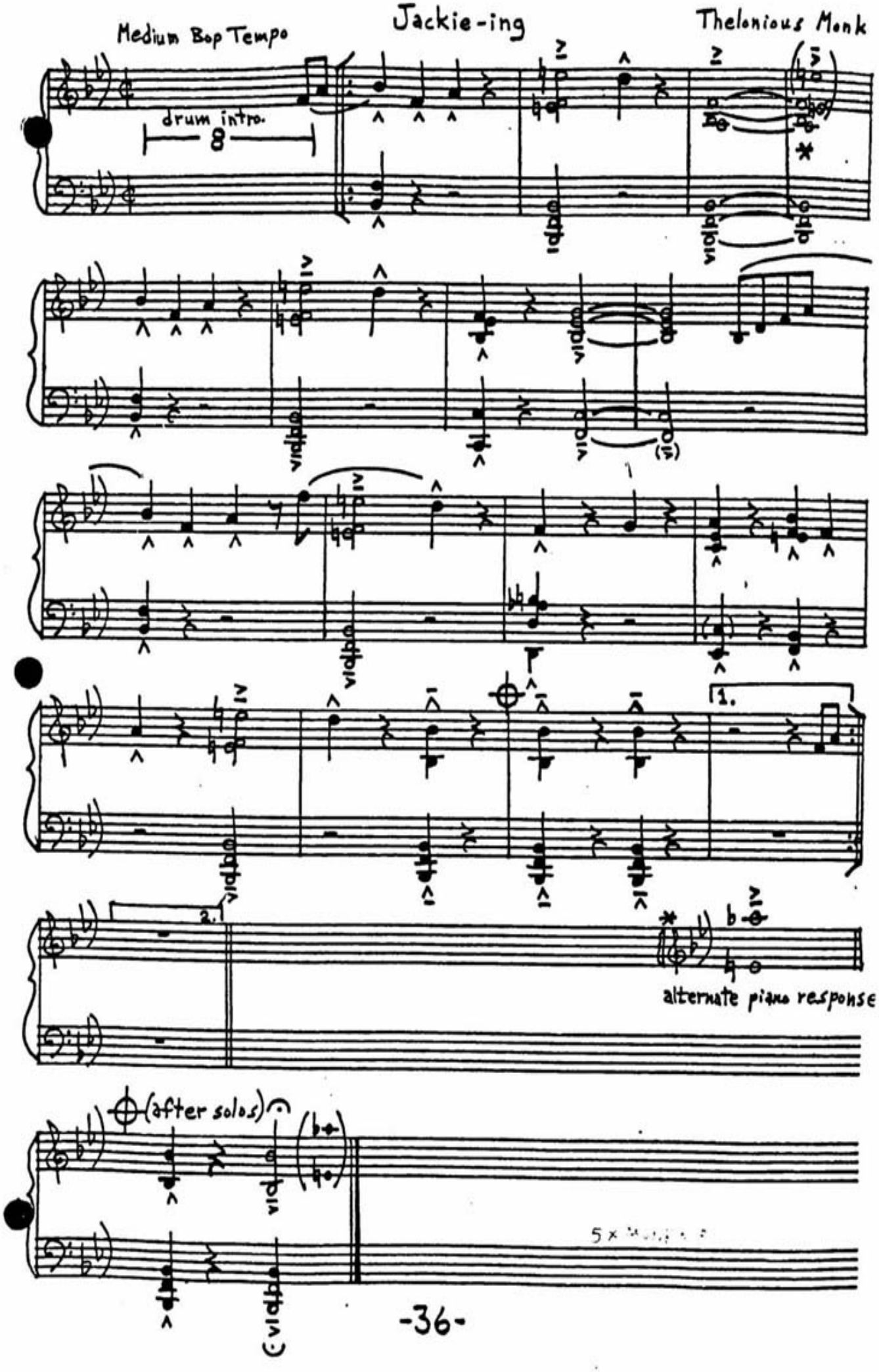
In Walked Bud

Thelonious Monk



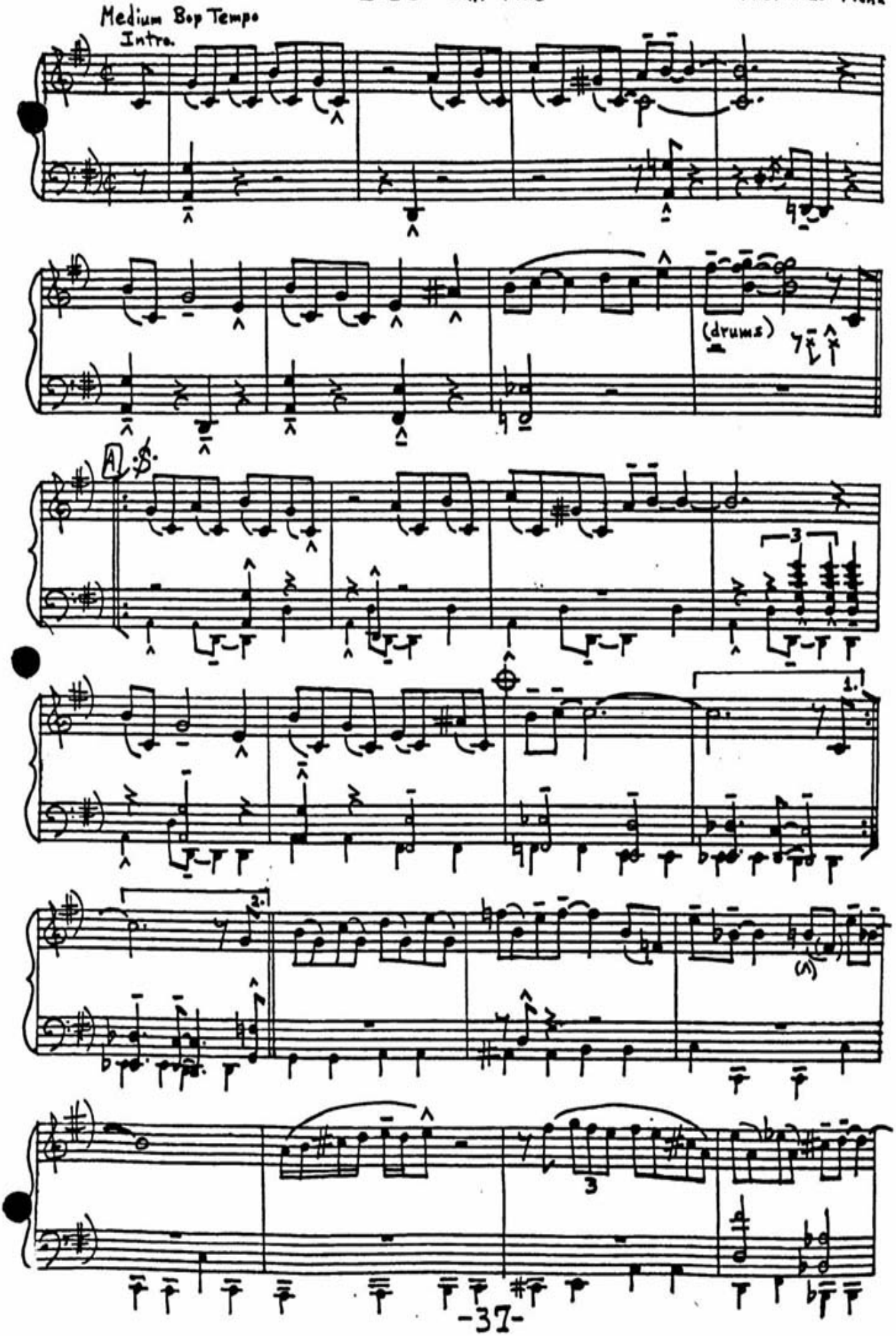

Intro.
Ad Lib. Tempo
Introspection
Thelonious Monk
Medium Bop Tempo
D.S. al
1.
2.

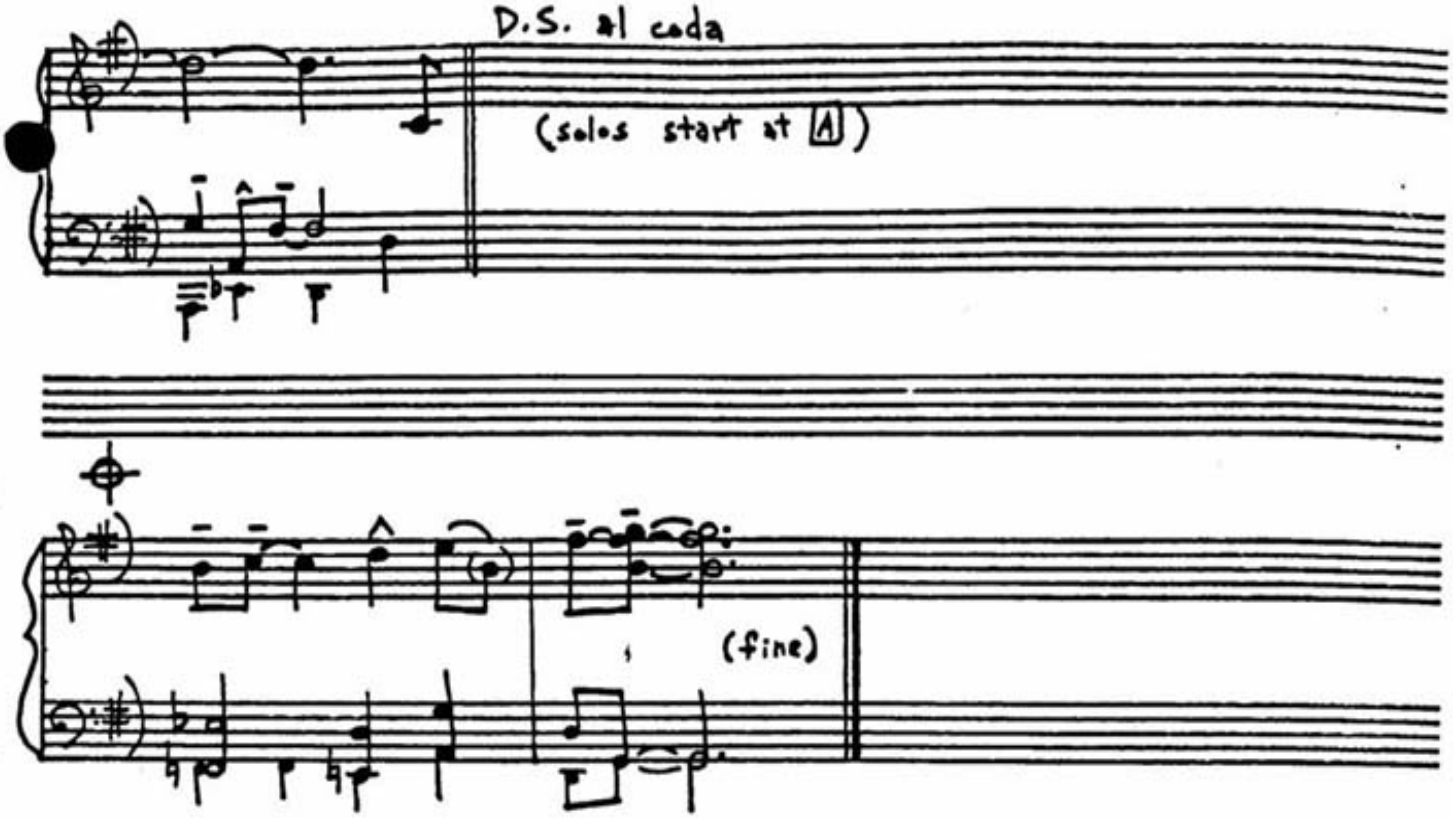

D.S.
al coda
3
3
fine
solos from A (including coda)
After solos D.S. al fine.
to solos


Jackie-ing
Thelonious Monk
Medium Bop Tempo
drum intro.
8
1.
2.
alternate piano response
(after solos)

Let's Call This

Thelonious Monk



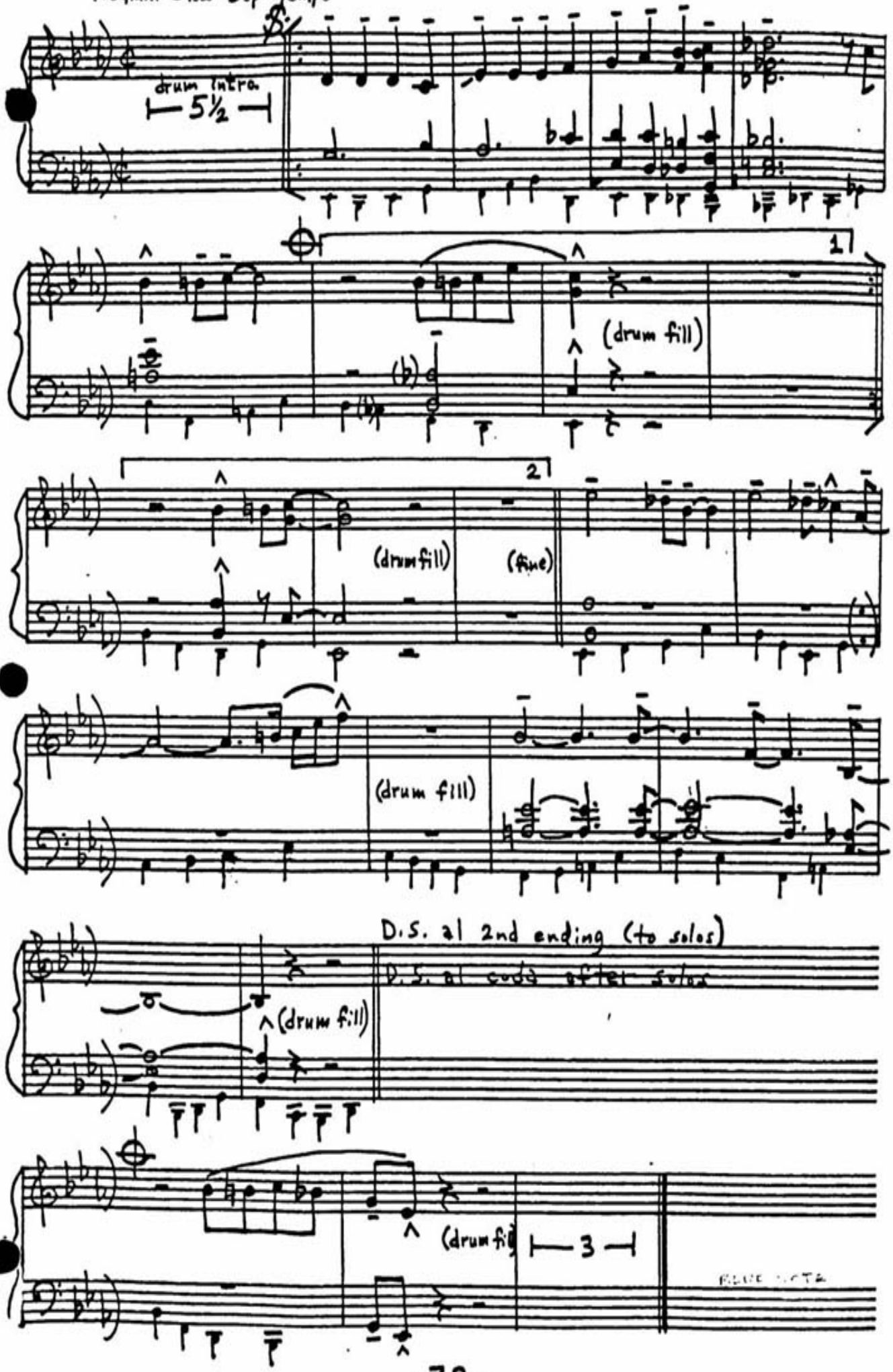


BLACK HAWK

Let's Cool One

Thelonious Mon.

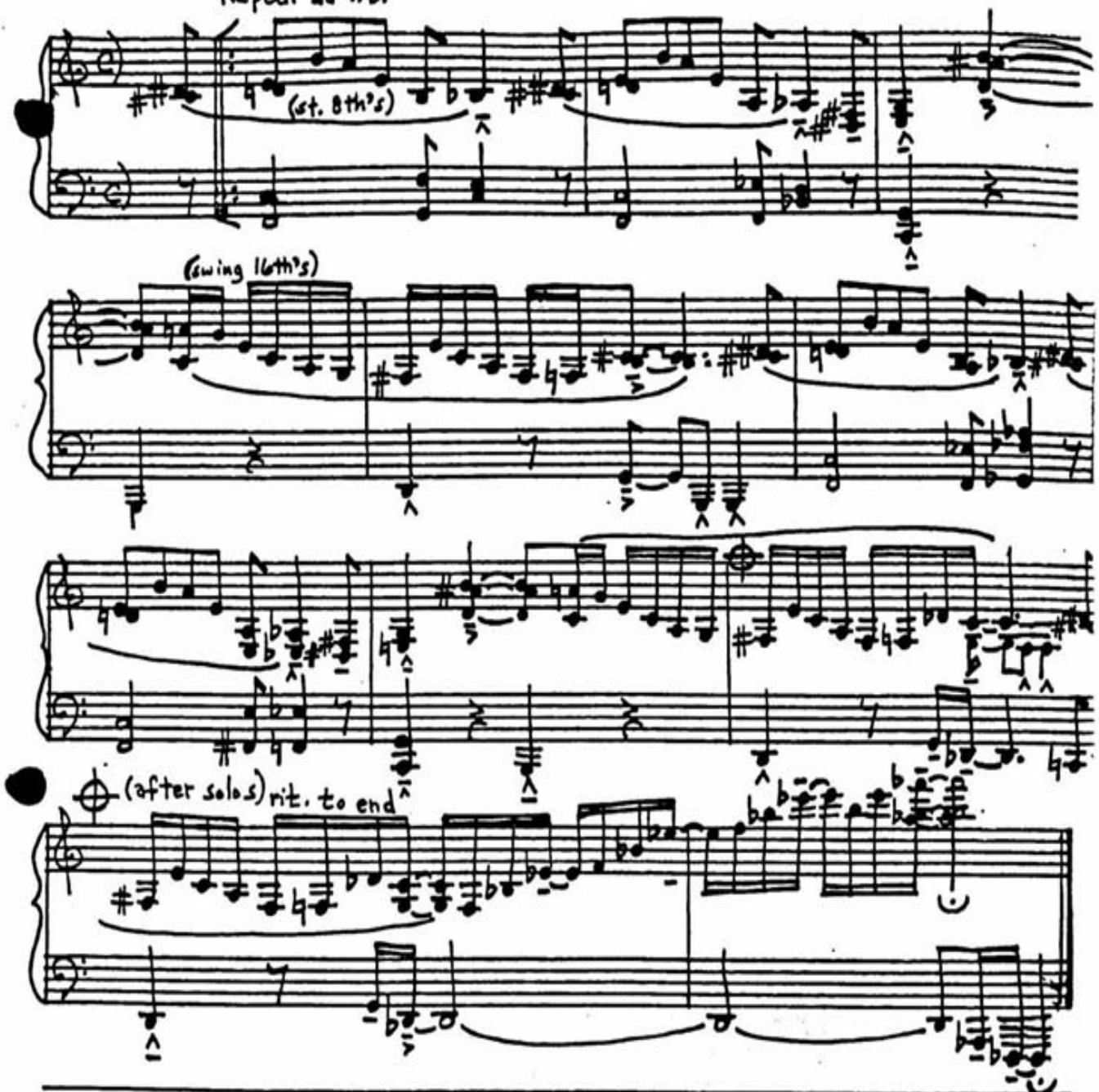
Medium Slow Bop Tempo



Medium Ballad Tempo
Repeat ad lib.

Light Blue

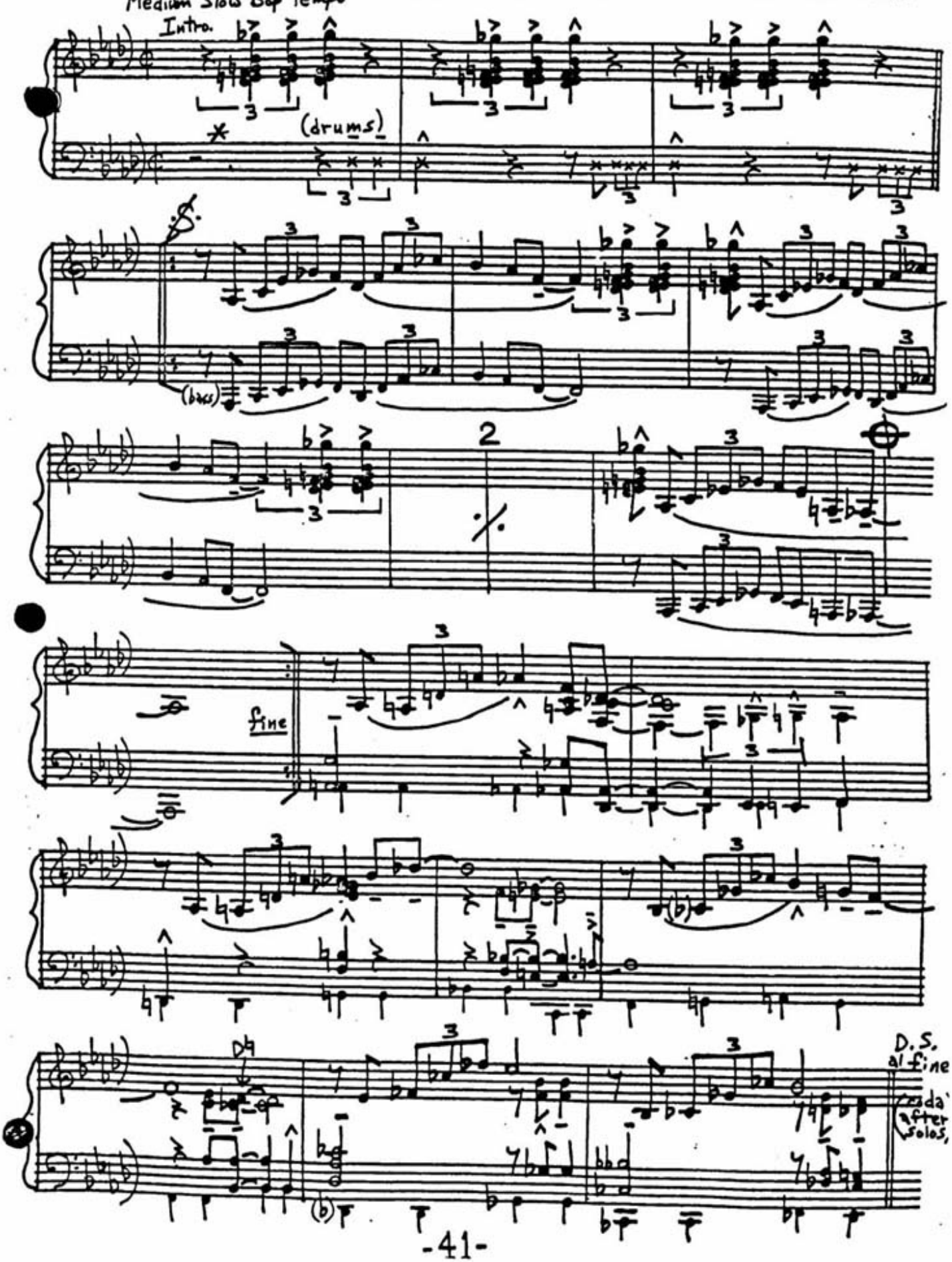
Thelonious Monk

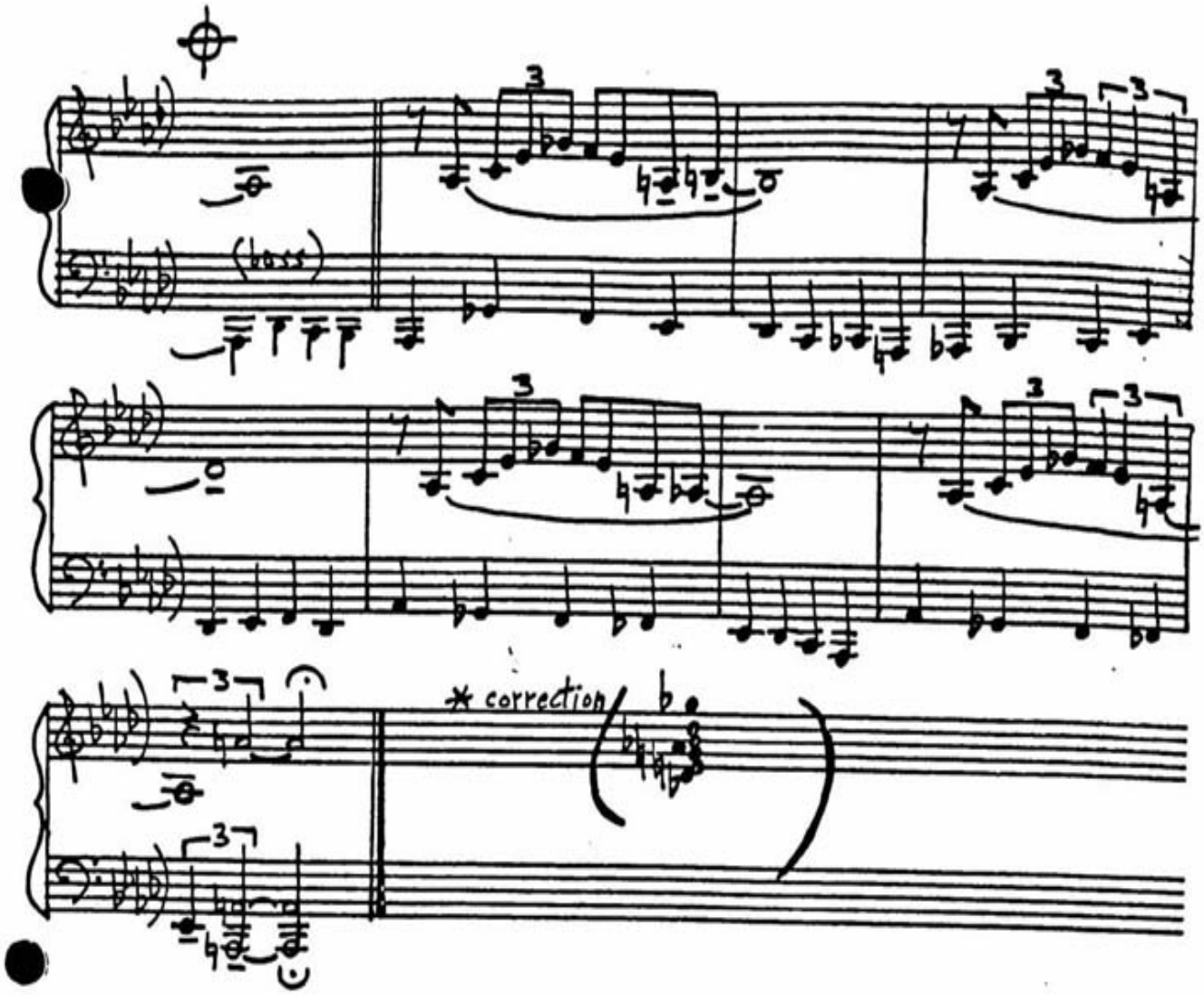


Little Rootie Tootie

Thelonious Monk

Medium Slow Bop Tempo

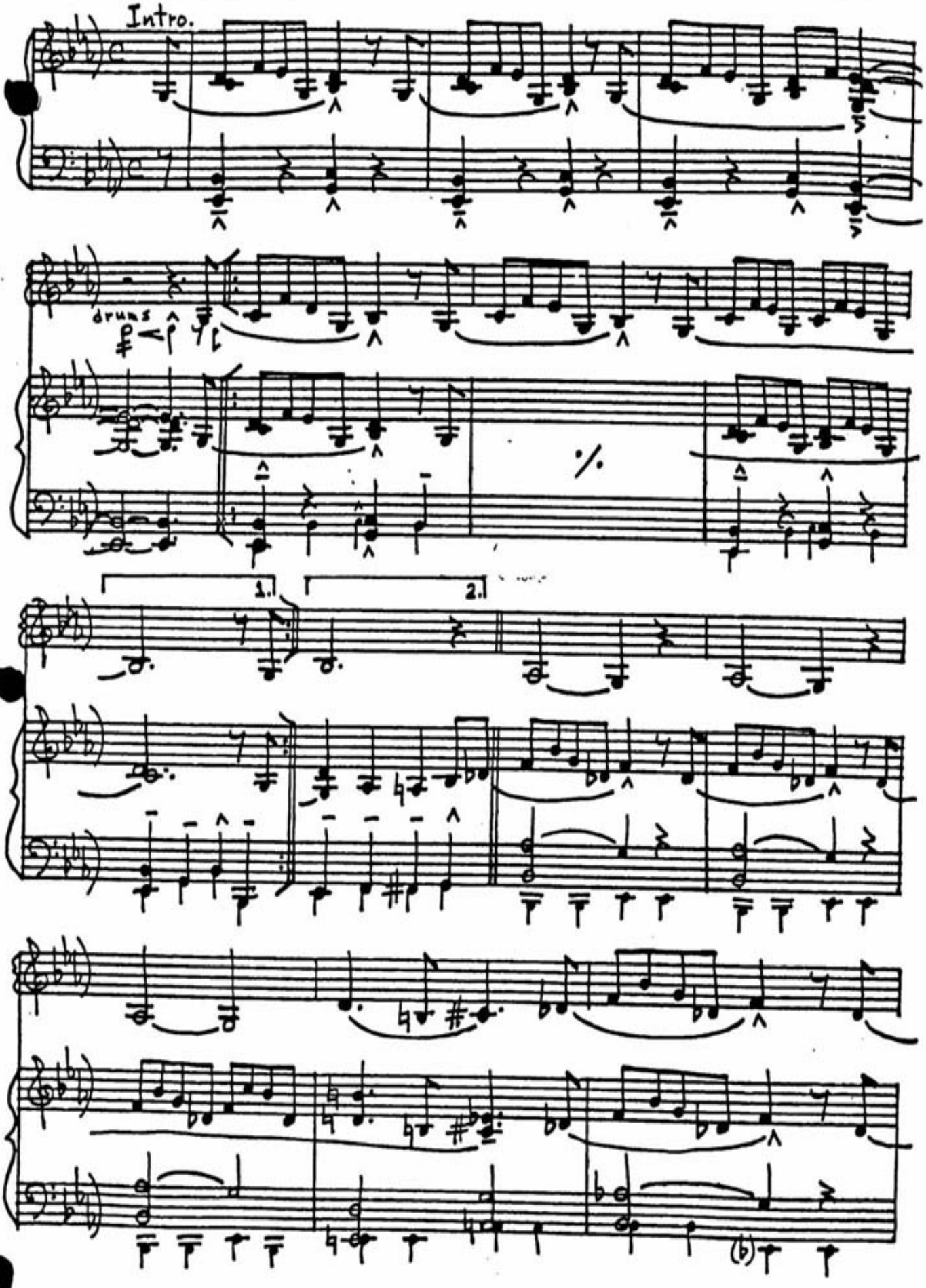


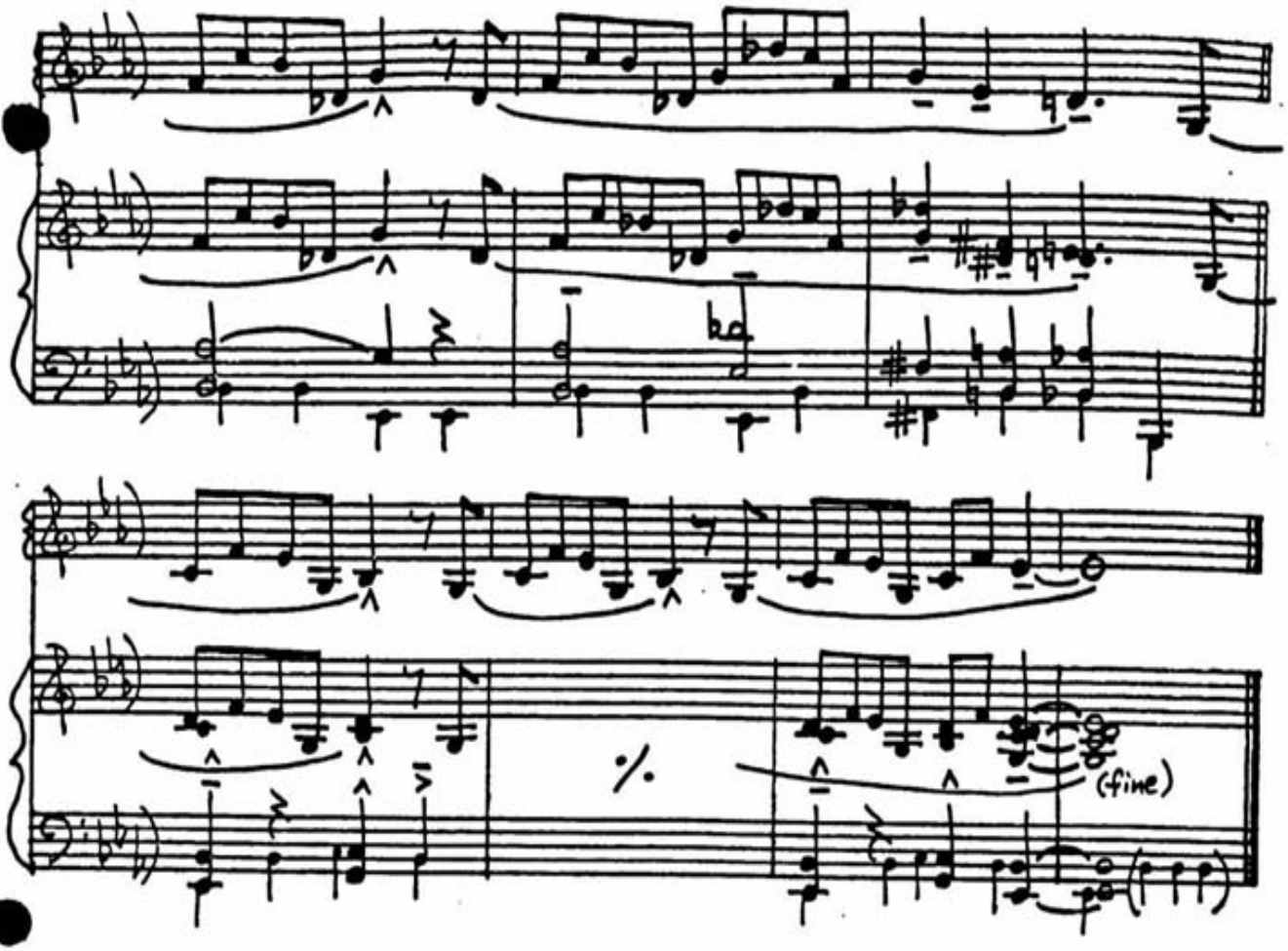

(bass)
* correction

Medium Slow Bop Tempo

Locomotive

Thelonious Monk

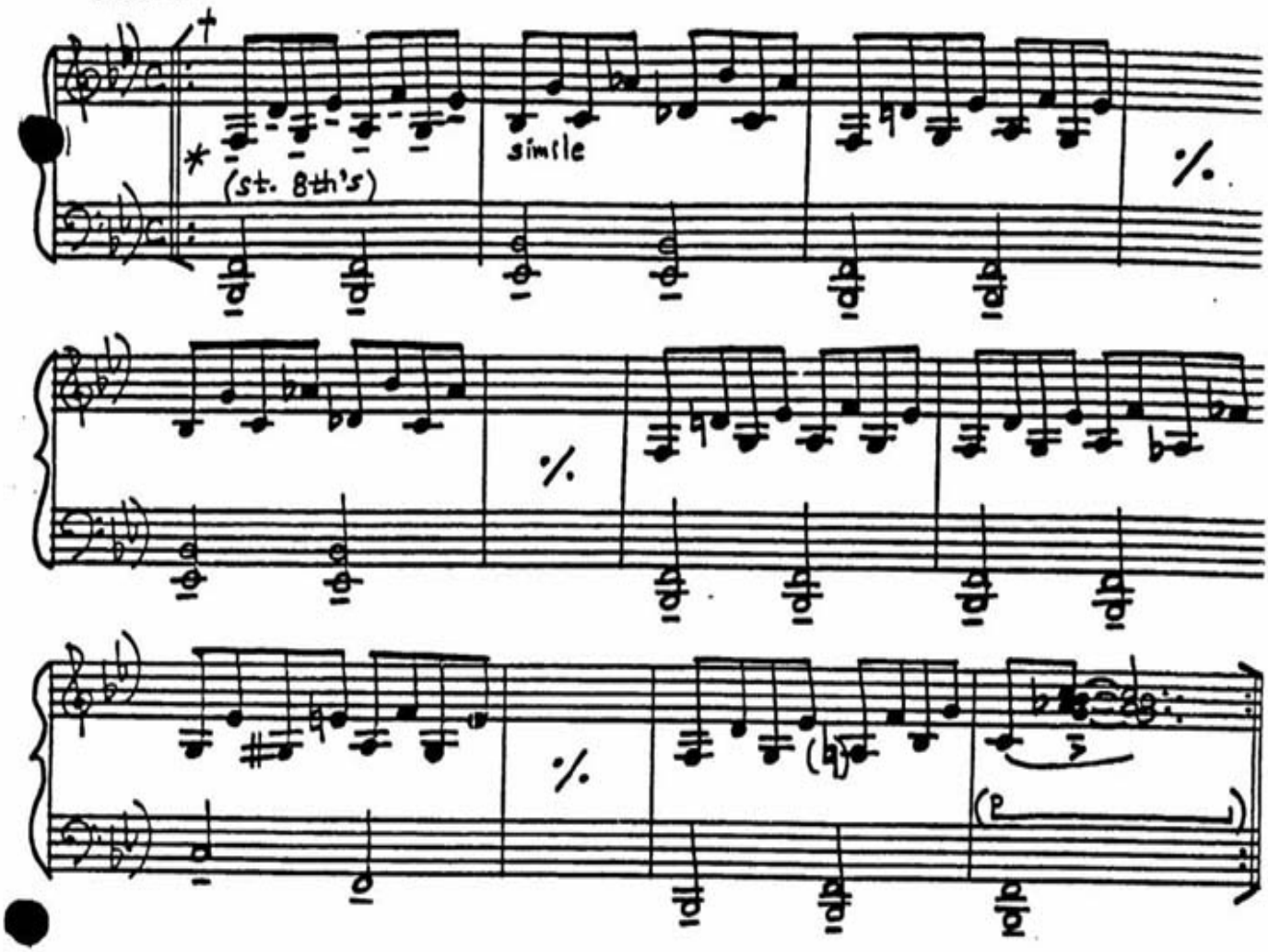



%
(fine)

Medium Slow

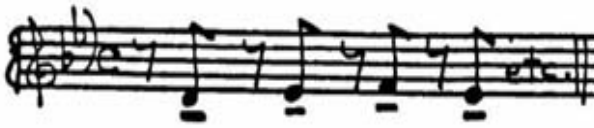
Misterioso

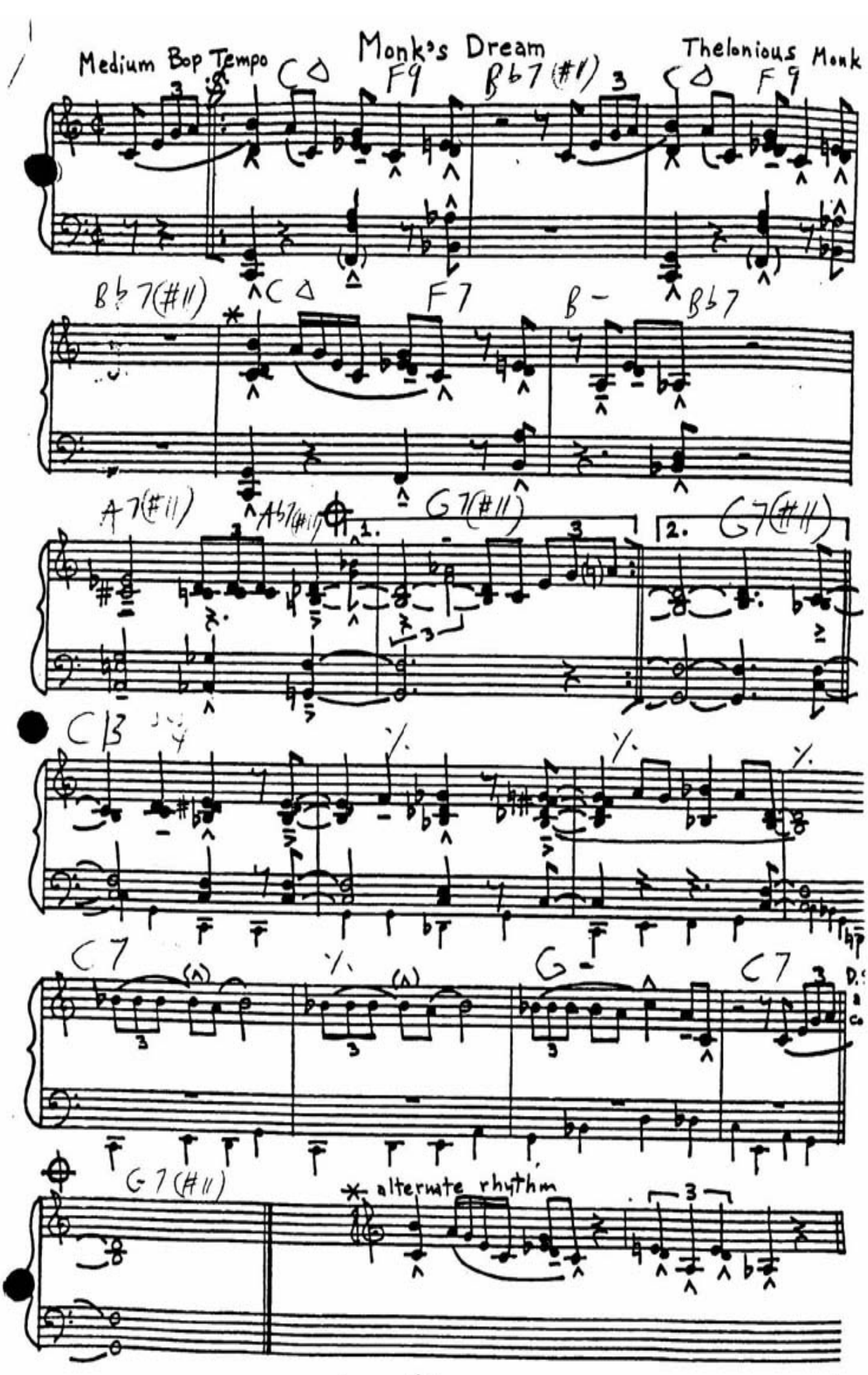
Thelonious Monk



* horn plays only on off-beats.

† Intro: last 2 bars played 2x's

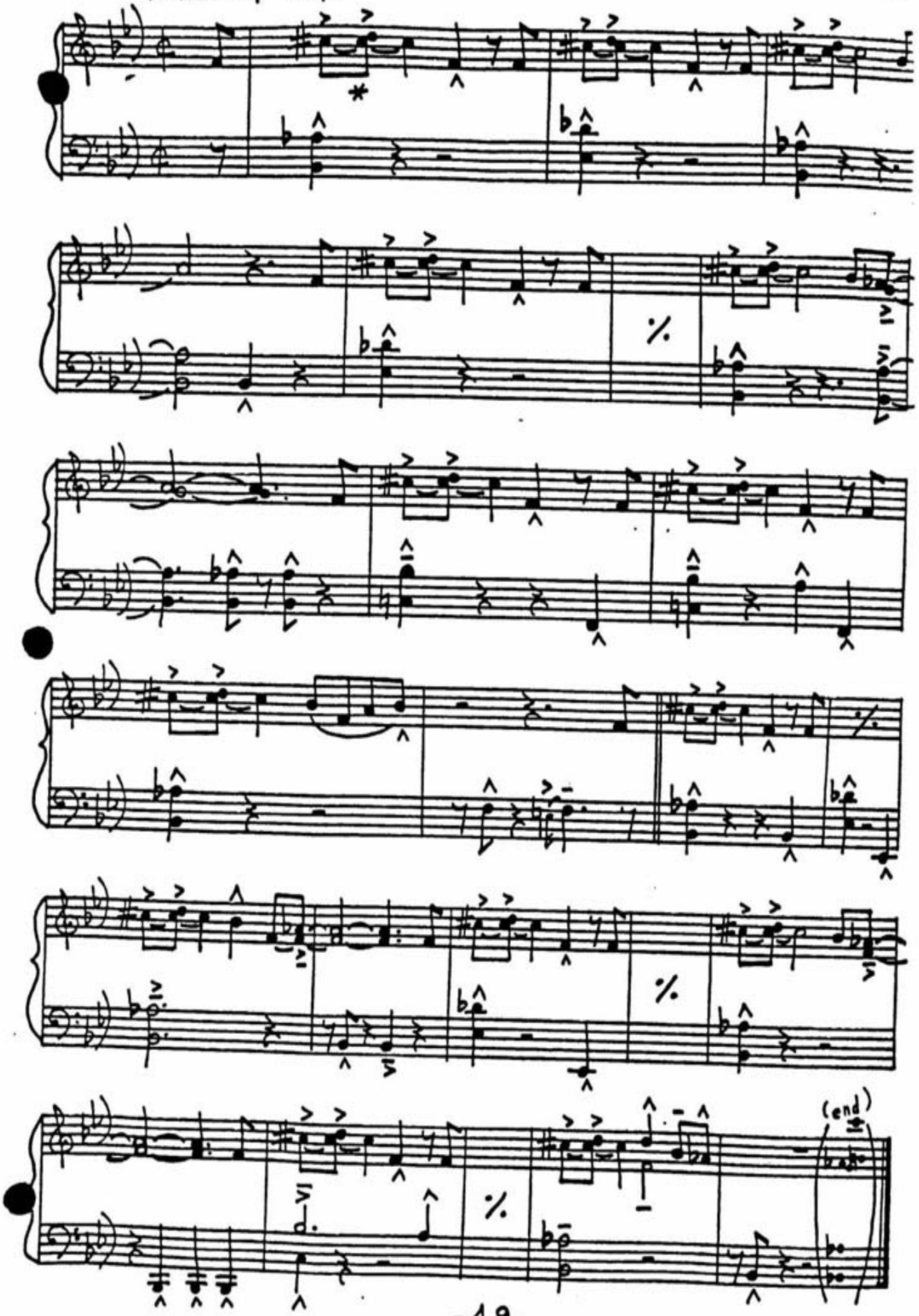



Medium Bop Tempo
Monk's Dream
Thelonious Monk
C Δ
F9
B♭7 (#11)
C Δ
F9
B♭7(#11)
C Δ
F7
B-
B♭7
A7(#11)
A♭7(#11)
1.
G7(#11)
2.
G7(#11)
C13
C7
G-
C7
G-7(#11)
* alternate rhythm

Monk's Point

Medium Bop Tempo

Thelonious Monk

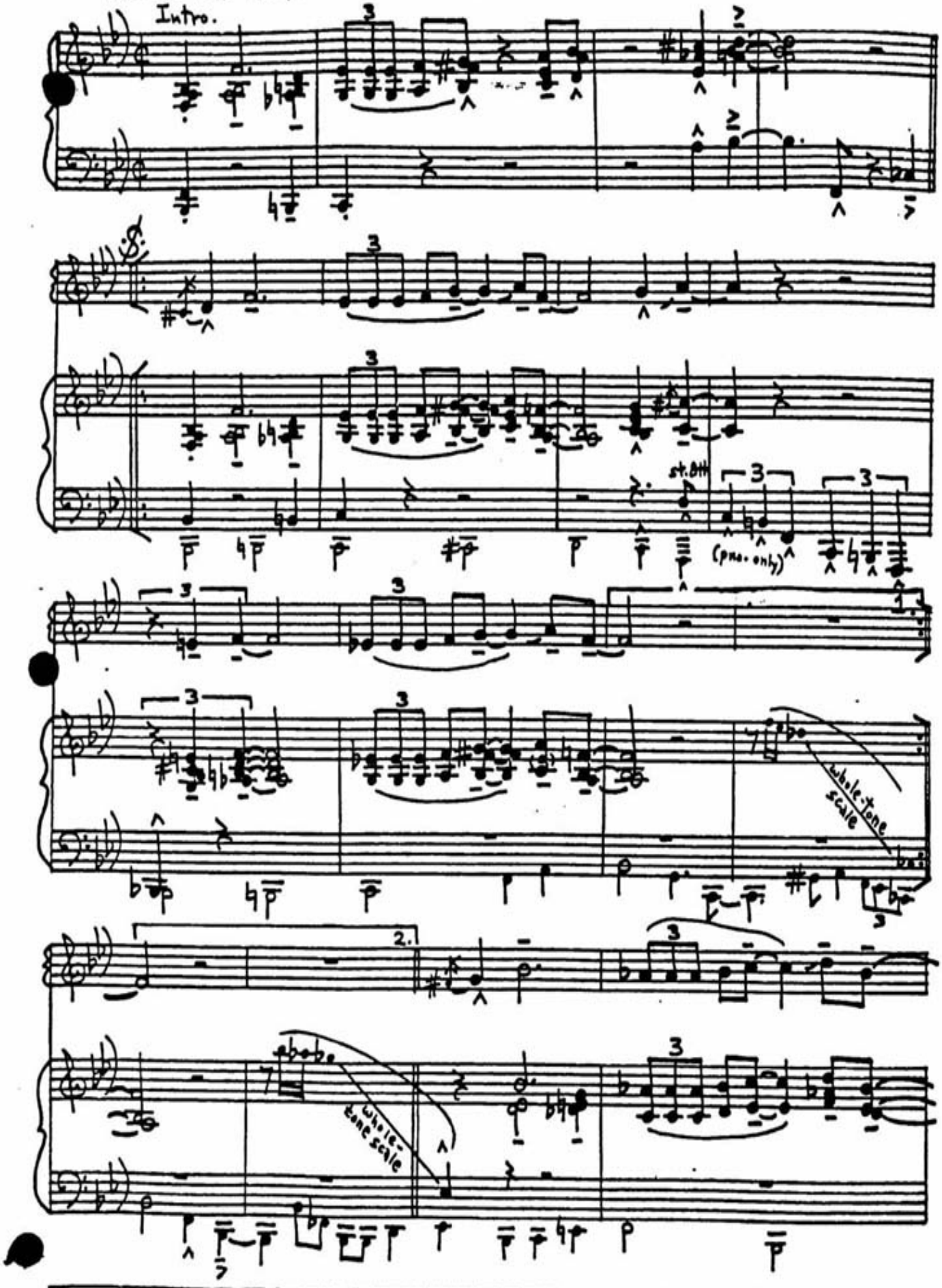


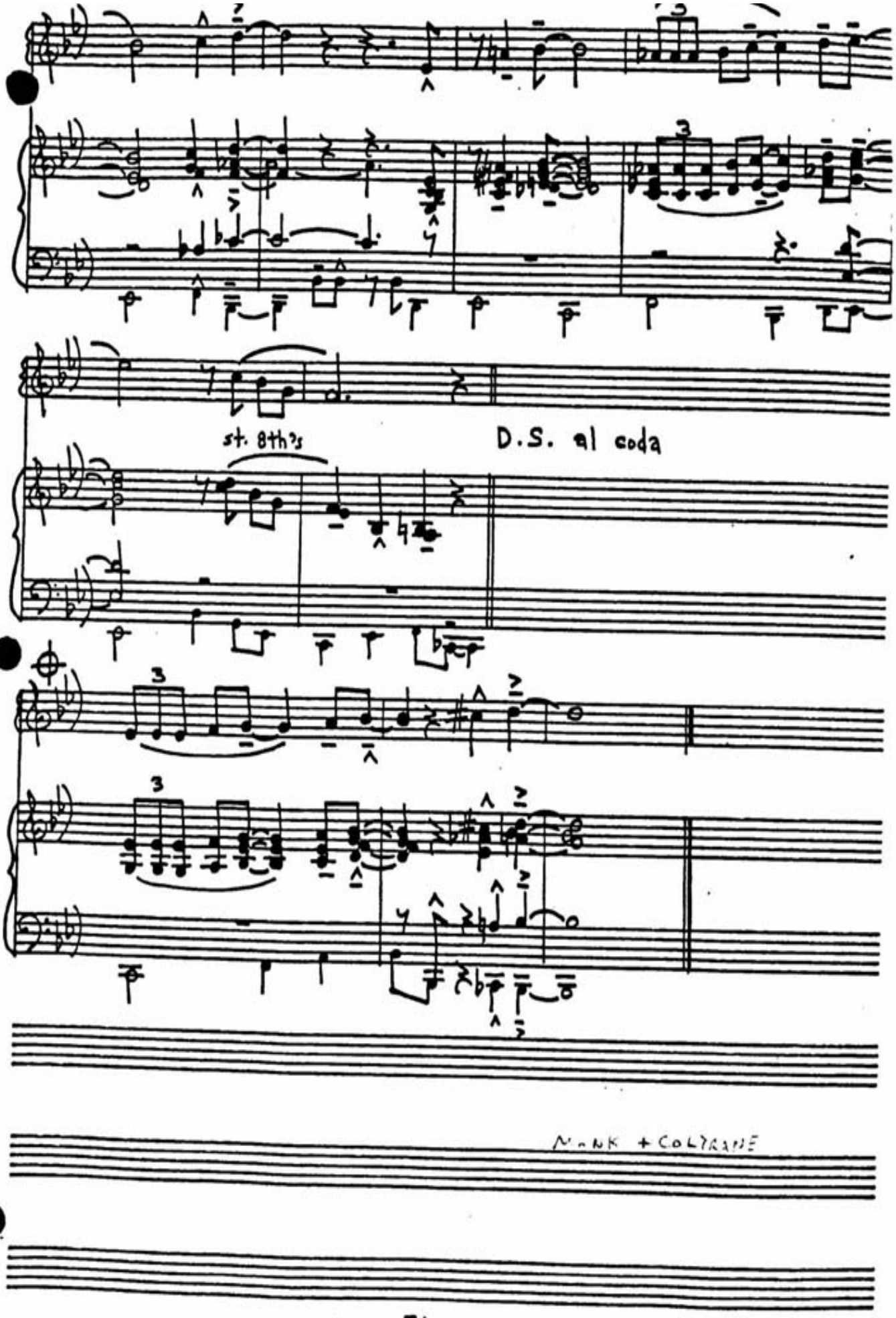
* c#'s are not repeated, but held through.

Nutty

Medium Bop Tempo

Thelonious Monk

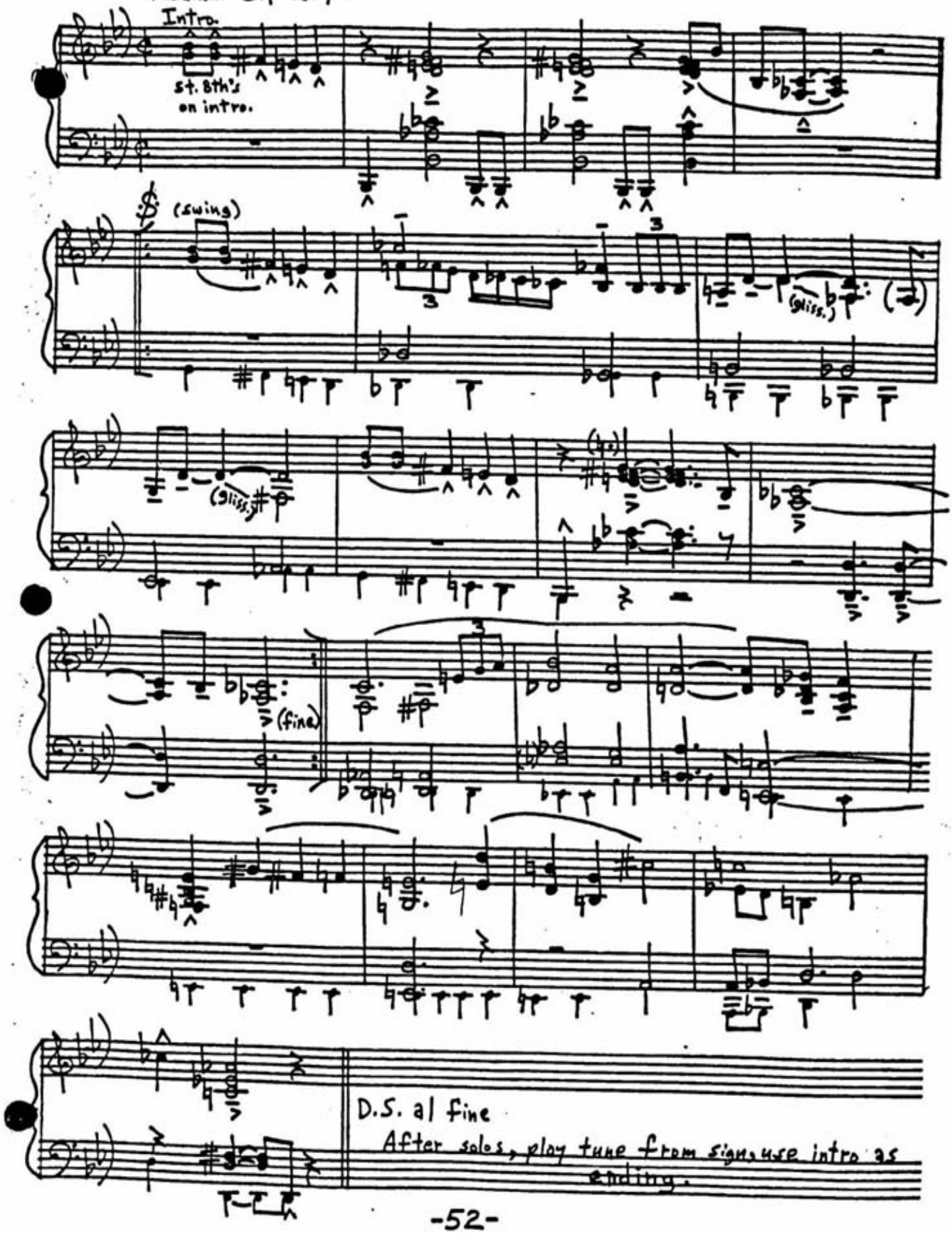



st. 8th's
D.S. al coda
MONK + COLTRANE

Off Minor

Thelonious Monk

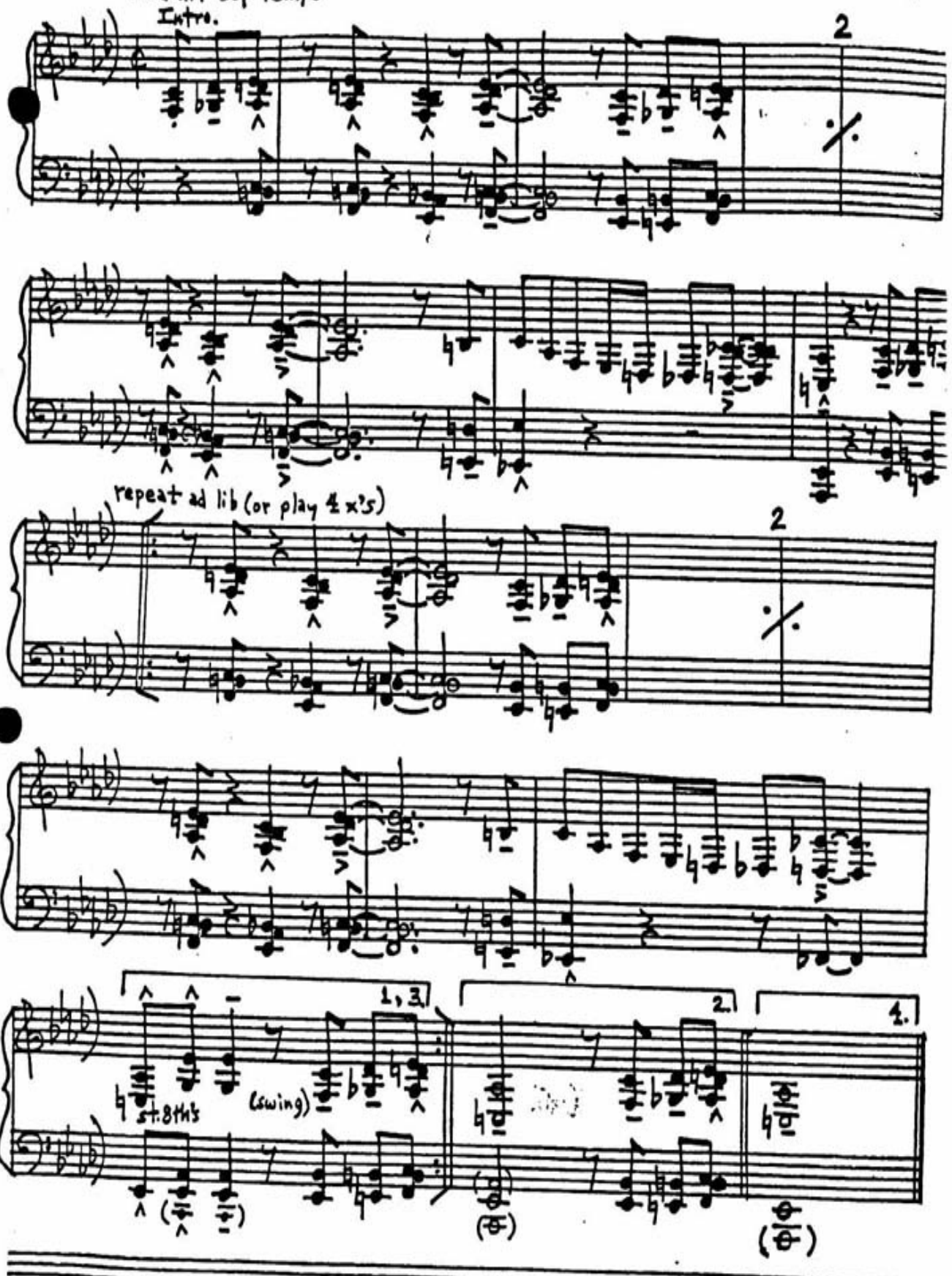
Medium Bop Tempo

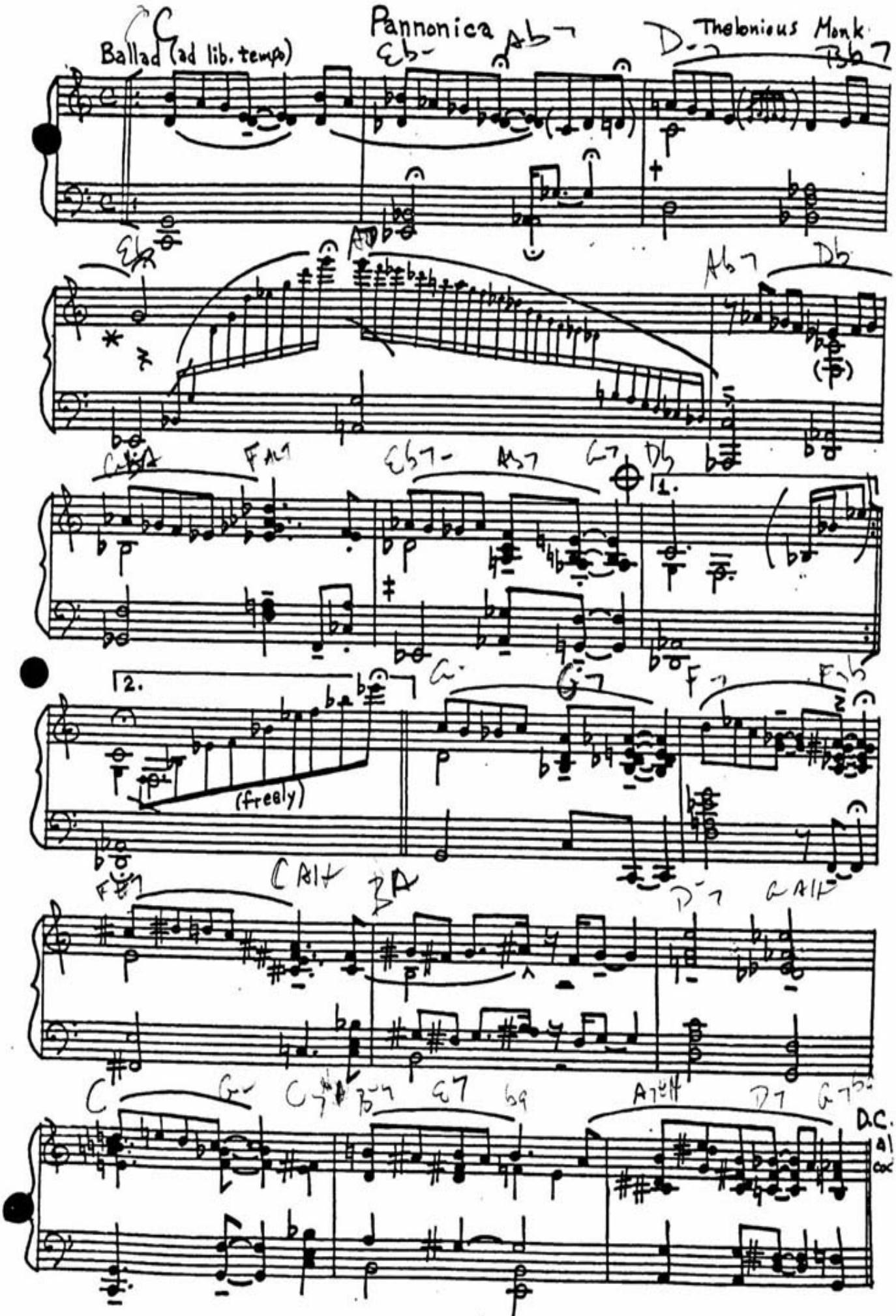


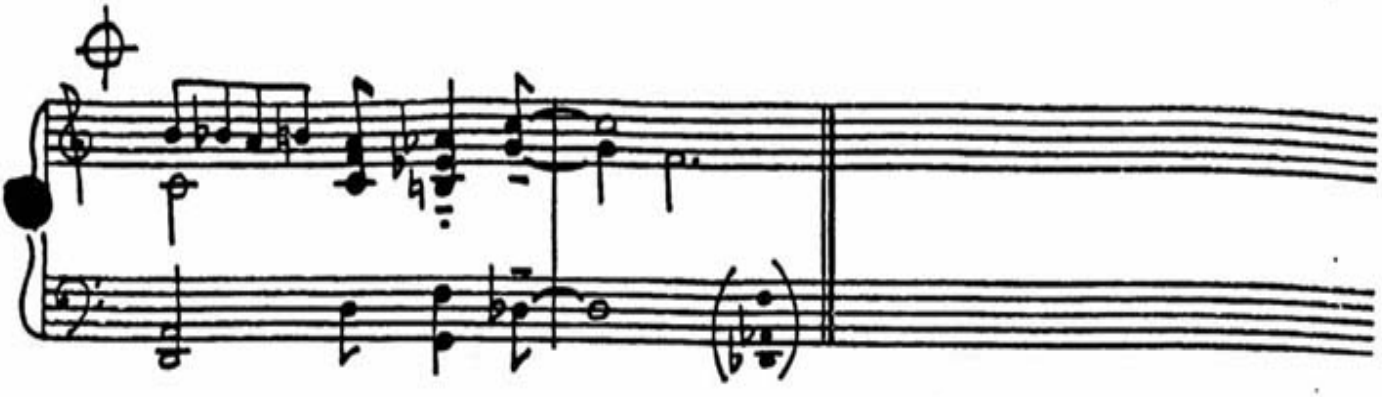
Oska T

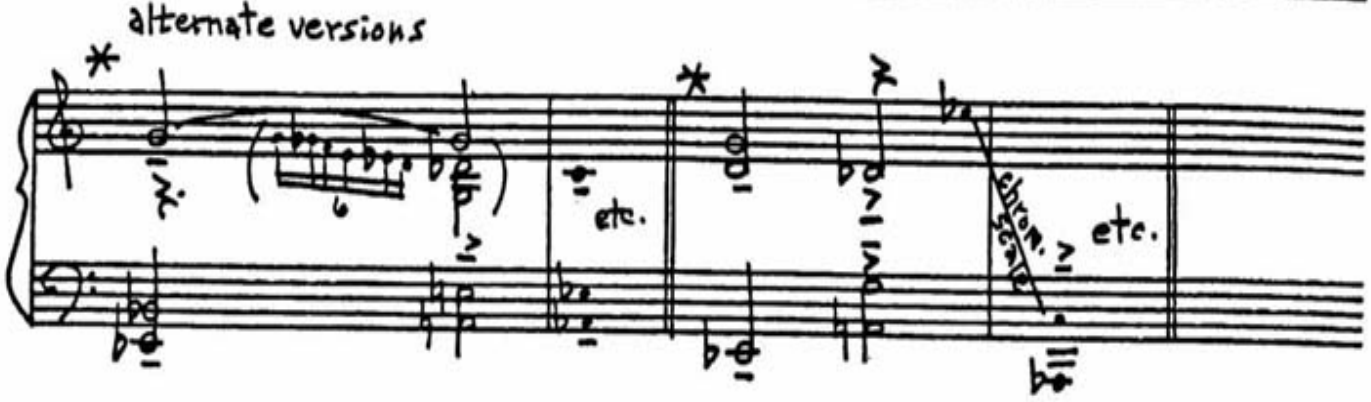
Medium Bop Tempo

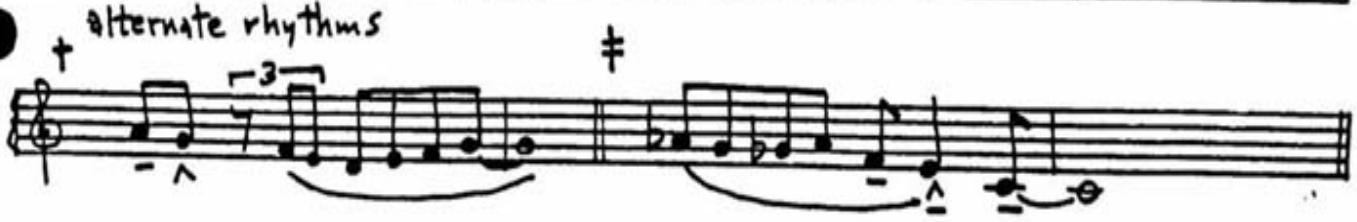
Thelonious Monk




Pannonica
Thelonious Monk
Ballad (ad lib. tempo)
(freely)
1.
2.
D.C. al




alternate versions
etc.
chrom. scale
etc.

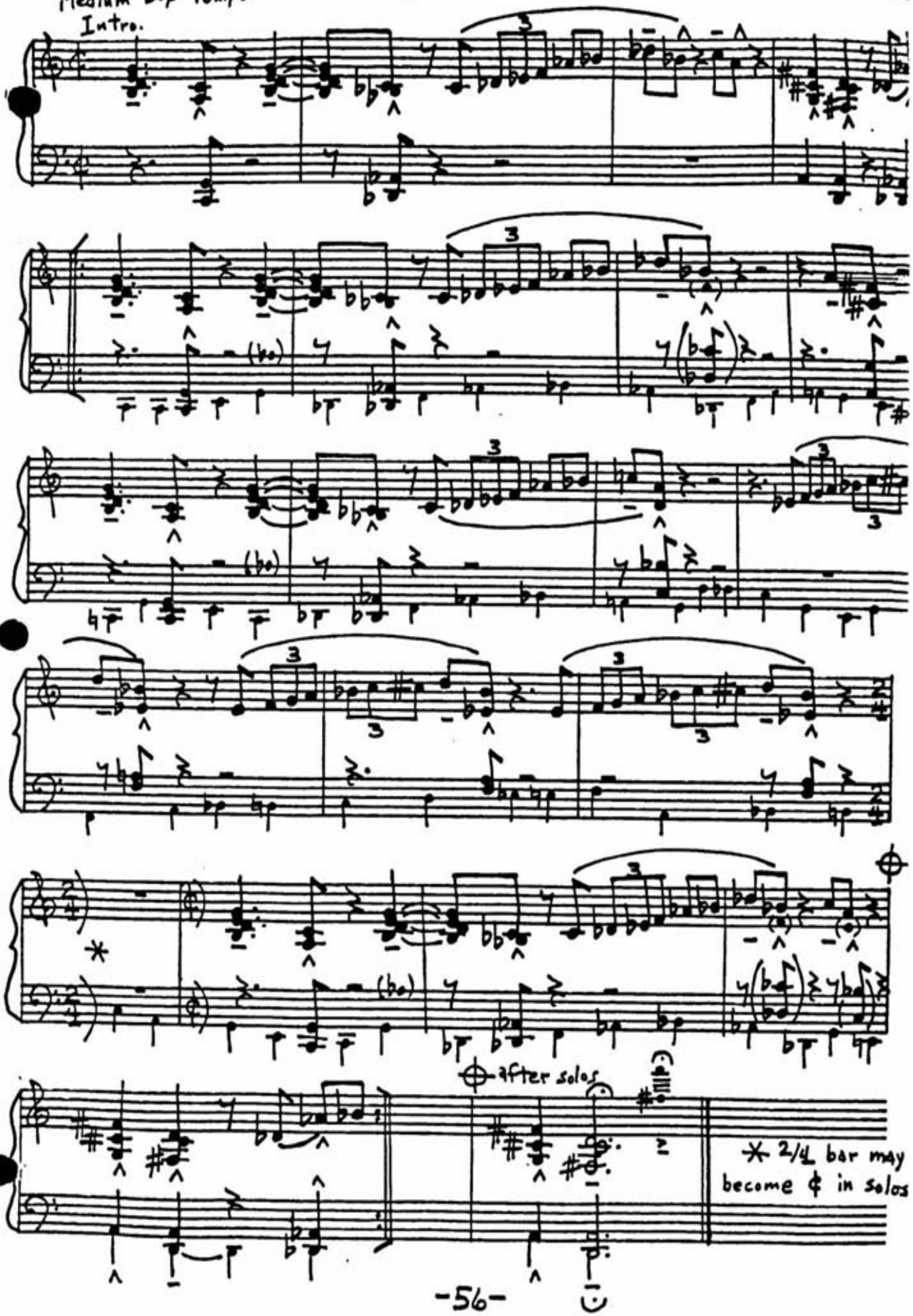

alternate rhythms
3

Played Twice

Thelonious Mon

Medium Bop Tempo

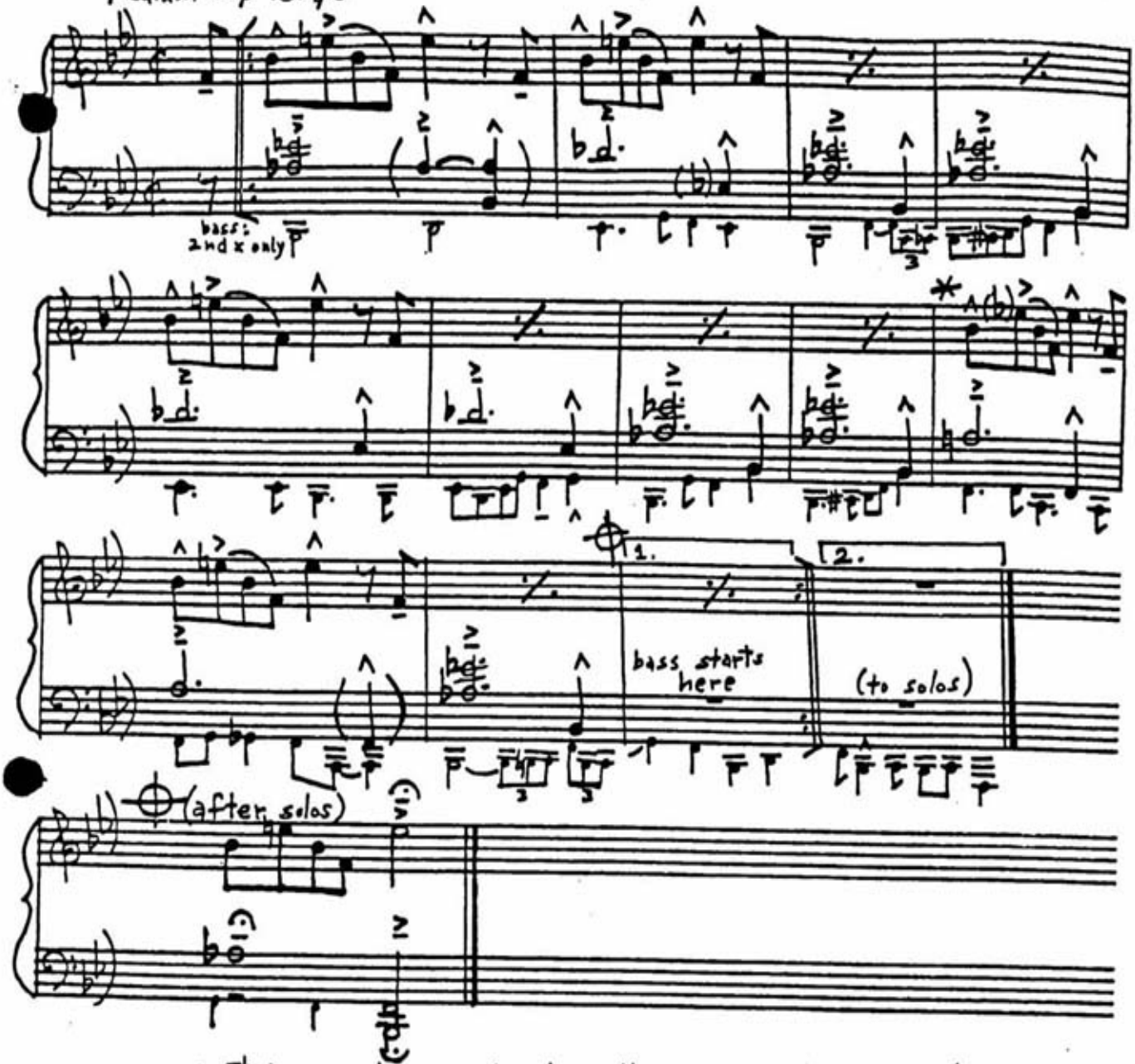
Intro.



Raise Four

Thelonious Monk

Medium Bop Tempo

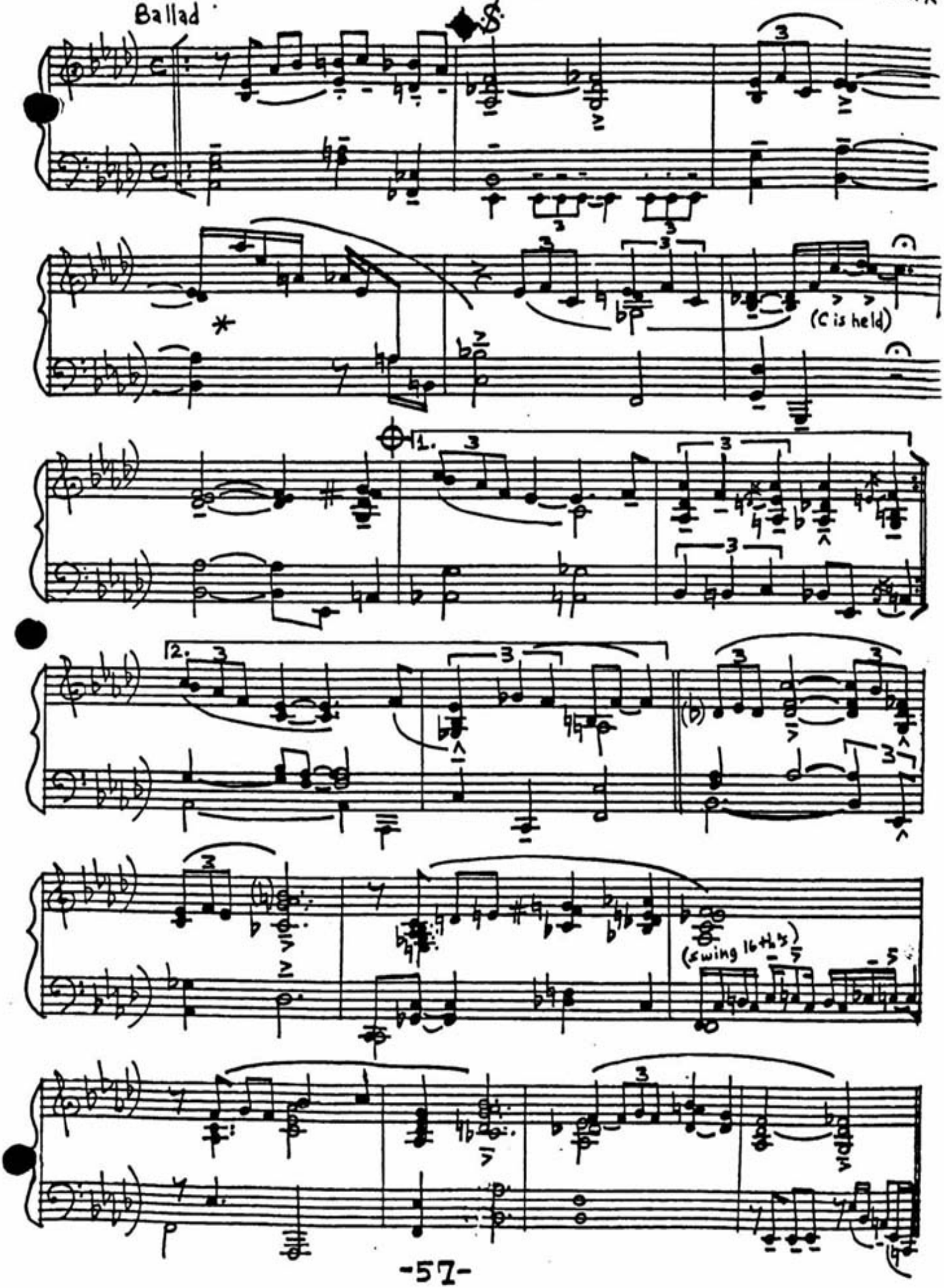


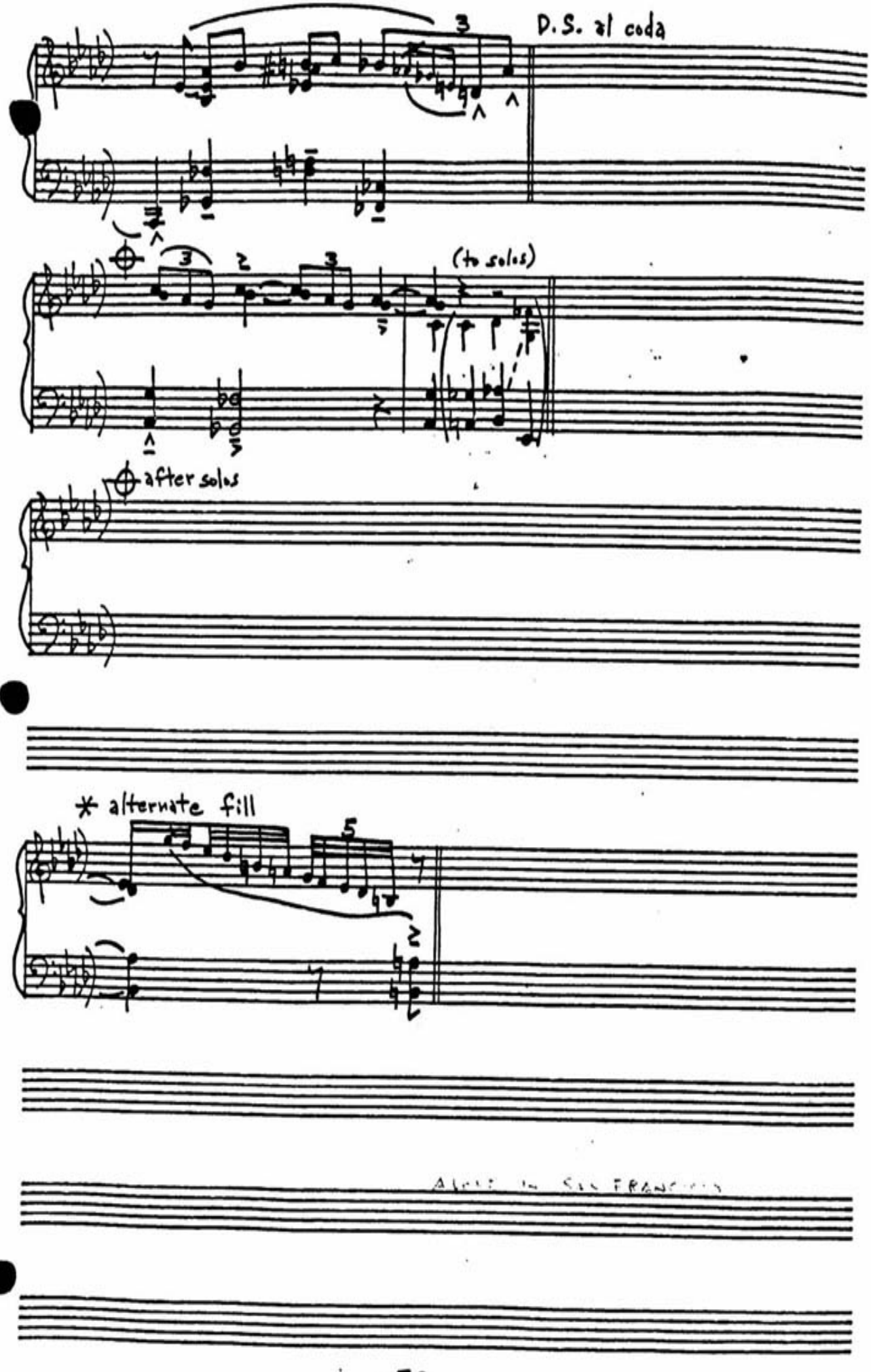
* Eb is sometimes played in this bar rather than Eb.

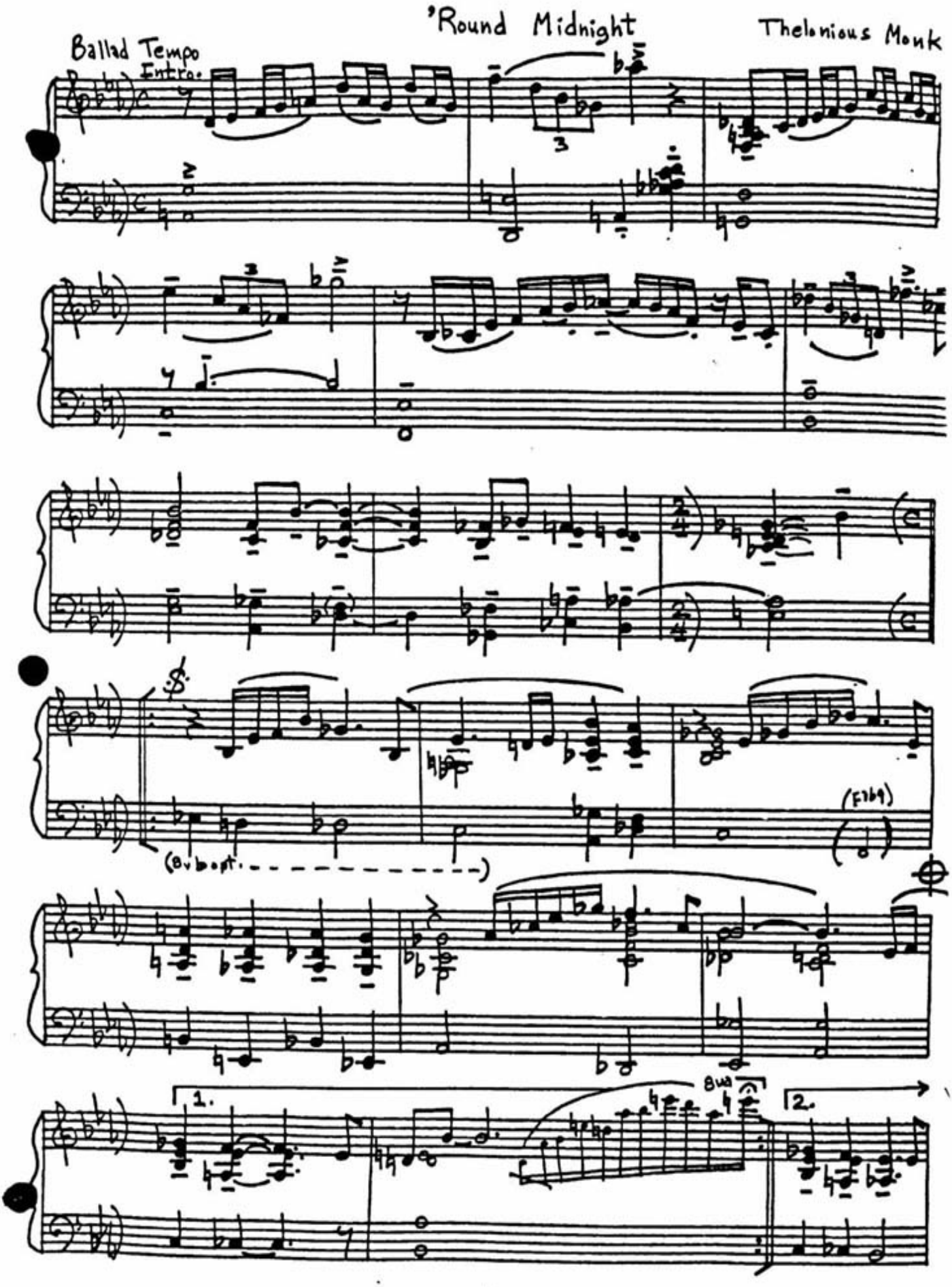
Reflections

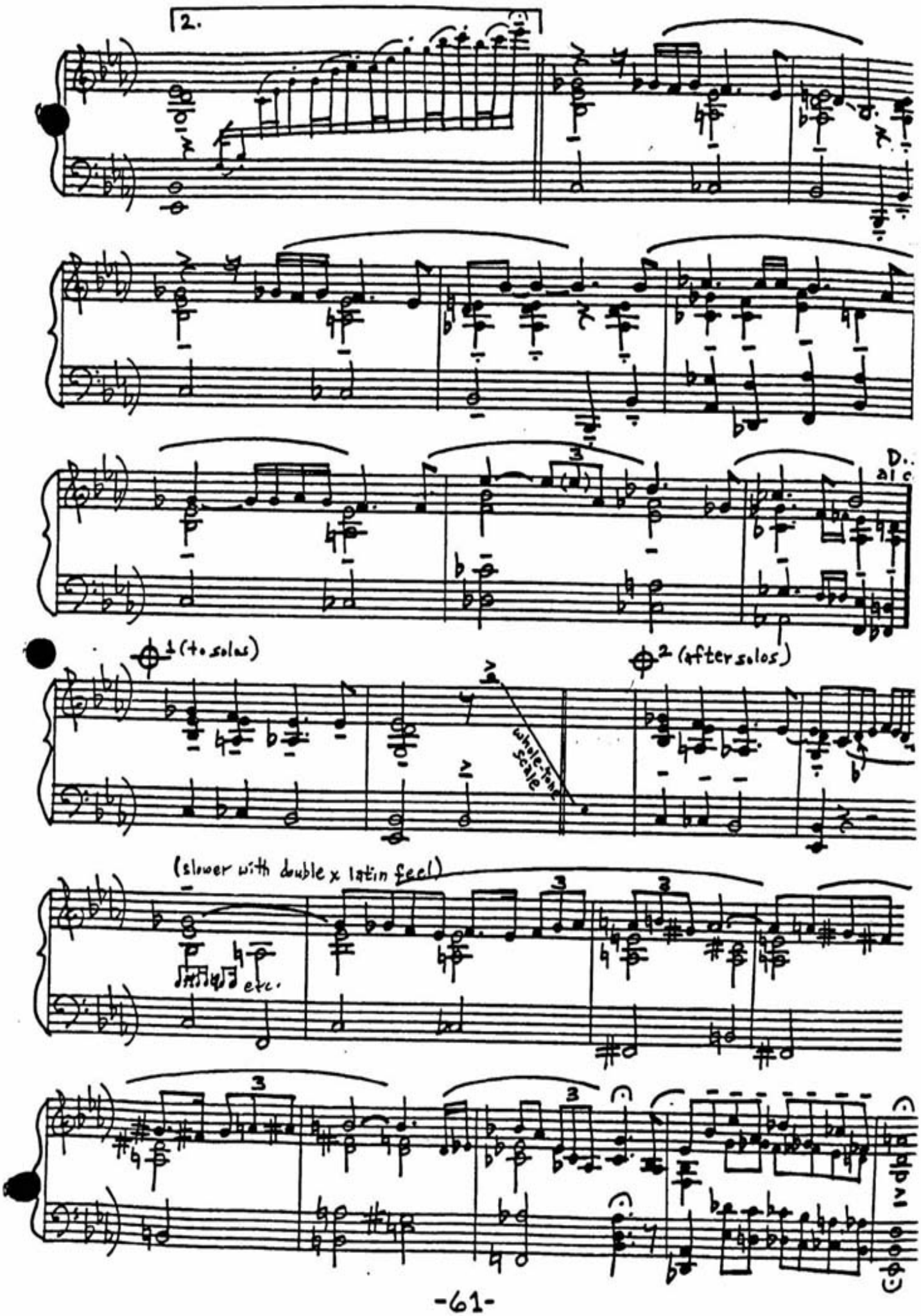
Thelonious Monk

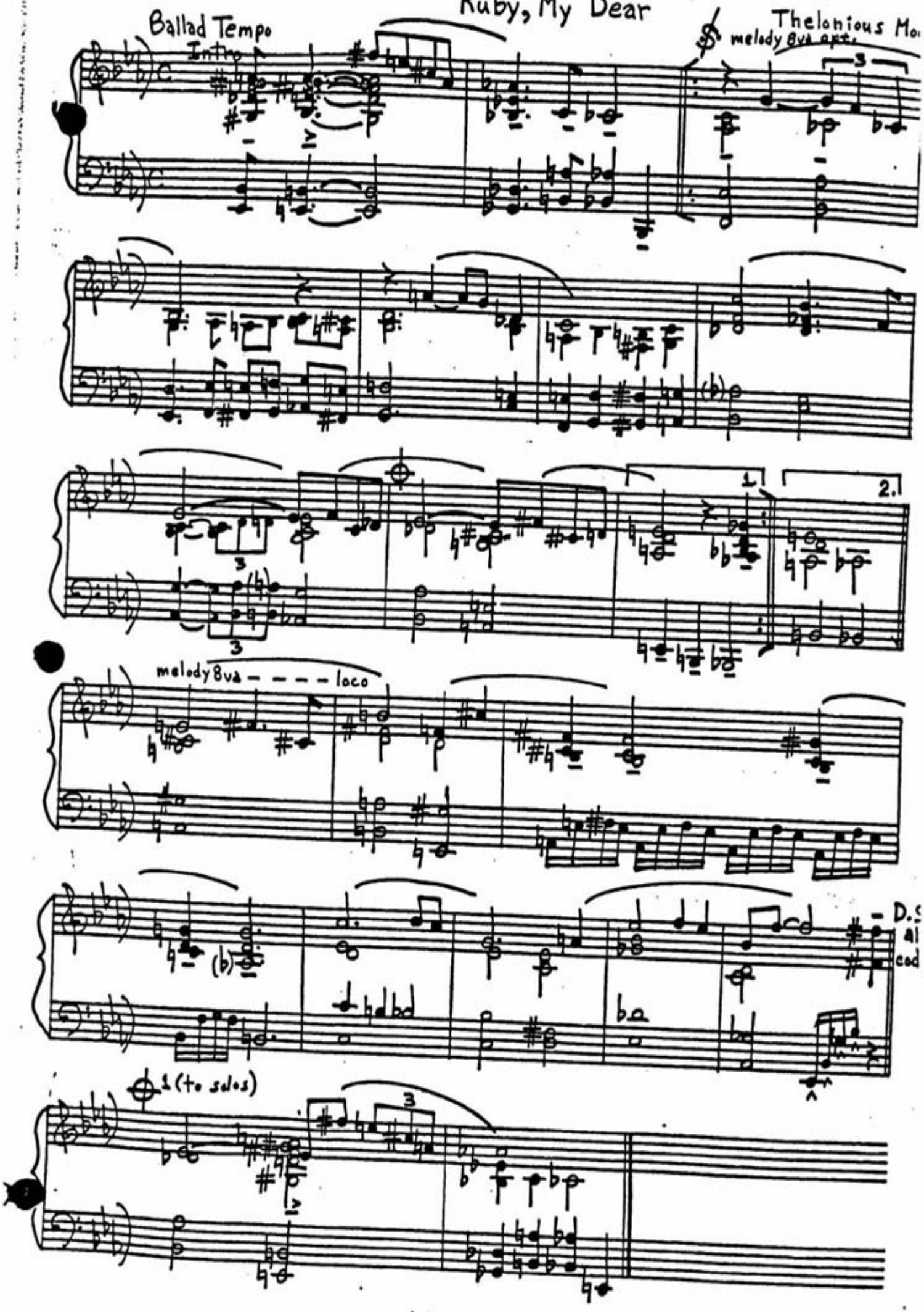
Ballad




D.S. al coda
(to solos)
after solos
* alternate fill


'Round Midnight
Thelonious Monk
Ballad Tempo
Intro.
(8va bass)
(Fine)
8va
1.
2.


2.
D.
al c
1 (to solos)
2 (after solos)
whole-tone scale
(slower with double x latin feel)
etc.



Ruby, My Dear

Ballad Tempo

Intro

Thelonious Mo

melody 8va opt.

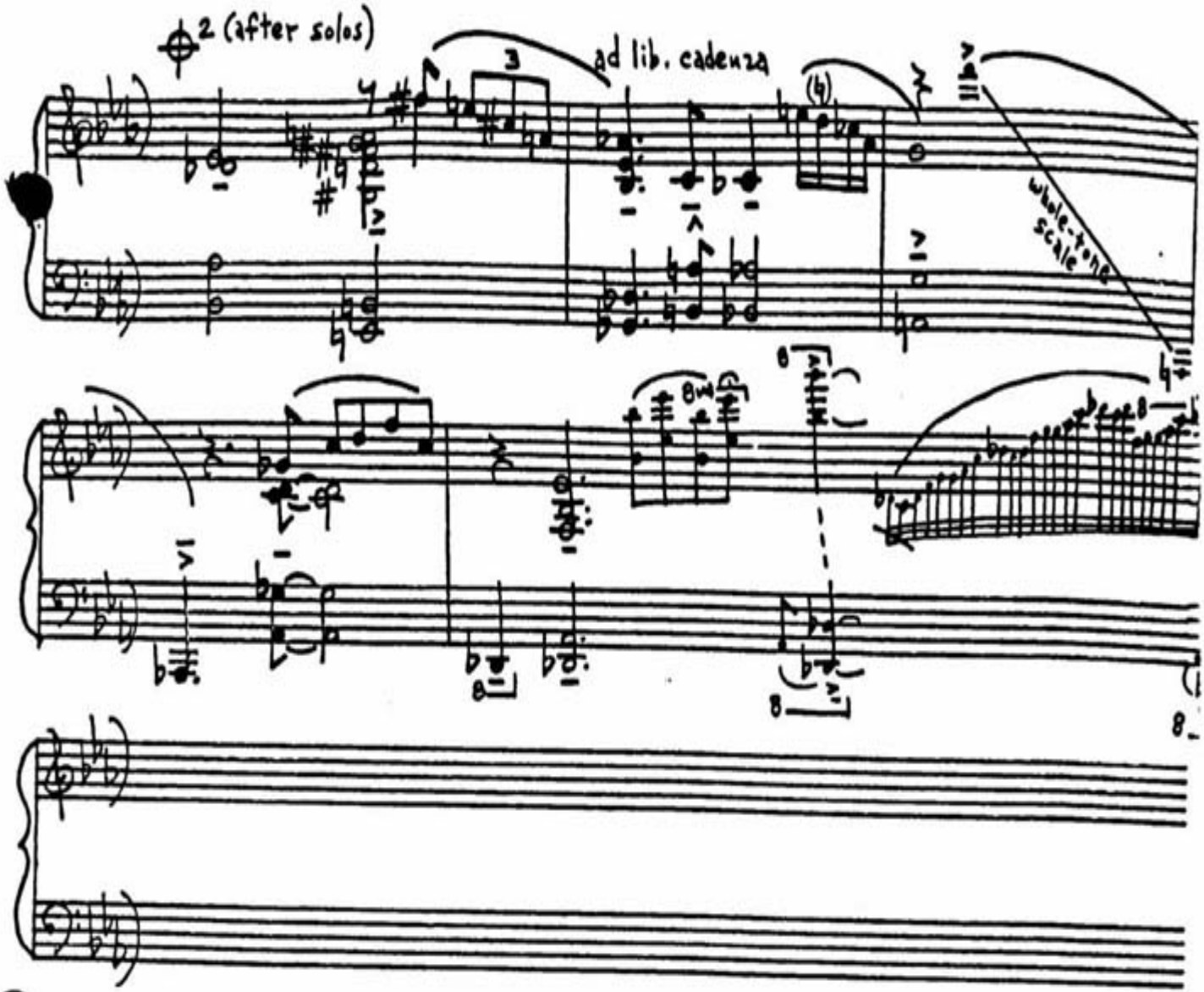
melody 8va - - - - loco

D.S

al

cod

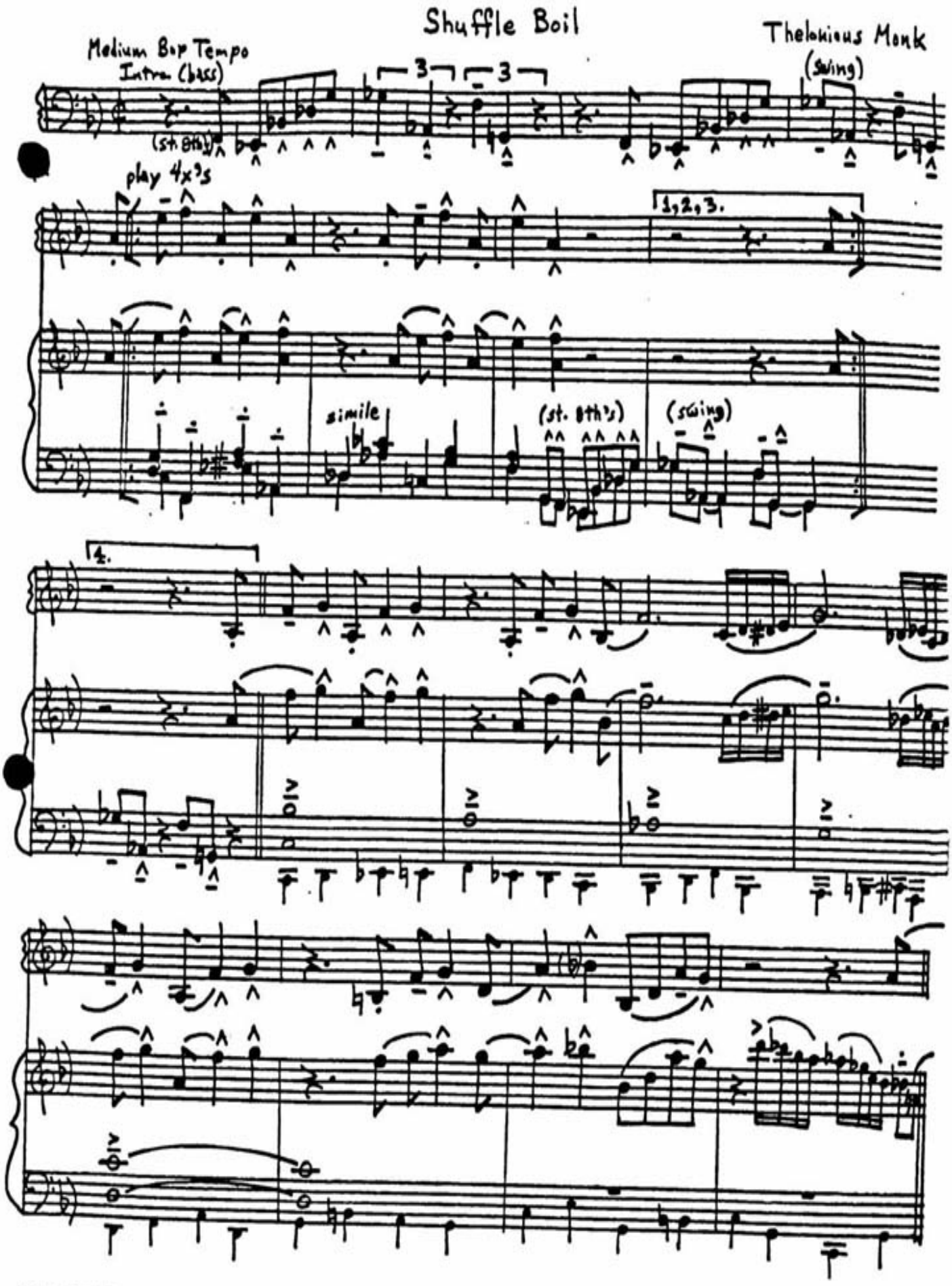
1 (to solos)

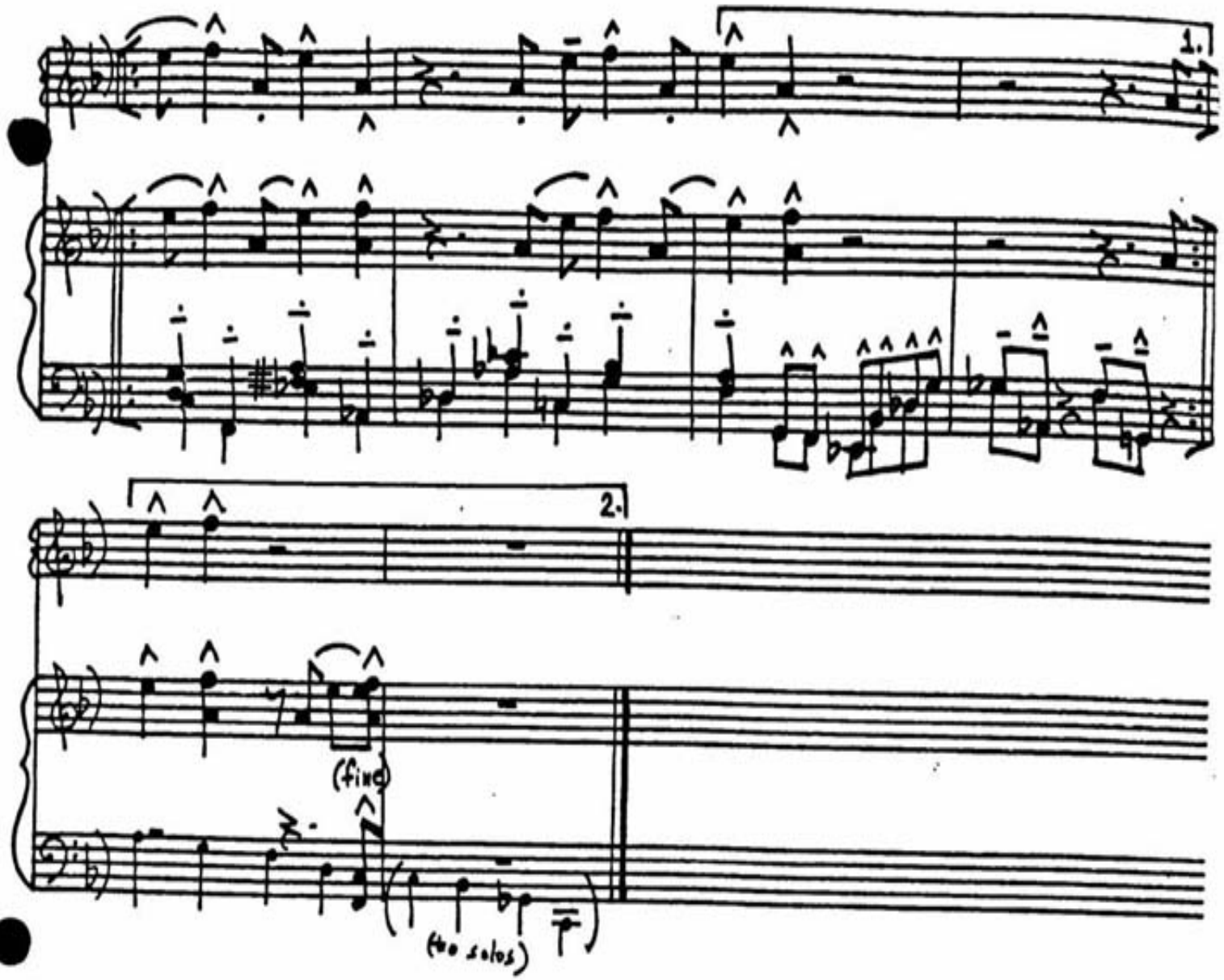


MONK + COLTRANE

Shuffle Boil

Thelonious Monk

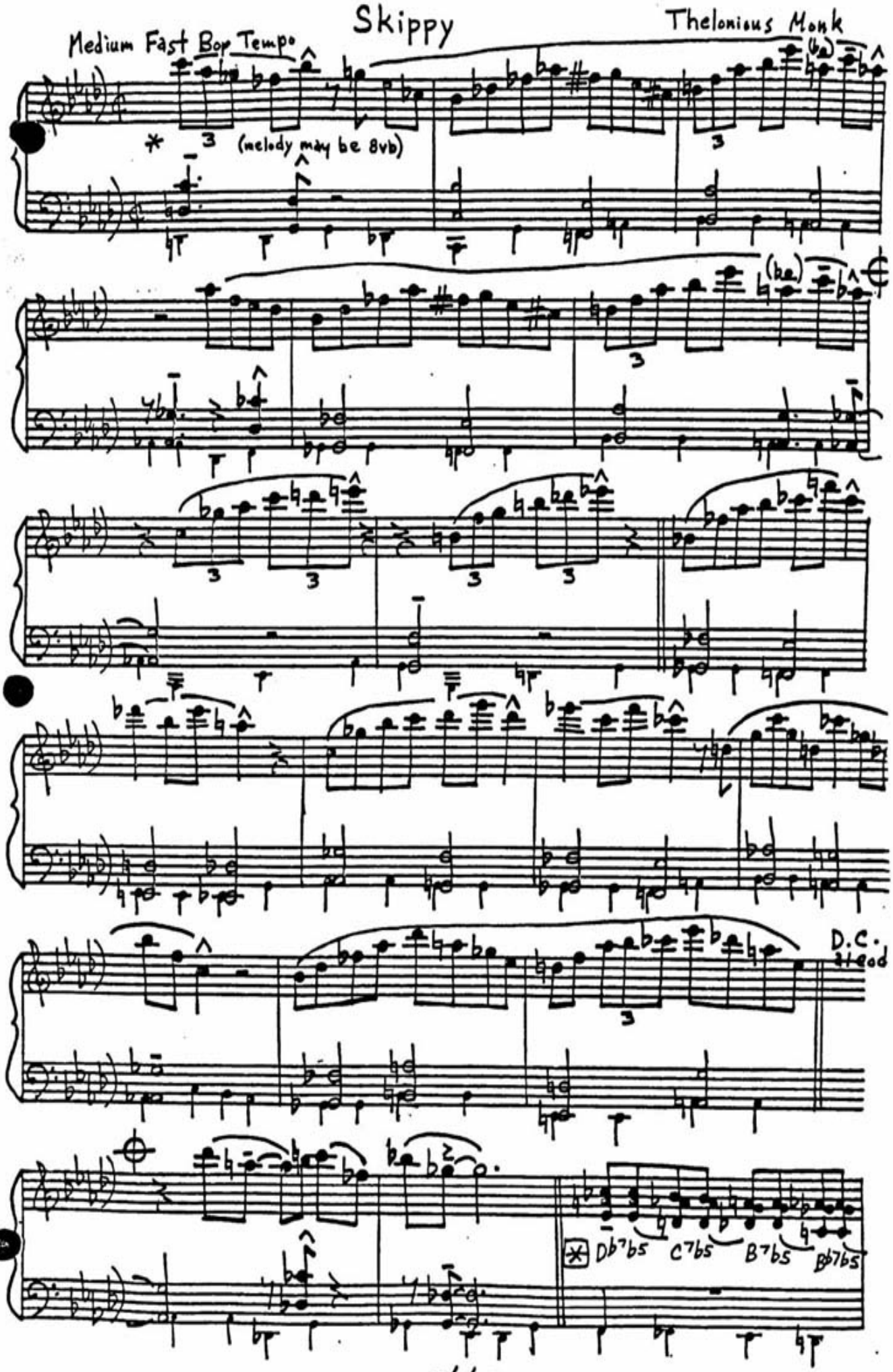


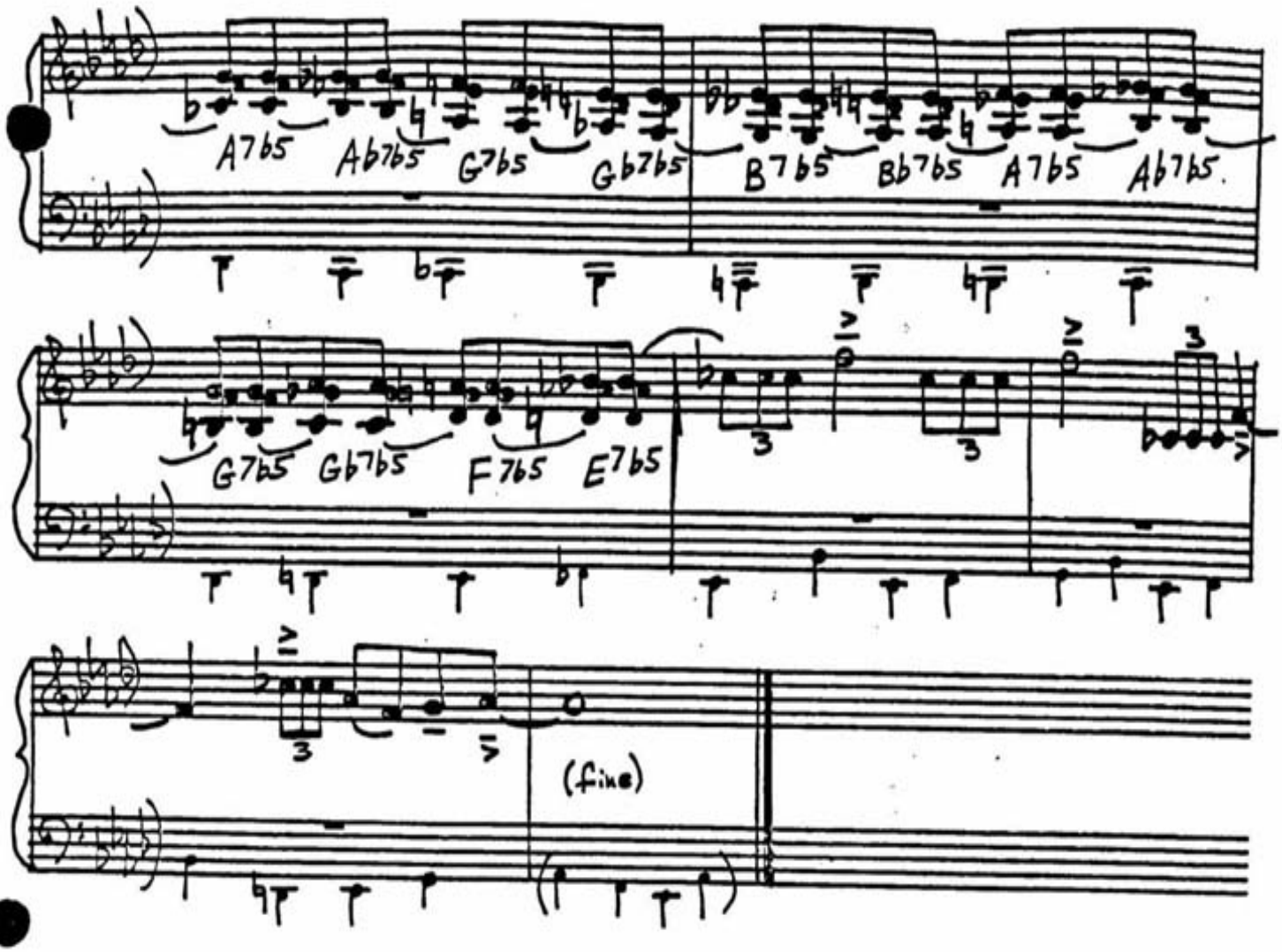

1.
2.
(fine)
(two solos)

Skippy

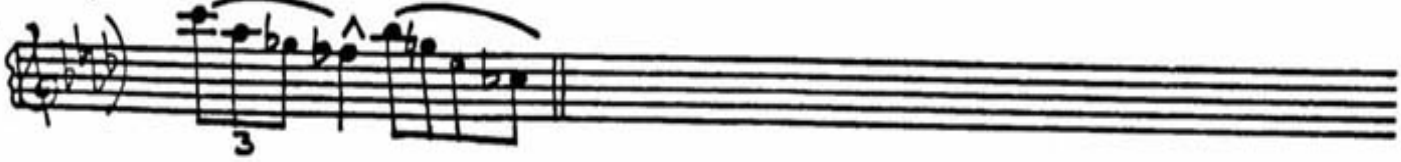
Thelonious Monk

Medium Fast Bop Tempo



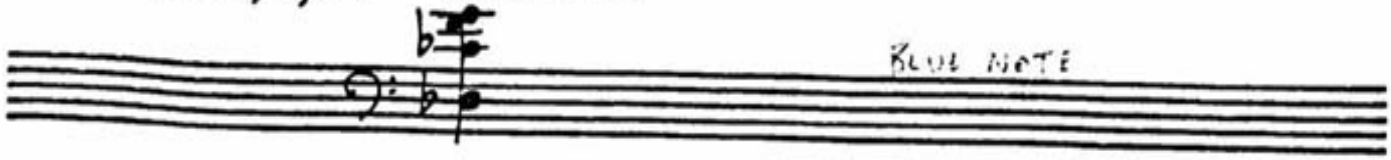


* alternate rhythm



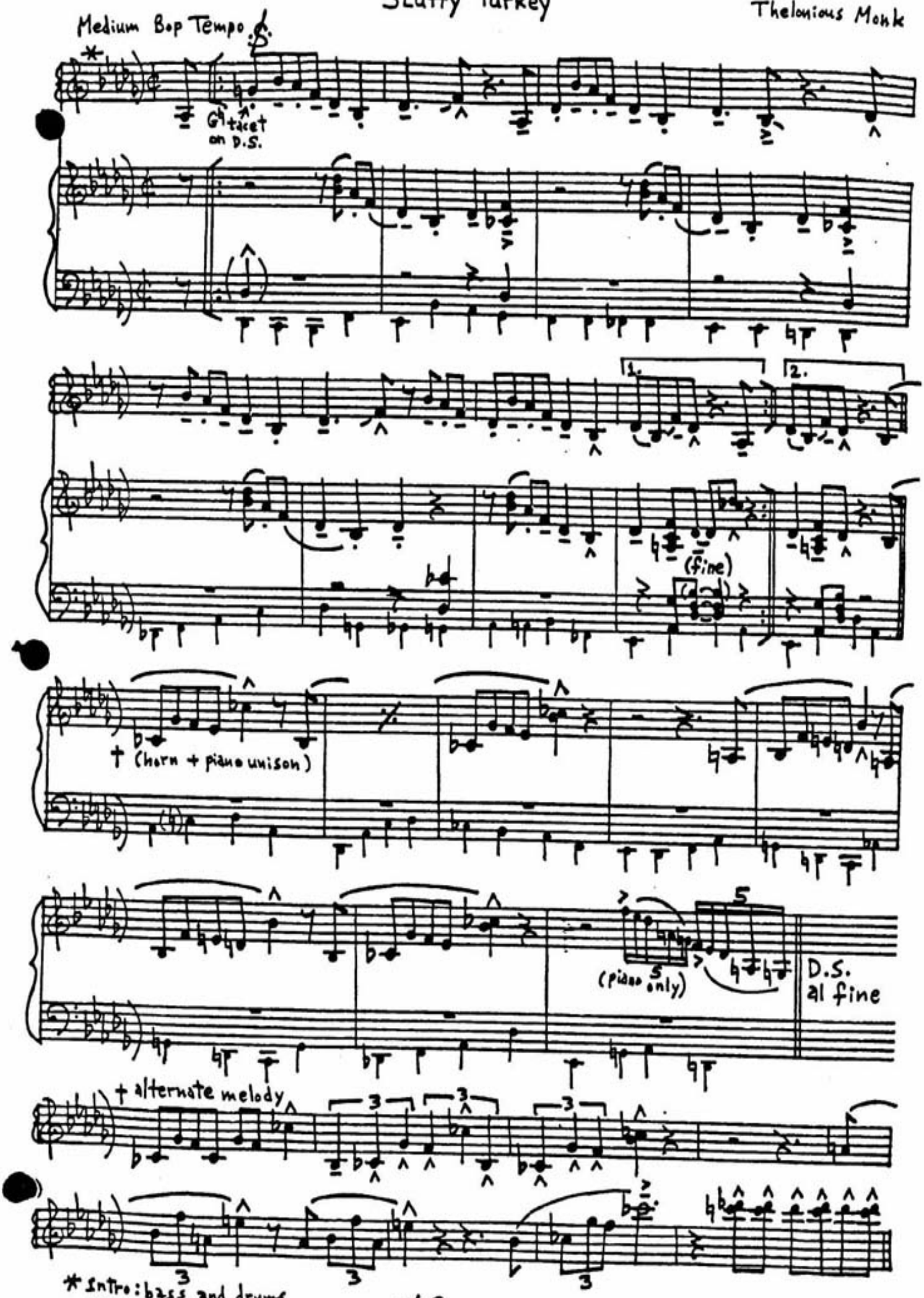
* correction: bass plays roots of given chords (treble clef shows horn voicings)

Piano plays: Db7b5 etc.



Stuffy Turkey

Thelonious Monk

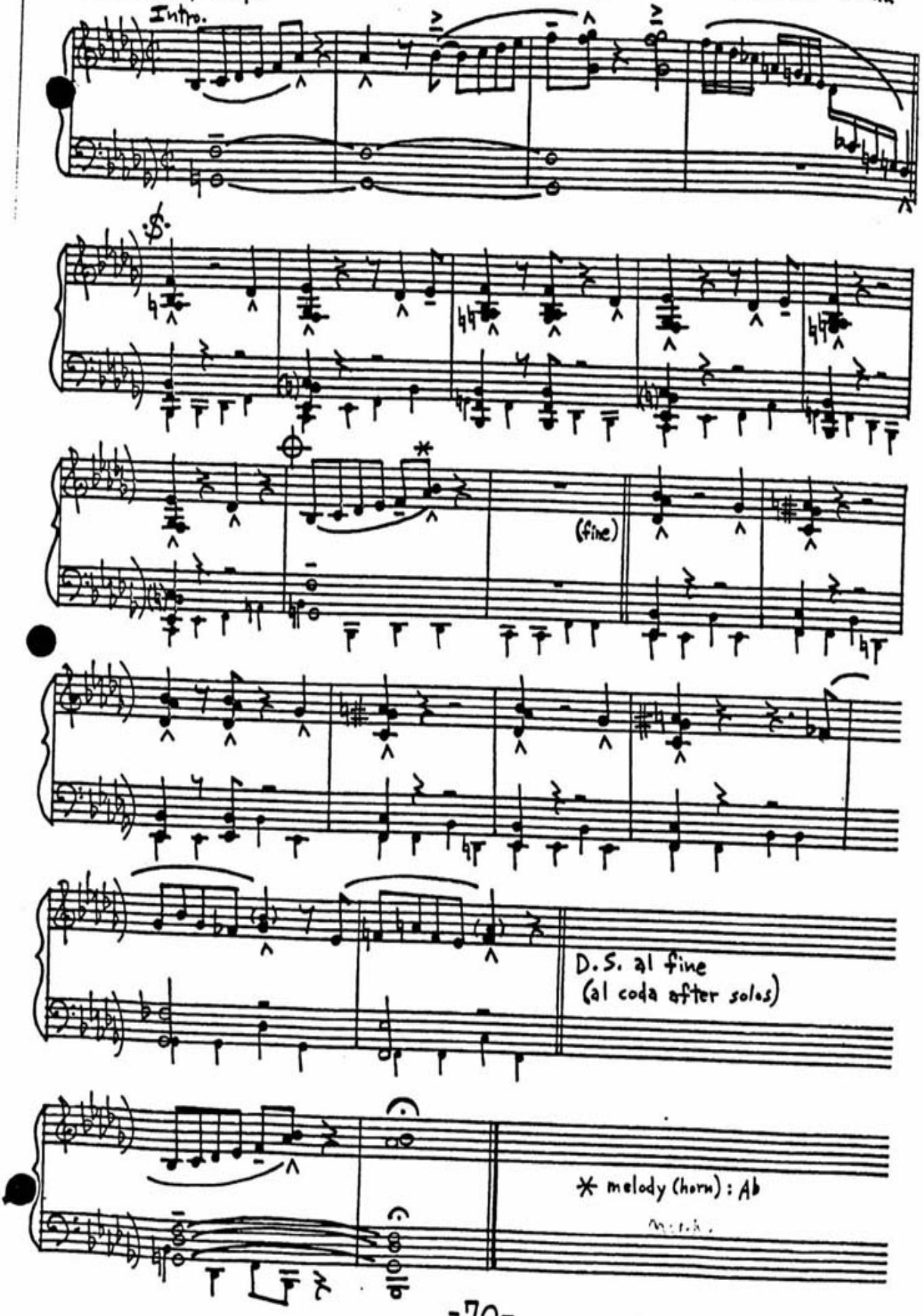


Teo

Medium Bop Tempo

Intro.

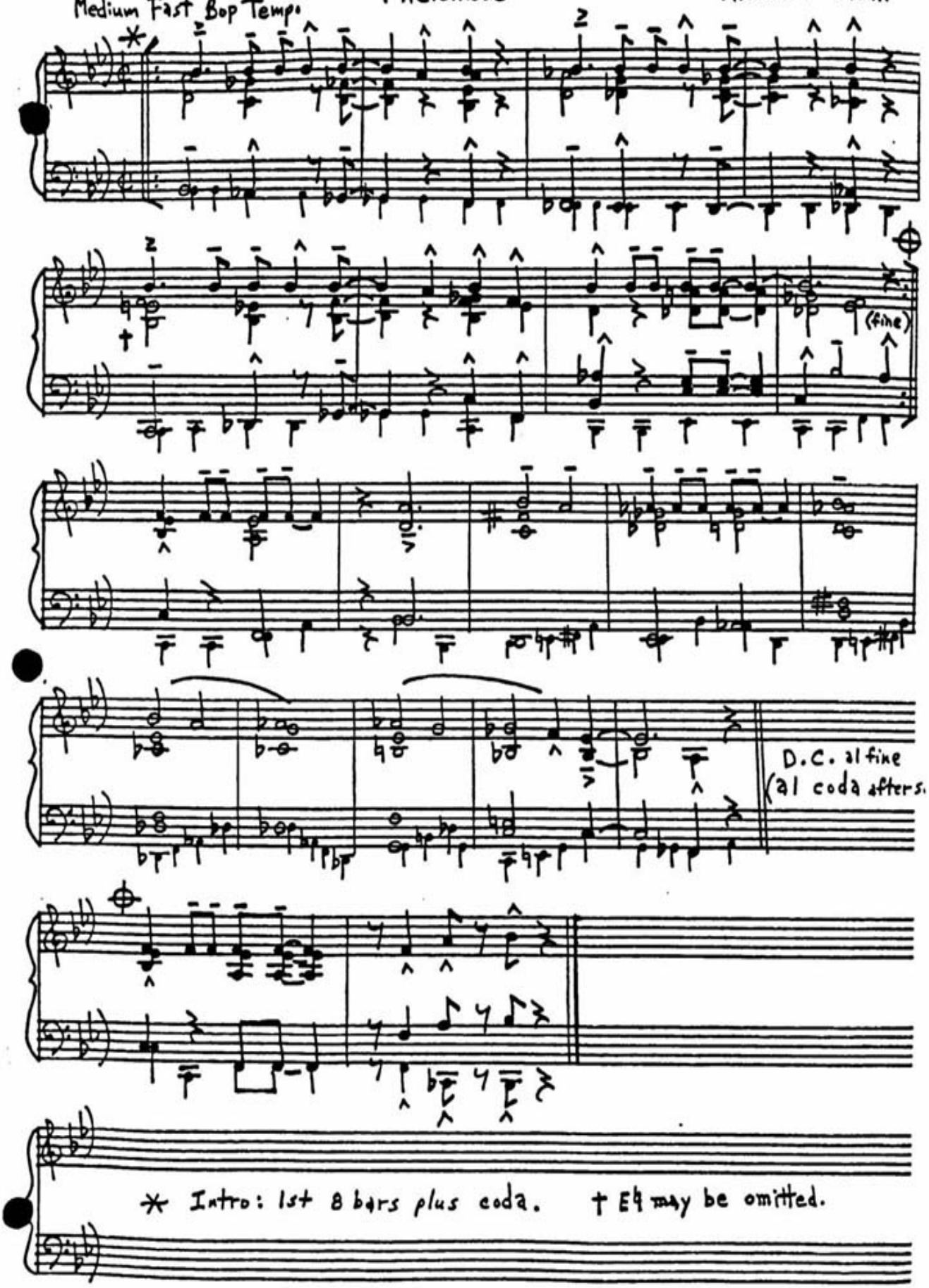
Thelonious Monk



Thelonious

Thelonious Monk

Medium Fast Bop Tempo



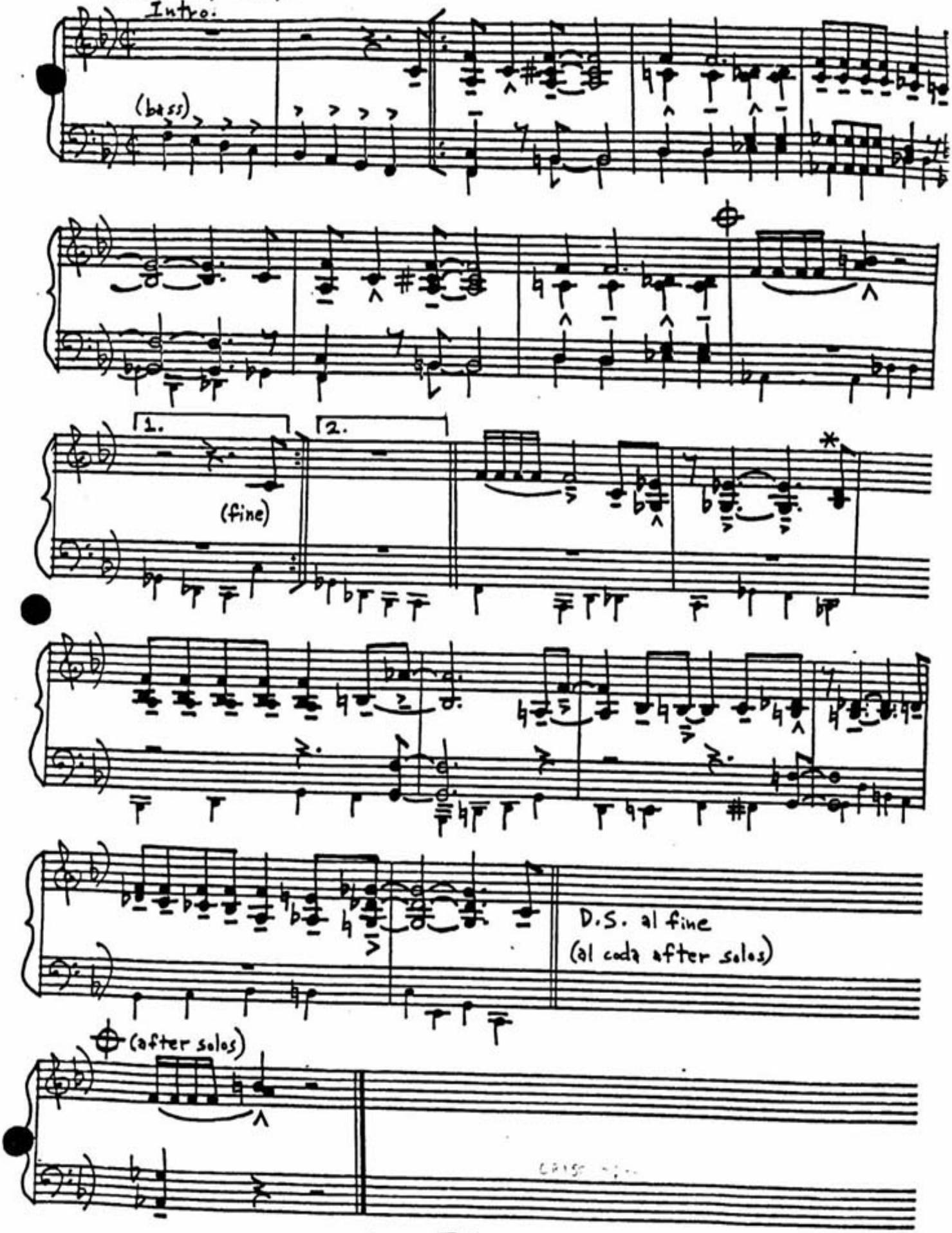
* Intro: 1st 8 bars plus coda. † E♭ may be omitted.

Think Of One

Thelonious Monk

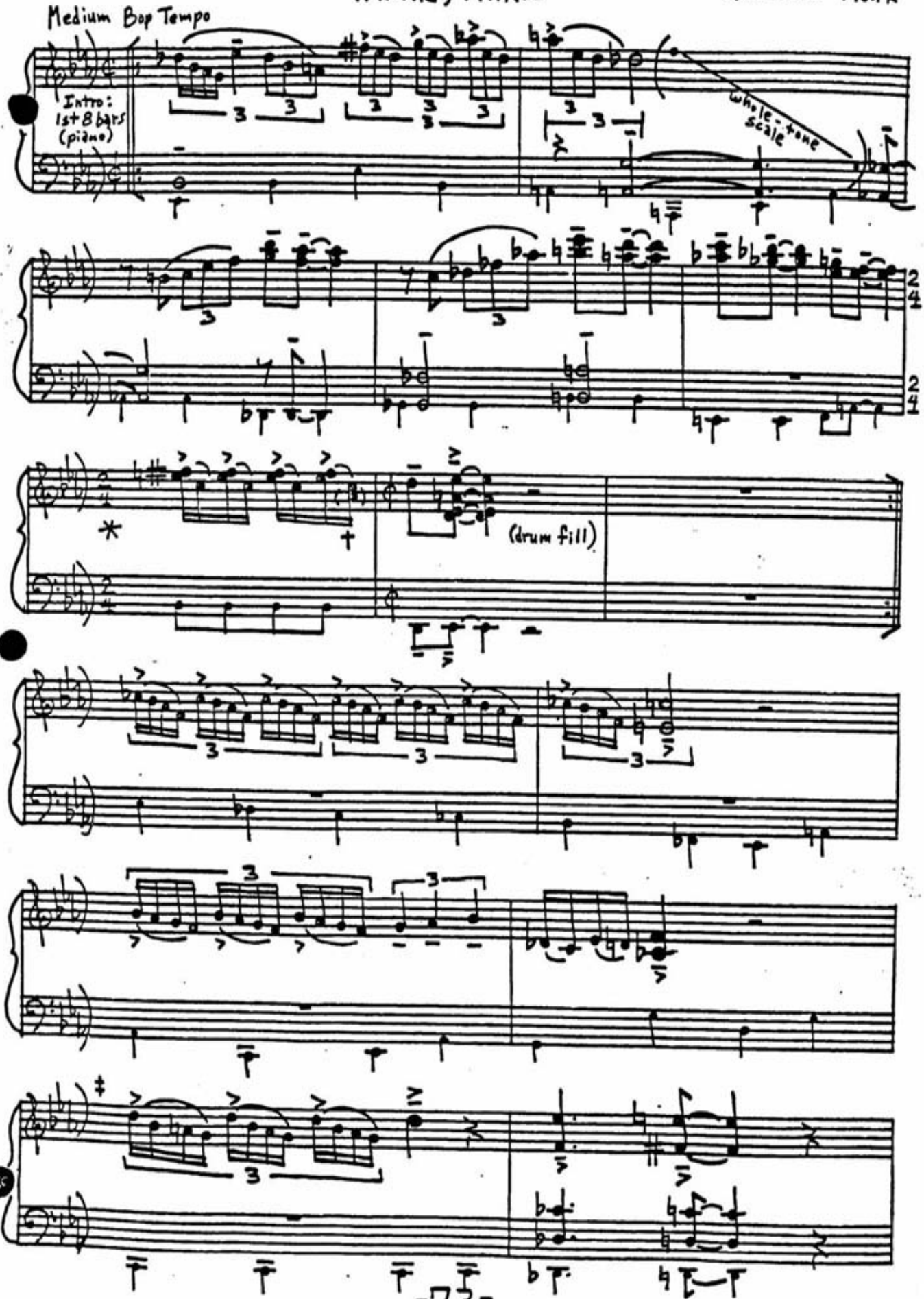
Medium Bop Tempo

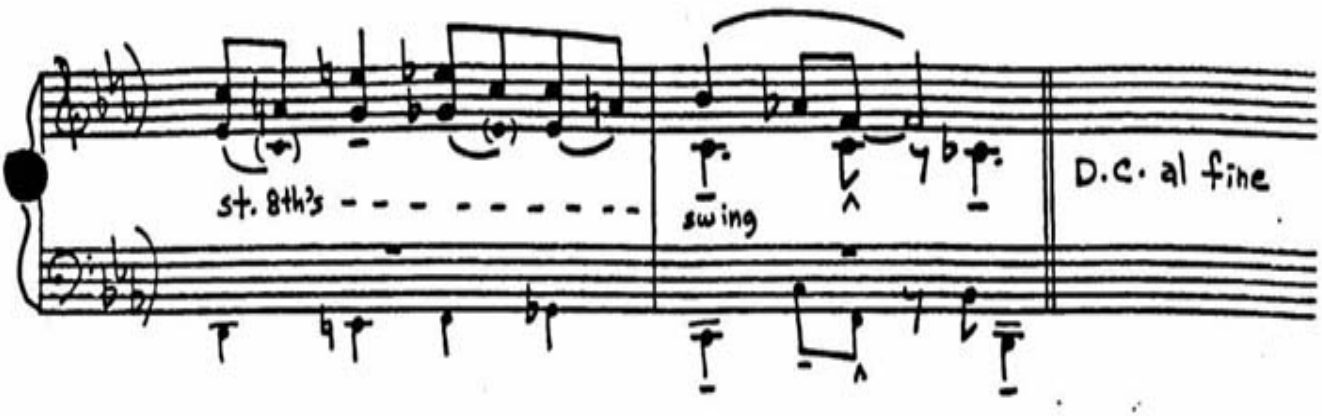
Intro.



Trinkle, Tinkle

Thelonious Monk

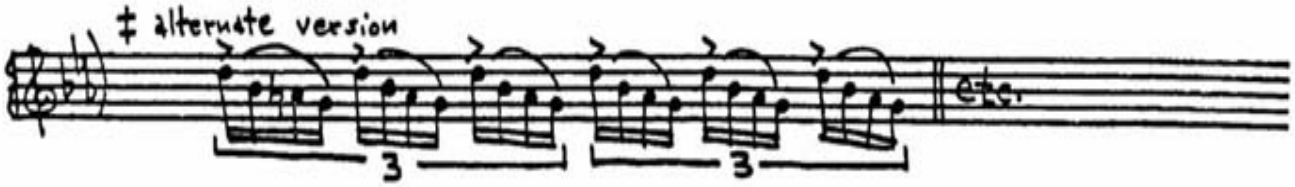


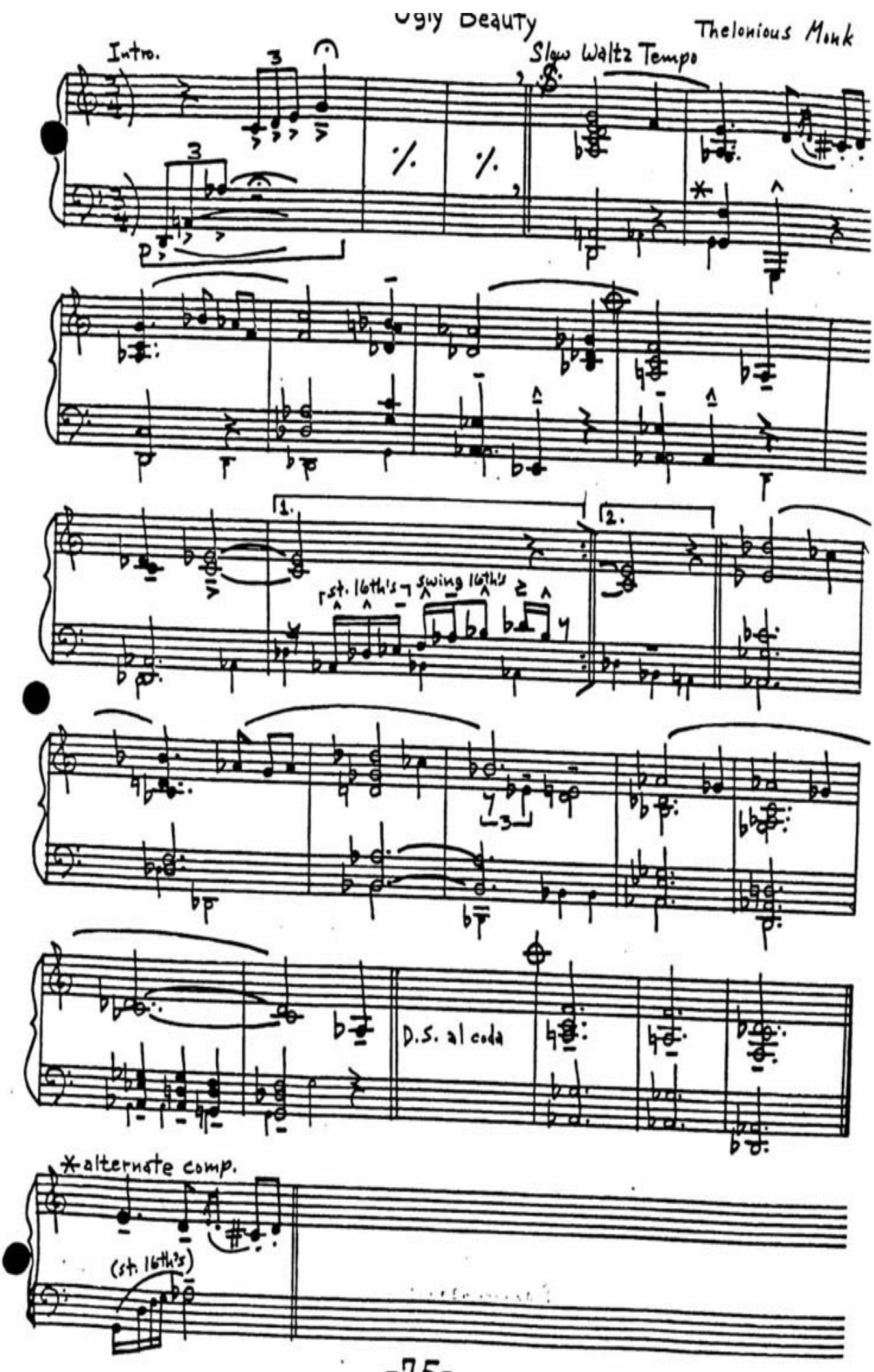


* 2/4 becomes ¢ in solos.

† horn: Ab; piano: C.

‡ alternate version

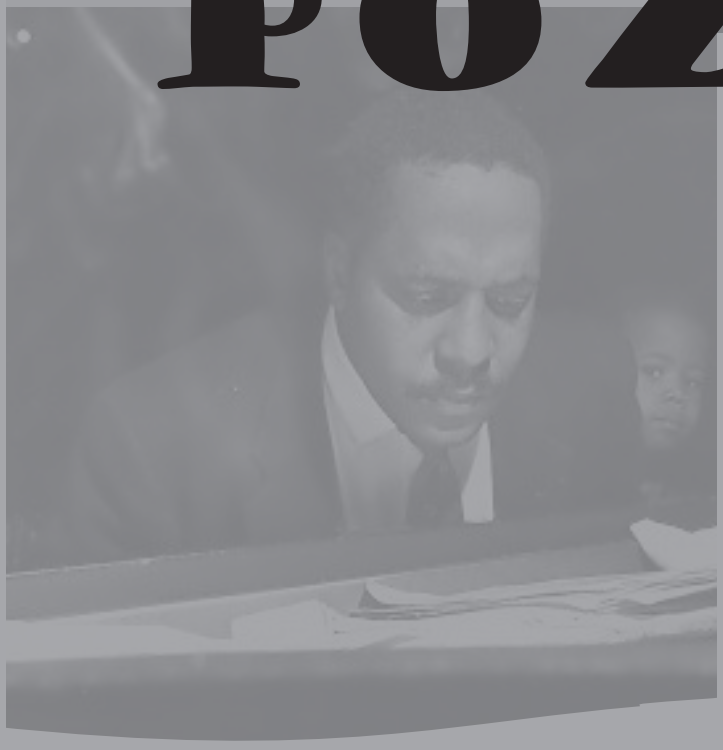



Ugly Beauty
Thelonious Monk
Intro.
Slow Waltz Tempo
1.
2.
st. 16th's
swing 16th's
D.S. al coda
*alternate comp.
(st. 16th's)

JAZZ PIANO LEGENDS PARTITURES COLLECTION

by Picchiodalpozzo

RELASE BY PICCHIO DAL POZZO

Oscar Peterson

Art Tatum